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MOTION PICTURE HERALD

SCORE CHARGES, FORCED SHORTS OUT, MAJORS TELL OHIO "ITO"

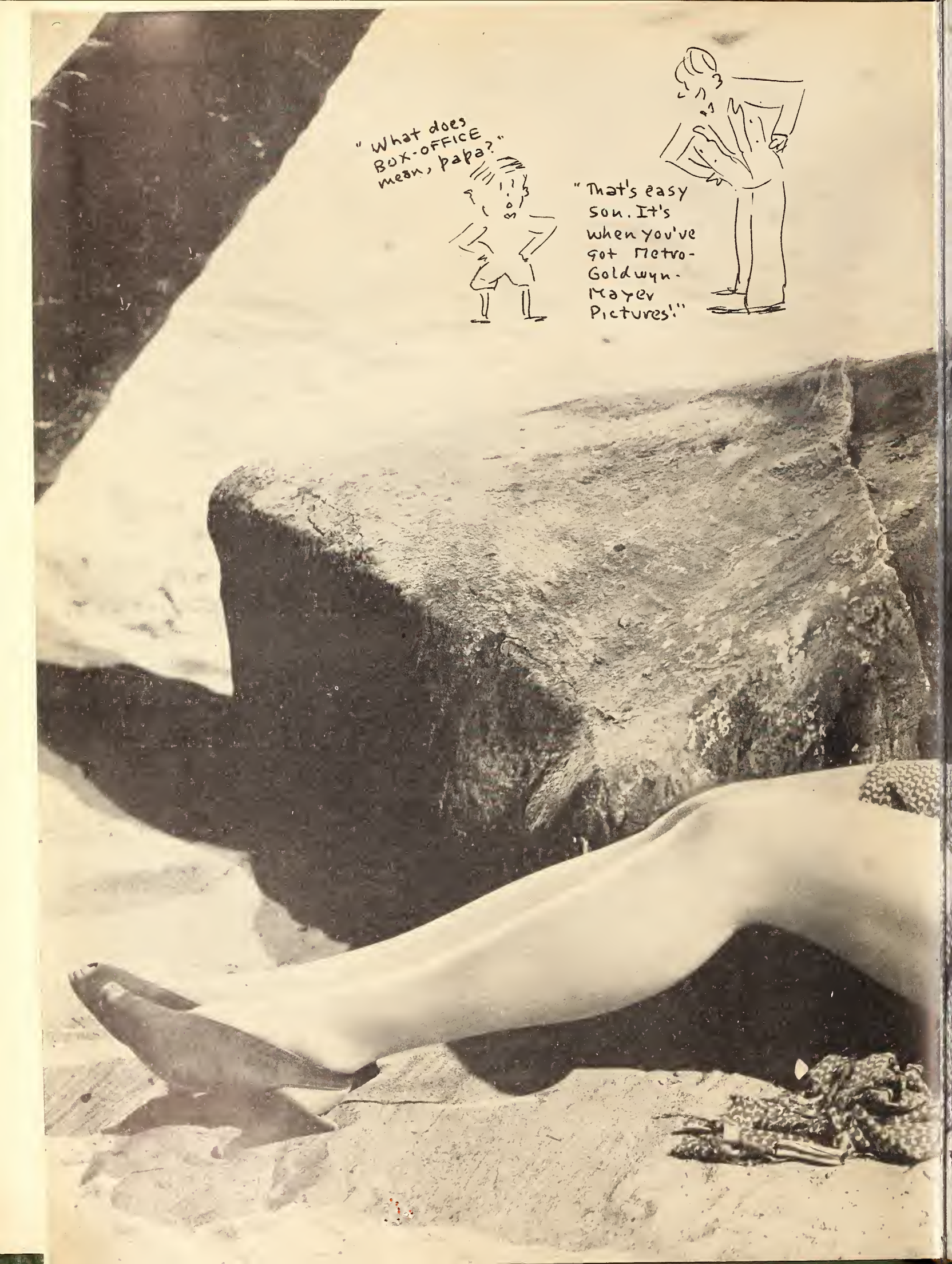
CRITICIZING INDUSTRY COSTS 15 MILLIONS A YEAR: RICHEY

ITALIANS ARRIVE TO REOPEN HOLLYWOOD PRODUCT SUPPLY

LOS ANGELES CHAMBER FIRST TO OPPOSE THE NEELY BILL

APRIL THE STARTING DATE FOR 1940 SALES CONVENTIONS

VOL. 138, NO. 9 MARCH 2 1940


"What does BOX-OFFICE mean, papa?"
"That's easy son. It's when you've got Metro-Goldwyn-Mayer Pictures!"

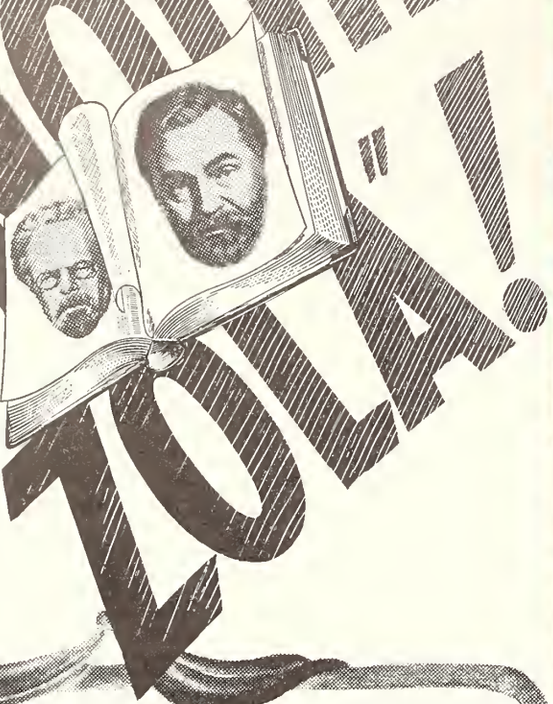

CLARK GABLE
JOAN CRAWFORD
"STRANGE CARGO"
with
IAN HUNTER • PETER LORRE • PAUL LUKAS
Albert Dekker • J. Edward Bromberg • Eduardo Ciannelli
A FRANK BORZAGE PRODUCTION
Screen Play by Lawrence Hazard • Based on the Book "Not Too Narraw, Nat Taa Deep" by Richard Sale • Directed by Fronk Borzoge • A Metro-Goldwyn-Mayer Picture
Produced by Joseph L. Mankiewicz

ground, more than the architectural, that must highlight his com-

wife" a true comedy and a delightful one.

ON FRIDAY YOU'LL SEE

ANOTHER "ZOLA!"



Edw. G. ROBINSON

in *"The Story of*

DR. EHRLICH'S MAGIC BULLET"

A new Warner Bros. success. With

RUTH GORDON • OTTO KRUGER • DONALD CRISP • Directed by Wm. Dieterle

Original Screen Play by John Huston, Heinz Herald and Norman Burnside

From an idea by Norman Burnside • Music by Max Steiner

IN PERSON IT'S *TOMMY TUCKER* TIME! *His whole radio show-with* AMY ARNELL • KELLY RAND

PLUS NICK LONG, JR. SIBYL BOWAN LOWE, HITE & STANLEY BEN YOST'S 12 NEW YORKERS

LAST 2 DAYS 'FIGHTING 69th' —In Person PAUL WHITEMAN

STRAND · 25¢ to 11 A.M. Mon. to Fri. Doors open at 9 A.M.

Broadway at 47th St. • Late Feature at 12:15 A.M.

School opened yesterday for a serious-minded group of mature

date every hotel, "flop-house," tourist camp, and lodging house

Complete N. Y. Strand campaign available. See Pressbook or wire

WARNER BROS.

The Showmen!

NEW YO

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IS HIGH

'ZOLA' A

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Now you knov

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National Relea

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YOU COULDN'T ASK FOR ANYTHING MORE!



"A leading candidate for the Academy Award!" *Walter Winchell*

"If there is anything more breath-takingly exciting and thrilling I should like to see it. Edw. G. Robinson's best!" *World-Telegram*

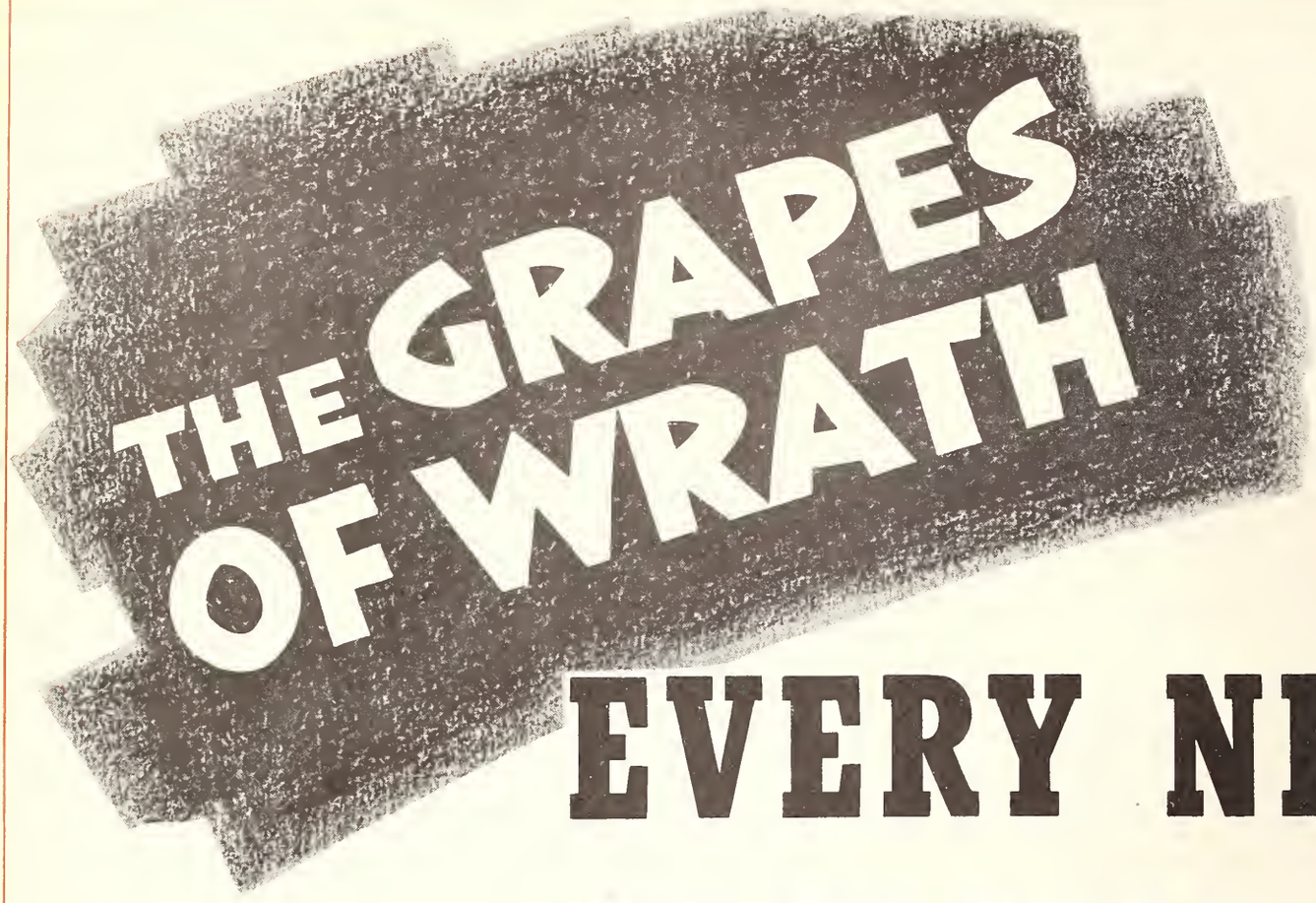
"We are dancing in the streets again! A perfect job! We're combing out new synonyms for 'great'!" *– N.Y. Times*

"You will have to see it! Extraordinarily exciting and stirring!" *– N.Y. Herald-Tribune*

HIGHEST RATING! "Well worth anybody's time and price of admission!" *– N.Y. Daily News*

THESE MAKE ENE!

Add these raves to all the others and remember them for your advance ads, lobby and heralds! It's great campaign material . . . and great *showmanship!*



EVERY NEW OPENING A NEW RECORD!

In nationwide pre-release runs, supplants "Alexander's Ragtime Band" as the greatest of all 20th Century-Fox money-makers!

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

5th week $3,000 bigger than 4th in record-breaking N. Y. Rivoli run!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 138, No. 9 — March 2, 1940

AS the WIND BLOWS

OUT of Hollywood come inklings that what we sometimes style the "production community" is thinking very long thoughts indeed as the reports of the "Wind" progress pile up, as they view more and more the trend to fewer and bigger and longer, especially longer, runs.

As was not so delicately forecast on this page some months ago, it is to be considered certain, come-what-so-ever, that Hollywood is to be set entirely agog by the success of "Gone with the Wind".

Evolution in the art has produced a big adventure. The motion picture is, to be sure, continuously under evolutionary processes. It is to be observed, however, that evolution, neither in the arts nor elsewhere, is assurance of progress; rather it is an assurance of change.

Mr. George Skouras remarked the other day that what might be good for a picture might not be good for the industry.

That will have to be tried by time and experience.

Hollywood, however, is made up of persons who are more concerned about pictures than the industry. Their part is inevitably more important, to them, than the whole. Nothing will be done about that. Probably nothing should be done.

Surely, though, the motion picture business, whether for better or for worse, is going to be considerably different.

THE screen, as the first of the mechanized arts, has had to move over and make room for competition that technology has brought, including such items as radio, impending television, the electric phonograph, just now reviving the record business beyond all old time highs, and such competitive entertainment as the cheap motor car has made so very available at every crossroad.

The motion picture, per picture and per seat, has been growing more and more costly, while the competition has been getting less and less expensive. The motion picture habit has been invaded, well near destroyed. Longer runs mean inevitably fewer attendances per customer per house. The motion picture tends ever to the place in the pattern once occupied by the roadshow which the screen well near extinguished years ago.

Less and less can there be selling of policies and the institutionality of the theatre with longer runs and roadshow type engagements. More and more the exhibitor will be finding himself to be becoming a landlord rather than showman.

The motion picture appears in many communities to be trending toward abandonment of the lower bracket entertainment market. This is the more remarkable in that, because of the repetitive nature of the film printing process, the lower and lower cost of the film stock and automatic machine processing, everything but the negative costs less today than ever before in the history of the industry.

Nothing, now that the "Wind" gross promises upwards of twenty millions, is to stay hectic Hollywood's determination to plunge into an era of the super-stupendous. The projects in the blueprint stage today, to be the announcements of a near tomorrow, will make the mere million dollar budgets of the old "A" picture period just a reminiscence.

This will be excitement, surely, adventure, surely, progress, maybe.

△ △ △

THE human eye can distinguish differences between some 2,000,000 colors and shades, according to the Inter-Society Color Council's findings. So far 7,044 colors and their shades have been listed and recorded—but it is alleged that a search of the standard dictionaries has found only 3,400 words for colors and hues. There is nothing amazing about that, in our opinion, because so many are positively unspeakable.

△ △ △

A TELEVISION HOPE

MUCH of current discussion of television, and apparently considerable of its planning for a bigger tomorrow, are based on presumptions that "sponsors," the radio euphemism for advertisers, will rush to enrich the new medium with their patronage.

Those rosy hopes may be realized, but they are merely hopes today.

No one knows whether or not television will actually prove to be an important advertising medium. In the period of its wider introduction while novelty appeal remains, the consumer probably will stand for most anything sprayed on the screen, just as once there were audiences for any picture which moved. But that novelty era will be while the audience is a-building and before mass circulation values are available to lure the advertiser.

But one can considerably doubt that the television consumer will ever stand for such "commercials" on the broadcast screen as he does with the radio. The deciding difference is likely to be found in the differing degrees of attention involved.

Radio gets, and requires, as much or as little attention as the listener cares to give, by ear.

But television demands attention by eye, which is either continuous absolute attention, or none. It also demands a relatively fixed position in one room. If attention strays the story is lost.

That demanding fixed attention will automatically make the recipient manyfold more conscious of the fact that he is being addressed by a salesman. It is possible he will not enjoy

[*Continued on following page, bottom of column* 1]

This Week in the News

Trade Practices

A questionnaire, this being a census year, sent out by the Independent Theatre Owners organization of Ohio asking major distributors to list those provisions of the defunct trade practice code which they have incorporated in their sales policies, brought the Association's convention national attention when the distributors answered, in detail. Particulars were given, as detailed on pages 12 and 13, of their stand on cancellation, short subject forcing and score charges.

Speakers at the convention, in Columbus on Wednesday and Thursday, included Henderson M. Richey, RKO exhibitor contact, who by a little application of arithmetic arrived at the conclusion that destructive criticism is costing exhibitors $15,000,000 a year, minimum, and Abram S. Myers, National Allied general counsel, who urged continuance of the fight for regulation by legislation and reported on the progress of the drive for passage of the Neely bill.

A TELEVISION HOPE

[*Continued from preceding page*]

that. If he does not, television sponsorship will be a failure.

The answer is likely to be offered that television will evolve a technique of new super-subtlety. If it does, the customers will miss the selling point anyway.

RANKING high among the current technological curses of television is the diathermy machine. The diathermy device generates a flood of short wave impulses, theoretically just between terminals applied to the patient under treatment. The short wave heats up his interior, presumably with healing consequences if the interior requires heat. Also, however, for at least a long New York city block in radius, the short waves leak and flutter about to the utter confusion of any television receiver within reach.

The doctors have been experimenting with diathermy for about fifteen years, but in the last two it has been developing like a wave, until today it is estimated that there are no less than 40,000 machines in use in the United States. Most of them are concentrated precisely in the dense metropolitan areas where television must make its first stand.

Something can be done about it, but it is trouble no end.

Rights in the ether and elbowroom in an electrical and electrified world produce new problems, all undreamed in that happy long ago of the horse and buggy age.

—*Terry Ramsaye*

Balaban's Outlook

BARNEY BALABAN, president of Paramount, on his return to New York from a meeting of Paramount theatre partners in Florida, discussed the outlook for his company and for the industry. He said that "the industry faces a very uncertain time." Mr. Balaban spoke on the effect of the war on the business, the threat of the Neely bill and the Government suit, and Paramount production plans for next season.

Of U. S. foreign losses, which he estimated between 25 and 35 per cent, Mr. Balaban said, "There is no practical way to recoup these losses. Talk of pressing the rest of the world market will accomplish nothing. It is contracting all the time. The day may come when 90 per cent of the revenue will have to come from the North American continent and pictures will have to be made accordingly."

The exhibition interests seem to be more concerned about the Neely bill than the distributors are, Mr. Balaban reported. He said this was perhaps due to the fact that the distributors are doing very little about it. He pointed out that Paramount theatre partners are making contact with important men in their territories and showing them what is wrong with the Neely bill.

"Paramount will produce next season 30 top pictures, the same number being made this year and the same number made last year," he said. "Improved operations, which have cut the overhead one-third, will enable the company to spend more money on the 30 big or per-cent films than was spent this year. The balance of the money available will go into as many B pictures as can be produced."

Mr. Balaban, speaking of television, said that Paramount held about a half interest in DuMont Laboratories but was merely watching television. "No one knows what form it will finally take."

At a meeting on Wednesday of the Paramount Pictures board of directors in New York there was declared a regular quarterly dividend of $1.50 a share on first preferred stock and 15 cents a share on second preferred stock. They are payable on April 1st to stockholders of record March 15th.

Singles in Chicago

BY FAR the most significant double-bill development in exhibition in five years was the unexpected appearance of singles this week in Chicago, long the country's "hotbed" of dual-feature controversy and probably the biggest market for doubles anywhere in the U. S.

With the city's exhibition power pretty evenly divided, numerically, between a strongly knit independent exhibitor structure and the Balaban and Katz Circuit, sporadic attempts by the independents to break the dual policy deadlock have been made for years, all unsuccessfully. Last weekend, out of a clear sky, B. & K. opened its Berwyn, La Grange and Central Park theatres on the westside with the single "Mr. Smith Goes to Washington" at each. Eleven independents followed suit.

Honor Goldsmith, et al

FOR THEIR CONTRIBUTIONS to technology, 101 "Modern Pioneers" were honored by the National Association of Manufacturers, at a banquet, Tuesday night, in New York's Waldorf-Astoria. Among those who received scrolls were several who have had a hand in developing photography and radio: Dr. Alfred Norton Goldsmith, consulting engineer for sound films and radio; O. B. Hanson, chief engineer of National Broadcasting Company; Dr. Lee de Forest, inventor of the audion tube; Edwin H. Armstrong, inventor of the superheterodyne circuit and developer of the frequency modulation system; Leo Hendrick Baekeland, inventor of plastics; Vladimir Kosma Zworykin, developer of the photoelectric cell and inventor of television devices.

Radio Corporation of America men who were mentioned for experimental work in television were Harley Iams, Humboldt Leverentz, and Richard Orth.

Dr. Goldsmith, formerly vice-president of RCA Photophone and a vice-president and chief engineer for RCA, past president of the Institute of Radio Engineers and of the Society of Motion Picture Engineers, and also formerly director of research for Marconi Wireless Telegraph Company of America, was cited by the association for his work, thus:

"His work in electrical engineering has provided new radio and motion picture equipment, increased employment, and low-cost entertainment to the public."

The dinner was the 14th of a series in February, held in key cities, in which scientists from local territories were cited. The Tuesday night dinner honored those from New York and New Jersey.

Fight Films

TWO WEEKS of circulation in the United States finds prints of the Negro Joe Louis-Chilean Arturo Godoy February 15th heavyweight fight films in the hands of as many individual distributors as there are states in the Union, not a single major or other distributor regularly engaged in interstate commerce being among them, a usual situation since July 31, 1912, when, as a result of the "mixed-race" fight film of Negro Jack Johnson's knockout of the public favorite Jim Jeffries, Congress passed the Sims law, making interstate transportation of all fight films illegal.

The majors find themselves in the position of being forbidden to distribute the pictures in the U. S. by the laws of the land, yet that same law evidently has been unable, for 28 years, to control "itinerants" and a few established states right distributors from getting prints across their state borders, although they frequently do pay fines of $1,000 when caught transporting them, but they go about the business of distributing them. The majors can handle fight films any other place in the world, as witness Universal's acquisition, on a percentage, of the Louis-Godoy films for all foreign countries (except U. S. possessions).

Although the gross income from all distribution will not reach anything like the $300,000 accruing to the promoters of the Johnson-Jeffries fight films, the promoters of the Louis-Godoy prints are expected to receive more than the usual income on a fight film from South America, the promoters cutting in on a percentage of Universal's grosses.

The Louis-Godoy fight film promoters were Jack Dietz' Sports Attractions, New York, which specializes in the filming of such events. Dietz buys filming rights from the promoter, who, in this case, was Mike Jacobs. Mr. Jacobs presumably gave the fighters some sort of a "piece."

Congress now has pending the perennial proposal to repeal the federal law prohibiting the state transportation of fight films.

Quigley Awards

DAVID OLIVER SELZNICK, it was announced Monday, will be toastmaster at the annual Quigley Grand Awards luncheon and presentation, in honor of Ray Bell, of Washington, Silver winner, and Lige Brien, of Ambrose, Pa., winner of the Bronze. The event will take place at Tuesday noon, March 12th, at Hollywood's Victor Hugo Restaurant. There, Hollywood will meet the nation's two outstanding theatre merchandisers for 1939, so adjudged January 30th, by 35 leaders from distribution and exhibition in the east who were judges for the Awards.

Disney Dollars

WALTER ELIAS DISNEY is about to become "big business," turning from his 17 years of self and private financing of the motion picture cartoons which he has been creating since his first, for Pictorial Clubs, Inc., in 1923, to public financing to the tune of some $3,800,000 of, probably, a six per cent preferred stock convertible into common stock on a share-to-share basis.

The investment bankers are on the way in at this very minute, Roy Disney, Walt's brother, currently discussing this first piece of public Disney underwriting with them in New York.

The transition of Disney Productions, Inc., is from "a little business" like "Three Little Pigs," little Mickey Mouse, cute Donald Duck, et al) "to a big business" (like the $2,000,000-budget, $8,000,000-gross 'Snow White' of two years ago, and his "Pinocchio," of today).

"Big business" also comes with the new $3,000,000 cartoon production studio now going up in Burbank, Cal.

The holding company for Walt Disney Productions is Consolidated Corporation, formed in 1938, with an authorized capital stock of $2,000,000, in the form of 200,000 shares of $10 par value certificates. (He's only 38 years old, and has been a commercial artist since he was 17.)

Bitzer in Peril

"BILLY" BITZER, the famed cameraman of the golden age of Biograph and the photographer of "The Birth of a Nation," was at midweek taken to New York's St. Luke's hospital in collapse from an undiagnosed malady.

Mr. Bitzer was removed there from a city hospital at the instance of Mary Pickford who discovered his plight. His condition was said to be extremely serious. Mr. Bitzer is now 67 years old. He succumbed while at work on a minor photographic assignment in a Second Avenue studio.

Recently Mr. Bitzer has been editing old film classics for the Film Library of the Museum of Modern Art.

Dies' Red-Hunting

BACKING UP the many publicly voiced threats of a "big probe" of "Communistic infiltrations" into Hollywood, given frequently of late to the press, by their chairman, Martin Dies, of Texas, the Dies Congressional Committee to Investigate Un-Americanism stated, formally and officially in Washington, on Tuesday, for the first time, that inquiries would be begun soon "into Communist and Nazi" activities in the film industry.

Meanwhile, the first exhibitor attack on Dies' Hollywood "red-hunting" came Wednesday, at the convention of the Independent Theatre Owners of Ohio, in Columbus, from Martin G. Smith, president, who said: "I consider it a very gross injustice to point the finger at the picture industry. There are no more un-American people in this industry than in any other.

The "Hollywood League for Democratic Action" staged an anti-Dies demonstration at the Philharmonic Auditorium under the leadership of Dorothy Parker, Donald Ogden Stewart and Herb Sorrell.

The directors of the Screen Writers Guild on Monday night denied Mr. Dies' implication that Hollywood has "reds,"

James Roosevelt, head of Globe Productions, referring to the Dies' charges, said at a B'Nai B'rith dinner in Philadelphia last week that "they are all good citizens out in Hollywood."

Honoring "Andy"

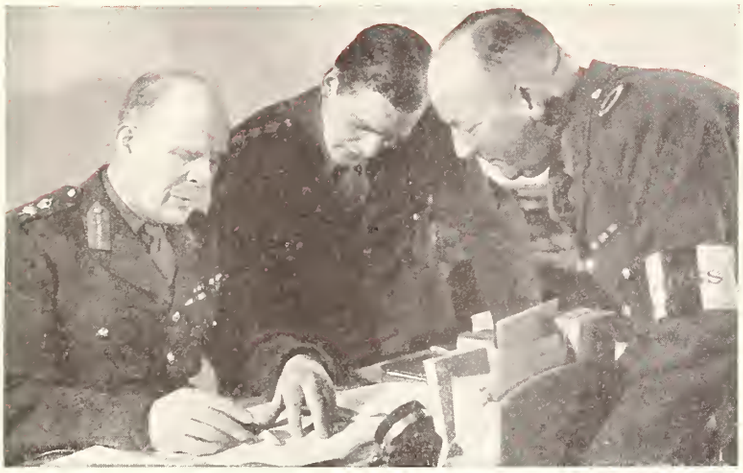
BECAUSE Andrew R. Kelley has these last fifteen years been considered by the film folks of Washington so consistent and constructive a friend of the industry, in his just concluded employment as dramatic editor of the Washington *Times,* the Variety club there is sponsoring a dinner in his honor, Friday, March 8 at the Willard Hotel. Uncommon zeal is going into the promotion of the event. The vice chairmen —that means the committee which does the work, include Carter Barron, R. B. Keech, Sidney B. Lust, Hardie Meakin, John J. Payette, Edmund Plohn, and Elwood Seal.

FOR READY REFERENCE TO THE BUSY READER

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THIS WEEK IN PICTURES



PASSED BY THE CENSOR. Jack Cotter, above right, cameraman for Movietone with the armies in France, discusses shots for a camera interview with the commander of the British Expeditionary Force, John Standish Surtees Prendergast Vereker, Lord Gort, left, and his aide.



TOP MEN of Republic gather in Hollywood for a quarterly sales meeting. Here are Herbert J. Yates, board chairman of Republic Pictures; M. J. Siegel, president of Republic Productions; James R. Grainger, president of Republic Pictures; J. T. Sheffield, Seattle franchise holder; Sid Weisbaum, San Francisco; Eddie Walton, Seattle, and Francis Bateman, Los Angeles.



MEETING IN PERU. John W. Hicks, Jr., Paramount chief of foreign operations, and Bert Reisman, RKO Peruvian manager.

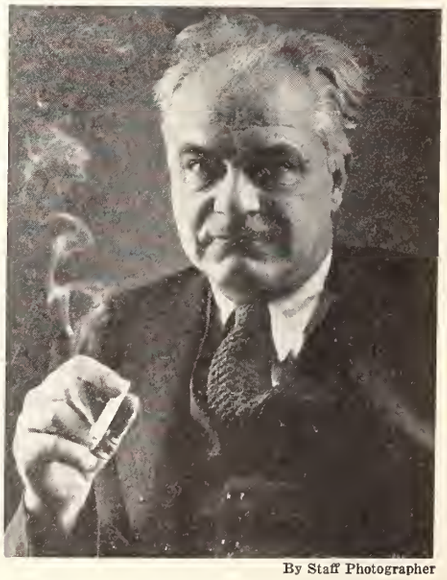


OFFICERS of the new Cincinnati Cinema Club are Rudy Knoepfle, center, Republic, president; John M. Allen, right, MGM, vice-president, and Pete Niland, Columbia, secretary and treasurer.



By Metropolitan

THE G. A. R. gathers to lend an authentic note at the opening of RKO's "Abe Lincoln in Illinois" at the Radio City Music Hall in New York. In the usual order behind the cake: Gus Eyssell of the Music Hall; Robert Heilferty, grand marshal of the Grand Army of the Republic; William H. Jackson, 97 year old veteran of the War; Louis Isaacs, secretary of the G. A. R., and Ruth Gordon, Mrs. Lincoln in the film.



By Staff Photographer

JAMES SHELLEY HAMILTON, new executive secretary of the National Board of Review, succeeding the late Wilton A. Barrett to whom he was assistant. Mr. Hamilton has been with the Board for nine years and in addition has been the author of short stories and children's books.



JULIUS LAMM, manager of Warner's Uptown in Cleveland, on a trip to Hot Springs, Ark., with Mrs. Lamm is celebrating his 25th wedding anniversary.

MIDWEST PREMIERE. M. E. Lofgren, manager of the Stuart, Lincoln, Neb.; Barney Oldfield, motion picture editor of the *Sunday Journal and Star;* Jim Clark, special representative for Walt Disney, and William Scholl of the RKO exploitation staff, at the opening in Lincoln of "Pinocchio." Reason for the happy faces—business was 10 per cent ahead of "Snow White".





GORDON S. WHITE, new advertising and publicity director and assistant story editor for Paul Terry's Terrytoons. Mr. White for many years was associated with Educational.



H. S. GALLUP, general manager of the Delft Theatres of Upper Michigan, and Mrs. Gallup are guests of Ellen Drew at the Paramount studio.



D. G. WEST of the Central States Theatre Corporation of Des Moines, and Mrs. West chat with John Howard between scenes of "Destiny" at the Paramount studios.



CARL BUEMERLE of Cooperative Theatres, Detroit, and Mrs. Buemerle visit Rosemary Lane on the set of "An Angel from Texas."



H. SUMMERS BENNETT, left, exhibitor of Auburn, Wash., with Brenda Marshall on the set of "The Sea Hawk" at the Warner studios in Burbank.

BEN LEVIN, below, of the General Theatrical Company, San Francisco, and a party of friends with George Brent at the Warner studio.



C. S. HABEGGER, Pittsburgh exhibitor, and Wayne Morris at Warners.



SCORE CHARGES, FORCING OF SHORTS ARE OUT, MAJORS TELL EXHIBITORS

Convention Hears Report on Sales Policies; Richey Says Industry Attacks Cost Box Office Fifteen Millions Annually

With major distributors this week disclosing to Ohio exhibitors, on request, their attitudes toward certain selling policies which had long been the subjects of distributor-exhibitor controversies, the annual convention of the Ohio Independent Theatre Owners, to which statements of the policies were submitted, took on national import.

"Pete" Wood and Martin G. Smith had sounded the "war call" this week for the members of the Ohio Independent Theatre Owners Association, which they head, to assemble at the old Neil House, in Columbus, Wednesday and Thursday, to exchange ideas and learn what the other fellow is doing at his theatre to keep the intake ahead of the outgo.

On the agenda as the exhibitors convened early Wednesday morning were: Preferred playing time; cancellations; non-forcing of shorts and newsreels; advertising accessories; "Gone with the Wind"; Neely bill; non-theatrical competition; television; film tax suit; Bingo "and other rackets"; admission prices.

Policies Disclosed

From the standpoint of product and product policy, probably the most important piece of convention business was the report on the questionnaire sent to the eight majors in which they were asked to set forth their policies on the following matters: Cancellation privileges; whether features can be purchased without short subjects and without newsreels; whether all score charges have been eliminated.

Paramount, Warners, Universal and MGM disclosed that they have cancellation privileges ranging from 10 to 20 per cent, depending on the number and price-brackets of pictures purchased; RKO reported a ten per cent cancellation clause; United Artists said it had none because "the product of each producer is sold individually"; Columbia and Twentieth Century-Fox gave no specific figures.

All eight said that score charges, as such, have been eliminated. All said they sell features without shorts, and without newsreels in the cases of the five companies distributing newsreels.

The exhibitors, remembering the promises of most of the distributors, last year, during the ill-fated trade practice program conversations, set out to determine at this time whether they had adhered to the few concessions granted, of the many sought by the owners through a code for self-regulating distribution-exhibition. The "code" was declared illegal by Thurman Arnold, of the Department of Justice.

How the majors stand on the policies of cancellations, score charges, forcing of shorts and newsreels, is detailed, company-by-company, question-by-question, in the box in the adjoining columns.

Myers Gives Allied's Views

Abram F. Myers, chairman of the board and general counsel of Allied States, Wednesday told the convention that he deplores "the asininity of those in charge of the public relations of the producers-distributors who, in order to gain a temporary advantage as to only one of the industry's problems, have gone in for mass insult," in their anti-Neely bill campaign.

Regarding the pending Government anti-trust suits, Mr. Myers declared: "Don't forget that the curbing of chain buying power is the paramount effort behind all the Government's efforts. It is the main purpose of all the pending prosecutions." He predicted that the prosecutions "will be successful in a very substantial degree."

"I feel confident that the 'Big Eight' today would gladly submit to any curb on chain buying power, which admittedly has been abused, if they could be permitted to retain their theatres," Mr. Myers continued.

The earnings of the industry as a whole do not warrant increases in current film rentals, said Mr. Myers.

He reiterated that Allied is ready to renew negotiations on arbitration of trade disputes but that all grievances must be included and not only a few. He expressed the hope that the distributors would be willing to discuss such problems with Allied.

"Unreasonable clearance, arbitrary allocation of pictures, overbuying, oppressive exercise of chain buying power, withholding of product—all these call for amicable adjustment within the industry, now," Mr. Myers asserted. "The larger issues may not be finally settled for a number of years. In the meantime, Rome is burning."

$15,000,000 a Year

Not identified on the exhibitors' agenda was one of the most significant disclosures of the meeting, made by Henderson M. Richey, exhibitor field contact and "trouble-shooter" for RKO Radio, who said, "Destructive criticism is costing the motion picture industry $15,-

Majors' Stand on Score Charge, Cancellations, Forcing Shorts

The Independent Theatre Owners of Ohio, headed by Martin G. Smith and P. J. Wood, called upon each of the eight large companies to cite its selling policies on cancellations, the forcing of shorts or newsreels with features, and on score charges. The majors' answers were disclosed this week to ITO members attending their annual convention at the Neil House, Columbus, O., as follows, in the order of the ITO's official announcement:

THE QUESTIONS:

1—What are the exact cancellation privileges?
2—Can features be purchased without short subjects?
3—Can features be purchased without newsreels?
4—Have all score charges been eliminated?

THE ANSWERS:

RKO Radio Pictures, Inc. (By NED E. DEPINET, Vice-President):

1—Our exhibition contract carries a 10% cancellation privilege.
2—Our features can be leased without short subjects.
3—Our features can be leased without news reels.
4—Score charges have been abandoned.

Paramount Pictures, Inc. (By J. J. UNGER, Division Manager):

1—On accounts that buy our entire feature output, our cancellation privileges are 20% for those accounts whose average price is less than $100; 15% for those whose average is $100 to $250; and 10% for those whose average is over $250.
2—Features may be purchased without short subjects.
3—Features may be purchased without newsreels.
4—Score charges, as such, have been eliminated.

United Artists Corp. (By HARRY L. GOLD, Vice-President):

1—We sell the product of each producer individually.
2—Because of our policy of selling each producer's product individually, our short subjects are sold individually.
3—We do not handle newsreels.
4—Score charges discontinued several years ago.

Vitagraph, Inc. (By CARL LESERMAN, Assistant to the General Sales Manager)

Mr. Leserman sent the ITO officers a copy of its printed "Merchandising Policy" which states:

1—An exhibitor who licenses all feature motion pictures offered shall have the right, if he be not in default, to eliminate proportionately among the several brackets, 20% of the total number of features licensed, if the average of the license fees for all features shall not exceed $100, and 10% if such average is in excess of $100.

(*Continued on opposite page*)

NEELY BILL AIRED AT CONVENTION

(Continued from opposite page)

000,000 a year, minimum." Mr. Richey said he had arrived at this unheard of figure—unheard of in this connection—by calculating that "it is entirely possible for every one of the more than 15,000 theatres of the U. S. to increase their gross business $3 or more a day", if the trade "pannings" cease, "if we stopped continuously reflecting to the public that everything is all wrong with the business."

"That figure of $15,000,000 wasn't picked out of the air," Mr. Richey told the exhibitors, emphasizing that, though much criticism of the industry might be justified, it should be kept "under cover."

"There isn't a man in this room who can't shout that much of the criticism of the business is justified," Mr. Richey admitted. "Granted. So what? Is it good business, in our effort to correct things that we feel are wrong, continuously to reflect to the public that *everything* is all wrong—and, if we do, should we be surprised if they join in with us, to take a few belts at the business themselves?"

The motion picture business is "a glamour business", Mr. Richey reminded the exhibitors, with success dependent upon the customer's conviction that the picture is good. Criticism, he added, "might be fun", but it is expensive.

Notes Neely Fight

"The next few weeks, with hearings coming on the Neely Bill, with the prosecution of the Government suit getting under way, and injured exhibitors falling all over themselves to file suits against those who they feel have unfairly injured them, is just as good a time as any, to start another line of endeavor," he said, "and that is to tell the public that, even though we have our internal differences . . . the great motion picture business is going ahead."

Mr. Richey said that, after examining product delivered in the last five years, he believed that exhibitors would agree with him that "a higher average of good product has been delivered since the 1939-40 season came on the market, than at any time for many years."

Theatres, too, are better than before, he said, with many remodeled in the last two years, and all having more to offer the public.

Double billing was attacked by RKO's director of exhibition relations. He said he wondered "how" the public appetite for more pictures could be whetted with such a policy.

"Nothing will go further toward re-cementing the public's confidence in our ability to entertain them," he said, "than a little confidence in ourselves, that we have good product, good theatres, and that we are willing to go out and shout from the housetops, 'It's a great show tonight'."

Percentages and Sundays

Martin G. Smith, ITO president, who called the convention to order, said the organization had figures to prove that its members played "more percentage pictures on Sunday than those of any other state." He placed in work other convention subjects, including the Neely Bill, with member exhibitors answering whether the bill would be harmful to the independent exhibitor; 16 mm. competition, which "has gained a strong foothold in Ohio"; television, to which "serious consideration should be given"; the state's film tax suit, "involving approximately $2,000,000, and touching the pocketbook of every motion picture theatre owner in the state"; Bingo—"rackets operated in many cities under the guise of 'charitable affairs' while, at the same time, police officials prohibit the operation of 'Bank Nite' and the giving away of premiums in theatres"; admission prices, Mr. Smith asking, "Does the experience with 'Gone With the Wind' mean that there should be an entire overhauling of the scale of admission prices," and saying that "it is certainly food for thought when, in Columbus, in three weeks, over 100,000 people pay an average of 82 cents to see a picture."

The toastmaster was Arthur H. Day, supreme court justice.

Connecticut Meeting

The Motion Picture Theatre Owners of Connecticut discussed complaints of small town exhibitors concerning the prohibition of placing weekly theatre programs in home mail boxes, at a luncheon-meeting last week. Arthur H. Lockwood presided. Herman M. Levy, executive secretary, reported on a federal law which makes it a crime to deposit circulars of any kind in home mail boxes without postage. Letter carriers have been authorized by a Post Office regulation to remove these circulars when found in boxes. The Bingo and budget committees also reported. A new meeting was scheduled for March 19th at Ceriani's.

The new legislative committee of the Allied Theatres of Connecticut met with president A. M. Schuman last week and made their report Tuesday. Allied has also circularized all independents in the territory on the new grievance committee, headed by Joseph F. Reed, which extends its services to members and non-members alike.

E. Thornton Kelly has become field representative of Allied of Eastern Pennsylvania in a membership drive.

Milwaukee area exhibitors will request protection on clearance over the new $30,000 drive-in theatre being erected in the town of Brookfield, according to reports following a zone meeting of the Independent Theatre Protective Association of Wisconsin at the Hotel Hilton in Beloit this week.

The seventh annual "movie ball" of the ITOA will be held in New York March 23rd at the Hotel Astor.

Companies' Replies on Issues Raised by Ohio Independents

[Continued from opposite page]

2—No exhibitor will be required to license short subjects, trailers or reissues as a condition of licensing features.
3—No newsreels.
4—No recording charge will be made in connection with the licensing of any of our feature pictures.

Columbia Pictures Corp. (By ABE MONTAGUE, General Sales Manager)

1—As the large majority of our accounts do not buy 100% of our product, we have not found it necessary to make a general announcement regarding cancellation. Our sales force has been informed that they are to deal with each account, where we sell 100% of our product, so that the individual theatre will be thoroughly satisfied with the privileges granted him.
2—The answer is definitely yes. We, as you know, have never forced "shorts".
3—No newsreels.
4—We make no separate charge for score charges.

Universal Film Exchanges, Inc. (By W. A. SCULLY, General Sales Manager)

1—To the exhibitors who purchase our product 100% we will be pleased to extend a 10, 15 or 20% cancellation privilege, scaled according to film rentals.
2—Our Feature Contract can be purchased without short subjects.
3—Our Features can also be purchased without newsreels.
4—We have no score charge.

Metro-Goldwyn-Mayer Pictures (By W. F. RODGERS, General Sales Manager)

1—To those customers who lease all product offered, and are not in material default, 20% elimination where the average rental is $100 or less; 15% where the average rental is in excess of $100 and not more than $250, and 10% where the average rental is in excess of $250.
2 and 3—Will not insist upon short subjects, newsreels or trailer representation as a condition of licensing its feature products.
4—No score charges.

Twentieth Century-Fox Film Corp. (By HERMAN WOBBER, General Manager of Distribution)

"We have been selling our contracts in line with the general practice of the major companies. We are not insisting upon the sale of our Short Subjects and we know of no instances where they were forced upon any Exhibitors—and that also applies to our newsreel. Naturally, we are anxious to sell them to all accounts. Score charges have been eliminated. If any exhibitor, when contracting with us, desires it, he may have the cancellation privileges as set forth in the proposed Trade Practice Code of last spring."

ITALIANS ARRIVE TO NEGOTIATE FOR REOPENING OF U. S. PRODUCT SUPPLY

Agents of Leoni Films in New York To Set Up American Company to Pay in Dollars for Pictures to Ship

Italy's new aproach to its problem of obtaining an adequate supply of motion pictures, occasioned by the withdrawal of the American companies in January, 1939, as a protest against the government film monopoly, is the sending of representatives of "independent" Italian distributors to New York to negotiate directly with American film companies for cash purchases here. The first "independents" arrived from Italy last week.

Regulations Relaxed

Early this year regulations of the Italian Monopoly, ENIC, (Ente Nazionale Italiano Cinematografico) were relaxed to allow Italian distributors to negotiate for films instead of being required to get all motion pictures through the Monopoly. Distributors will be given licenses to exchange from 10,000,000 to 15,000,000 lira ($500,000 to $750,000) for the purchase of foreign motion pictures, according to the new plan.

The large American film companies refused to sell any films to the Monopoly last year.

Italy is able to produce, even with German and French units working there, only about half the 250 pictures required this year. With the war shutting off the French, German and other foreign sources of supply which had, to a measure, supplanted American films in Italy, a new crisis arose. Giving the Italian distributors the right to seek film and offer them a license to get the necessary exchange is the "face saving" device which the Italian government monopoly is trying out.

Leoni Representatives Here

In the first attempt to work out the new plan, representatives of Leoni Films, identified as the largest of the Italian distributors, are in New York to set up an American company which would deal with the film distributors and pay dollars in New York for the pictures purchased. Then the American company would send the pictures to the distributor in Italy. The Monopoly would continue to supervise operations but under the new method leave the actual negotiations for pictures with Italian "independents."

The group representing Leoni Films, which already has begun negotiations with American companies and found American independents "very receptive," is headed by Enea Malaguti, who arrived last week from Italy. Also participating in the arrangements are Riccardo San Venero of the San Venero insurance company and Dr. Ronato Senise, who was connected with the Mussolini-Hal Roach deal in 1937. One of the reasons reported for canceling that deal was Dr. Senise's $30,000 damage suit against Roach. He claimed that he had introduced Mr. Roach to the Italian situation and entered into a contract with him.

Mr. San Venero, acting as spokesman for the group, said that the new body was "free from the Monopoly." Leoni Films, he said, was the largest Italian distributor before the Monopoly and owner of 50 of the principal theatres in Italy which were sold to the government about two years ago.

"We are here to build good will and we feel this is an appropriate time," Mr. San Venero continued. Some high-rank films have already been shown to the group by independent exhibitors. They have not approached the large companies yet, feeling they are still "unsympathetic." It was emphasized that only good films will be purchased, because with the 50,000 ($2,500) lira importing tax; 20,000 lira ($1,000) for the censor and dubbing fees of about $15,000 the imported film must be a strong attraction even to pay expenses. The group is interested in acquiring as many good pictures as possible.

Calls Quality Improving

Mr. San Venero and Mr. Malaguti said that the quality of the Italian produced films is improving all the time. Production is also increasing.

"Independent companies expressed satisfaction and willingness to cooperate with the new group," Mr. San Venero said. "We have not yet approached the majors. We are told the major companies are interested. They should approach the problem with sympathy and cooperate." He said Italy is willing to pay back the money the major companies have in that country but she is unable to do so at the present time.

Dr. Senise said that he will be the buyer for the new company.

Sees Business Growing

The group explained that business was quiet in Italy but that indications pointed to improved conditions if the country is not forced into the war. The Italian Colonies, it was said, are an additional market for films now. Already one theatre has been constructed in Addis Ababa, Ethiopia, and several more are planned, Mr. San Venero said. He added that construction is going on for the Italian World's Fair, scheduled for 1942.

To the announcement that Monty Banks had become associated with Vittorio Mussolini in an Italian film company, Mr. San Venero said that he knew nothing about production or theatre plans but "Monty Banks has no authority to buy or sell films."

Monty Banks, director for Twentieth Century-Fox in England, was reported to have said on his arrival in America two weeks ago that RKO, Universal, Columbia and United Artists had sold pictures to the modified Italian film body. The reports were denied by Phil Reisman, vice-president in charge of foreign distribution for RKO; Joseph H. Seidelman, vice-president and export manager of Universal, and Joseph A. McConville, Columbia general foreign sales manager. United Artists was said to be merely supplying old pictures to Italy according to a contract and not breaking the majors' "united front" in dealing with the Italian situation.

Universal's "Three Smart Girls Grow Up" opened to strong business in Rome last weekend. Mr. Seidelman said the film was not sold to the Italian monopoly but was one of the last pictures delivered to fulfill a contract with the company's former Italian agent.

Printed reports this week that progress was being made towards the return of American distributors into the Italian market were denied by a spokesman for the Motion Picture Producers and Distributors Association.

New Italian Decree On Film Production

The Italian Official Gazette printed on Dec. 15, 1939, new regulations governing the undertaking of motion picture production in Italy, according to a report from the office of the American Commercial Attache in Rome to the Motion Picture Division of the Department of Commerce.

The first requirement is that an authorization must be obtained from the National Entertainment Federation. The Workers Federation and the Confederation of Professions and Artists will be checked to see that social legislation and collective labor contracts will be maintained. At least 20 days before the work begins the Federation must be provided with the title of the film and approximate dates of the beginning and end of the work, a statement from the Ministry of Popular Culture that the subject of the film has been approved, a detailed financial plan, technical and artistic plans and bank references.

The authors and film producers also have signed a collective agreement. Under the agreement authors retain all but the motion picture rights, but if the work is an original it can not be published until the film has played in the principal key cities. The producer can publish the plot in advertising material. The agreement also covers other matters that arise between writers and producers. One provision is that if the film is not completed in five years all rights revert to the writer.

College in Rome For Film Arts

In keeping with the expansion of the Italian film industry the government has set up an Experimental Center of Cinematography where the film arts will be taught. The college is opened to both men and women, the latter will study acting, costuming and interior decorating. The young men will study those subjects and all the sciences that go into motion picture production. The course is of two years, the first, in which the basic subject will be taught, is free and students who show promise will be allowed to take the second half of the course and will be required to pay only a small fee.

"Friendship" Opens

New Italian film, "Friendship," starring Elsa Melini, Nino Besozzi and Enrico Viarisio, had its American premiere Thursday at the Cinecitta theatre in New York City. The picture was produced by A. Besozzi-Aurora Films and was directed by Oreste Biancoli.

PLAN JUBILEE SHOW AT WORLD'S FAIR

Overcoming "fundamental defects" in the amusement area of the first New York World's Fair, that of the second, starting on May 11th, will have a huge, patriotic "American Jubilee" show, in a 7,000 seat stadium, Harvey D. Gibson, chairman of the board of the fair corporation, announced in New York last week. Stage, radio, and screen stars will be featured, and leading set and show creators will be employed.

Another "patriotic" show at the second Fair will be the motion picture industry's "Cavalcade of America," to be shown at the Federal Building.

THEATRES' ATTEMPTS TO COUNTER "POT O' GOLD" AIR AWARDS HIT SNAG

St. Louis Theatres Are Ordered to Drop Project on Ruling It's Lottery; Theatre in Wisconsin Under Fire

The "Pot o' Gold" is boiling over, again. Radio's $1,000 "Gold" giveaway, which reputedly has a Tuesday night listening audience of 15,000,000 at a cost of $1,000,000 to box offices, say exhibitors, returned this week to the headlines, in a manner controversial.

Exhibitors and their organizations are finding their efforts blocked, or otherwise unsuccessful, in putting over "insurance" schemes for which they had hoped to circumvent the Tums "Pot o' Gold."

Counter Plans Blocked

The radio winner must be in his home to receive the telephone call from the sponsor announcing his selection by a broadcast studio "Wheel of Fortune," out of U. S. telephone books. This "stay-at-home" inducement, say exhibitors, is unfair competition. Headed by such groups and individuals as Cooperative Theatres of Michigan, R. R. Livingston and a group of Nebraska owners, and P. J. Wood and Ohio operators, exhibitors petitions Congressmen at Washington, who appealed to the Federal Communications Commission, which, in turn, gave the case to the Department of Justice, where it now awaits action.

Theatres in St. Louis County, Missouri, have been ordered to discontinue their counter-offer of $1,000 to patrons to offset Tums' award.

Michigan Allied feels that theatres are pointing up too much to the "Pot o' Gold" competition, adding that owners should ignore it.

Ohio owners have dropped their insurance counter offer, because of lack of theatre support for the plan, nor have Nebraska owners had much luck with the insurance counter.

Lottery, Says Williams

Meanwhile, F. E. Williams, attorney in St. Louis, has advised Michigan Cooperative Theatres, headquarters in Detroit, that the "Pot o' Gold" scheme is a lottery beyond all question. Two weeks ago the National Broadcasting Company engaged Merlin Hall Aylesworth, former radio-film-newspaper executive, to watch its interest in the matter.

"Remaining at home and holding oneself in readiness to answer the telephone at a certain half-hour," says Mr. Williams, "is only another form of non-monetary consideration, and when the number of persons in the United States eligible to furnish such consideration is thought of, the volume of consideration takes on tremendous proportions. . . . To constitute the element of consideration in a lottery it is not necessary for those who participate to risk any money or property. . . . The 'Pot o' Gold' bargains for registration and presence with the expectation that many of the acceptors will buy what the offerer has to sell—Tums."

"Pot o' Gold," which since September 26th has given away some $20,000 to listening stay-at-homes in the U. S., is now recognized as one of radio's eight leading programs, from the standpoint of air audience.

Incidentally, the far-flung effects of the broadcast are said to reach to the telephone companies in the states. Thousands of radio listeners are understood to have stopped telephoning during the half-hour Tums show, to avoid busy signals lest they lose the award.

Plans of a giveaway by a number of independent film theatres of St. Louis and St. Louis County to combat the radio "Pot o' Gold" have been held by Carl V. Eimbeck, assistant prosecuting attorney of St. Louis County, to violate the Missouri statutes against lotteries.

The theatres agreed to promise their patrons to double the "Pot o' Gold" award should a patron's telephone number come out of the radio "hat" while they are in attendance at the theatre.

The theaters have been cutting in the radio program so that the name announced on the radio is made known to those in the theatre.

Circuit Attorney Franklin Miller of St. Louis has not ruled on the "protection system" as yet.

If exhibitors ignored the "Pot o' Gold" and other radio giveaway programs they would be better off, in the opinion of Ray Branch, head of Michigan Allied, who thinks the attacks by the Michigan Cooperative Theatres, the Ohio ITO and Nebraska groups may be doing more harm than good.

"When you start combating it," he said, "you increase the publicity for such programs.

Even if some states, such as Michigan, might stop their stations from airing the program, he pointed out, it would do no good, for the fans would dial in on programs originating in stations outside the state.

Ohio Exhibitors Drop Plan

Unable to obtain the required minimum of 200,000 seats, at three cents a seat, in order to make up the inital advance deposit of $6,000, with which to combat the "Pot o' Gold" program, P. J. Wood, secretary of the Independent Theatre Owners of Ohio, has abandoned the plan. Money paid into the fund will be refunded.

Under the setup proposed by Mr. Wood, particpating theatres were to offer double the amount of the radio award if the winner were in the theatre at the time his telephone was called by the air show.

Cleveland exhibtors have dropped a similar plan after a trial failed to show improved attendance on Tuesday, the night of the weekly broadcast.

Having started the stirring-up of exhibitors nationally into what has resulted in the "Pot o' Gold" and other radio giveaways having been nudged to the attention of the Department of Justice, R. R. (Bob) Livingston, at the Capitol, Lincoln, Neb., takes the attitude that he has accomplished good for radio, as well as the film business.

He admits that his initial plan, that of counter-acting the Tums radio show, by offering to give equal or double the amount of the Tums giveaway, if the person called was in his theatre, hasn't turned out too well.

It did, however, he said, fix national attention on the fact that a radio lottery was being conducted on the general plan of film theatres' chance games, which had been outlawed as a lottery in many states.

A "Pot o' Gold" program staged weekly at Standard Theatres' Kenosha theatre, Kenosha, Wis., has been withdrawn as the result of action started against the theatre on charges of operating a lottery. A warrant was issued by John P. McEvoy, district attorney, against the theatre. Manager Elmer then called off the game.

Wisconsin Imitations

Wisconsin theatre owners are faced with imitations of the national broadcast, although perhaps not quite so potent because of the smaller amounts involved.

The newest competitor of this kind is "Fortune Calls," each Thursday from 7 to 7:30 p.m. over Station WISN, Milwaukee, with $50 in cash going to the person who is at home when called upon and able to answer the announcer's question.

"Tap the Till," over WHBL, Sheboygan, each Tuesday night at 7:30, pays $1 to persons who are home when called and an additional $1 to persons answering the announcer's questions. In addition, a bonus is paid for questions used.

Spot Announcements

Broadway film and legitimate stage theatres in New York have turned to spot radio announcements to bolster their grosses and local radio stations have shown a marked increase in revenue from these sources in the past six months.

WNEW this week announced the signing of two one-year contracts with Paramount theatre and Twentieth Century-Fox and the Roxy theatre. Paramount will sponsor three quarter-hours per week on the "Make Believe Ballroom" program for films to be exhibited at the Paramount. Twentieth Century-Fox has signed for 251 spot announcements to be used during the year for films at the Roxy and other houses.

WQXR also has a one-year contract with Fox for spot announcements.

Principal users of spot announcements in the legitimate field are the Shuberts for "Hellzapoppin'," "Streets of Paris" and "Folies Bergere." Herman Shumlin and the Playwrights Company have also used spot announcements on local stations.

The Duane Theatre Corporation sponsors "Harlem Amateur Night" over WMCA. It originates from the Apollo. MGM, Columbia and United Artists also have used spot announcements for some films, but Paramount and Fox are the most consistent advertisers.

WHN is used considerably by Loew's, which owns the station but other film companies and stage producers also have purchased time.

"Pot O' Gold" Decline

Results of the tenth annual radio poll, conducted by the Milwaukee *Journal*, operator of station WTMJ, apparently show that artists, not prize money, have public favor. Edgar Bergen, Bob Hope, Jack Denny, Fibber McGee, Kay Kyser, Bing Crosby, Radio Theatre and others were voted favorites. Horace Heidt, heading the "Pot o' Gold" program, ranked fourth last year in the dance orchestra classification; this year he dropped to sixth place.

JAMES ROOSEVELT EXPLAINS FILM PLAN

Hollywood-producer James Roosevelt's selection, last week, of the "Pot o' Gold" $1,000 weekly cash radio giveaway as a subject for production by his new Globe Productions, in the face of general exhibitor protests that the program is unfair competition, this week brought the statement from the President's son that the air-show is big enough as a radio hit to make it a "sure-fire" proposition as a screen show.

Mr. Roosevelt expressed the foregoing opinion at an informal meeting with some exhibitors in Philadelphia before addressing the third annual donor dinner of the B'nai B'rith Women's Council at Philadelphia's Penn Athletic Club.

Code Saved Industry, Says Herbert Wilcox

Producer Who Fought Code in 1935 Points to Attendance Gain

Revision recommended in 1935 of the Herbert Wilcox British production of "Nell Gwyn" by the American Production Code Administration resulted in a wave of protest and complaint on the part of British industry. The British press echoed and re-echoed protest and complaint.

Mr. Wilcox, who has just completed a 10-month production period in Hollywood, producing for RKO-Radio release, during which time he has had an opportunity to familiarize himself in detail with the operations under the Production Code, discusses the situation as follows:

"The Production Code is the foundation stone of the motion picture industry, and I speak as a convert who was an arch-enemy of the Code and principal target of the Purity League Drive, as it was then called, six years ago when my picture, 'Nell Gwyn,' had been denied Production Code Administration approval for exhibition in America. I know now that if the Code had not been accepted at that time as the saviour of the industry and trends had continued their course there soon would have been no industry worth saving."

The British producer's reference is to an occurrence in the spring of 1935, which assumed the proportions of an international incident in the affairs of the English-speaking cinema and led directly to the setting up of machinery by which the Production Code Administration, through its New York branch, supplies to British producers the same advisory service on story material and scripts which it supplies at first hand to producers in Hollywood. It will be recalled that the bridging of the attendant difficulties entailed a visit to London by Martin Quigley, accompanied by Carl E. Milliken of the Motion Picture Producers and Distributors of America, at the invitation of the British industry, to explain to the Film Producers Group the nature of the Code, the reasons for its establishment and the method of its application.

Fine Pictures Under the Code

"I have had the good fortune to be present in Hollywood this time," says the producer who has filmed "Nurse Edith Cavell" and the now completed "Irene" in this country since May 1, 1939, "during a period in which an extraordinary sequence of fine pictures, sound contributions to a genuine art, have come forth. I believe we would not have had these pictures, would not have arrived at a condition stimulating and justifying their production, if the Code had not been adopted. Production standards had been drifting lower and lower, tastes were blunted, the public was being estranged, particularly in the smaller communities and in the family units, and the motion picture theatre was coming to be regarded as an unsafe place. It is a safe place today.

"We owe a great deal to a man like David O. Selznick for making a big, vital picture like 'Gone With the Wind,' which is doing a great work, beyond its immediate entertainment job, in winning back to the motion picture theatres large numbers of people who had stopped attending.

"Were it not for the Code and the benefits which have accrued to the industry during the years of its operation there would have been no market assurance to warrant a producer in undertaking so great a task, risking so great an investment as is implicit in a picture of that scope.

Discriminating Audience

"Another graphic demonstration of the Code's effect upon the industry is Warners' 'Dr. Ehrlich,' a sensitive and appropriate treatment of a subject which, in the old days, was not even mentionable and would have been treated on the screen, if at all, only in some cheaply sensational manner by some irresponsible producer seeking quick profits and blind to the long view.

"The Code has brought to the cinema a discriminating audience capable of accepting a 'Dr. Ehrlich' as the fine film it is and to producers, here and abroad, knowledge essential to the making of fine films.

"Yes, the London which voiced its objections so violently when first told that British pictures would have to receive Production Code Administration approval if they were to be extensively exhibited in the States now knows well the wisdom of that provision. British producers have become convinced by that best of all tangible evidence, better business, for theatre attendance in the United Kingdom has been larger since Code standards were accepted than it ever had been before.

In a Different Light

"I am, indeed, a convert," Producer Wilcox continues, "for I was most stubborn of all British producers when told that 'Nell Gwyn,' which I had filmed with complete historical accuracy, did not meet Code requirements on the morality side. The facts about Mistress Gwyn and her king were well known. Clearly I could not marry them up at the end, in defiance of known record. I was deeply disturbed at the time. The other day I had 'Nell Gwyn' run off for me again—it's always a good idea to look at one's past work; sometimes it appears woefully bad, sometimes surprisingly good—and I saw it in an altogether different light. I know that if a similar subject were brought up to me now I would simply discard it at once as not constituting proper motion picture material. I believe most producers have experienced equivalent change of views.

"I want to pay a tribute to Joseph I. Breen for what he has done as Production Code administrator. I have worked in intimate contact with him on the pictures I have made here and I have never known him to advance a negative suggestion without advancing at the same time a positive one, have never known him to turn thumbs down on a detail or manner of treatment without going to great lengths to point out a better way of handling the material and one that would meet Code requirements."

It was ensuant upon the 1935 visit of Mr. Quigley and Mr. Milliken to London and as the direct result of their discussions there that Charles Tennyson, as chairman of the Film Producers Group of the Federated British Industry, addressed to Will H. Hays, president of the MPPDA, a letter suggesting establishment in New York of a branch of the Production Code Administration to furnish to British producers, with minimum delay, those services rendered American producers by the Administration in Hollywood.

BRITISH EXHIBITORS ASK 40 U. S. FILMS

The Cinematograph Exhibitors Association has asked the British Board of Trade to insist on at least 40 American-sponsored films a year and 40 independent productions.

The exhibitor group also asks that new legislation call for an exhibitors quota not to exceed 10 per cent, and a prohibition on the acquisition of British film theatres by foreign interests.

American interests in London are expected to ask the Board of Trade to fix a definite figure to serve as the film quota with a monetary basis, instead of the present footage arrangement.

National Decency Legion Classifies 12 Pictures

Of 12 pictures reviewed and classified by the National Legion of Decency in its listing for the current week seven were approved for general patronage, two were listed as unobjectionable for adults and three were cited as objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Caballo a Caballo" (Spanish), "Five Little Peppers at Home," "The Cheyenne Kid," "Little Orvie," "Mexico Lindo" (Spanish), "Rhythm of the Rio Grande," "Young Tom Edison." Class A-2, Unobjectionable for Adults: "Dr. Ehrlich's Magic Bullet," "Women Without Names." Class B, Objectionable in Part: "The Face Behind the Scar," "My Little Chickadee," "Secrets of a Model."

Nugent Feted at AMPA Luncheon

Frank Nugent, film critic of the New York *Times,* was to be guest at the Associated Motion Picture Advertisers' luncheon Thursday at Jack Dempsey's Resturant, New York. Nugent will leave for Hollywood shortly to fulfill a writing contract recently signed with 20th Century-Fox.

The New York Film Critics tendered Mr. Nugent a "farewell dinner" on Tuesday.

New Times Square House

Construction of the new 600-seat New York theatre, latest addition to the Times Square area, is expected to be completed in time to allow the house to open in Easter Week. The theatre has been leased for 21 years by Consolidated Amusement Enterprises, Inc.

ONLY SEVEN OUT OF 1,000 FILM ADS, PUBLICITY PIECES ARE "CENSORED"

Changes or Rejections under Advertising Code Total Only 1,092 in 157,686 Items Submitted in a Year

The organized industry's voluntarily adopted self-regulation of its motion picture advertisements and publicity rounded its sixth full year with but seven pieces of copy out of every 1,000 falling short of the standards set up on June 6, 1930, in the Motion Picture Advertising Code, as administered by the Advertising Advisory Council starting Nov. 17, 1933.

157,686 Items Submitted

The producer-distributors in Hollywood and New York in 1939 submitted 157,686 advertising-publicity-exploitation items, out of which changes were ordered or rejections made in only 1,092—seven changes per thousand items; in 1938, they submitted 146,555 items, out of which changes or rejections were made in 620—four changes per thousand items and a slightly better showing, of course, than in 1939. In 1939, however, 11,131 more units were submitted for approval than in 1938.

The Advertising Advisory Council's report for 1939 will, as usual, be incorporated in the annual report which Will H. Hays, president of the Motion Picture Producers and Distributors of America, will submit to his board members at their annual meeting in New York March 25th.

In 1939 there was comparatively little change in the taste and tone of items submitted for exploitation ideas, posers, trailers, advertisements and publicity stories, as compared with 1938, but there was an increase of more than 100 per cent in the number of stills rejected or revised, jumping from 387 ordered changed in 1938, to 845 in 1939—but even those rejections compare favorably with the totals submitted: 109,083 stills in 1939; 103,357 in 1938.

Changes ordered or rejections made in advertising, publicity and exploitation items compare as follows:

ITEMS	1939	1938
Stills	845	387
Exploitation Ideas	5	3
Posters	32	12
Trailers	9	3
Advertisements	198	210
Misc. Accessories	0	0
Publicity Stories	3	5
TOTAL CHANGED OR REJECTED	1,092	620
TOTAL SUBMITTED	157,686	146,555

The foregoing shows that the most improvement was made in the taste and tone of advertisements submitted, both on the face of fewer changes ordered and in comparing the total of 12,386 ad items submitted in 1939 with the 9,830 submitted in 1938, some 2,550 fewer than last year.

"Miscellaneous accessories" have received a "clean bill" for two years running, with 6,960 such items submitted in 1939 and 6,252 in 1938.

The number of exploitation ideas, posters and trailers submitted has remained about the same in the last two years (so have the numbers of changes ordered): there were 10,554 exploitation ideas submitted in 1939 and 9,388 in 1938; posters: 2,013 in 1939, 1,937 in 1938; trailers: 981 in 1939, 747 in 1938.

Of 15,709 publicity stories submitted in 1939, there were only three rejected; 1938 saw 15,044 submitted, and only five rejected.

While the totals of all items submitted in 1939 (157,686) were 11,131 greater than in 1938 (146,555), they were 20,663 fewer than the all-time peak of 1937.

—

304,241 Ad and Publicity Items Submitted to Code in Two Years

Reports of the organized industry's Advertising Advisory Council on publicity, advertising and exploitation material submitted by producer-distributors for approval under the MPPDA's Advertising Code, compare as follows:

ITEMS	SUBMITTED 1938	SUBMITTED 1939	SUBMITTED Net Change in 1939	CHANGED or REJECTED 1938	CHANGED or REJECTED 1939	CHANGED or REJECTED Net Change in 1939
Stills	103,357	109,083	+5,726	387	845	+458
Publicity Stories	15,044	15,709	+ 665	5	3	— 2
Advertisements	9,830	12,386	+2,356	210	198	— 12
Exploitation Ideas	9,388	10,554	+1,166	3	5	+ 2
Miscellaneous Accessories	6,252	6,960	+ 708	0	0	0
Posters	1,937	2,013	+ 76	12	32	+ 20
Trailers Reviewed	747	981	+ 234	3	9	+ 6
TOTALS	146,555	157,686	+11,131	620	1,092	+472

Council Interprets Code Provisions

The effort sponsored by MPPDA member companies to promote clean advertising is guided by the provisions of the Advertising Code, voluntarily adopted in 1930, and administered by the Advertising Advisory Council, after public complaints were heard that there were some examples of bad taste.

The Advertising Advisory Council numbers among its members the company advertising directors, each of whom is directly responsible for his own advertising. The Council is responsible for uniform interpretation of the Advertising Code, which says:

1. We subscribe to the Code of Business Ethics of the International Advertising Association, based on "truth, honesty and integrity."
2. Good taste shall be the guiding rule of motion picture advertising.
3. Illustrations and text in advertising shall faithfully represent the pictures themselves.
4. No false or misleading statements shall be used directly, or implied by type arrangements or by distorted quotations.
5. No text or illustrations shall ridicule or tend to ridicule any religion or religious faith; no illustration of a character in clerical garb shall be shown in any but respectful manner.
6. The history, institutions and nationals of all countries shall be represented with fairness.
7. Profanity and vulgarity shall be avoided.
8. Pictorial and copy treatment of officers of the law shall not be of such a nature as to undermine their authority.
9. Specific details of crime, inciting imitation shall not be used.
10. Motion picture advertisers shall bear in bind the provisions of the Production Code that the use of liquor in American life shall be restricted to the necessities of characterization and plot.
11. Nudity with meretricious purpose, and salacious postures, shall not be used.
12. Court actions relating to censoring of pictures, or other censorship disputes, are not to be capitalized in advertising.

Allow More Time on RKO Claims

The time for filing petitions for allowances for services performed in the reorganization of RKO has been extended by William Bondy, federal judge, from March 1st to March 15th. The extension was asked by Irving Trust Company, and the Atlas Corporation, proponent of the reorganization plan, which with their counsel were unable to complete their seven year service records on which their applications for allowances will be based, within the time originally prescribed.

Atlas may ask for compensation in the form of new RKO common stock in an amount to be approved by the court. Provision for this was made in the RKO reorganization plan.

Irving Trust will file its final report as RKO trustee in conjunction with its application for allowances. Interim payments have been made from time to time to both Irving Trust and its counsel.

A hearing on an application to fix three claims against RKO is set for Tuesday in New York. The claims are those of Radio Corporation of America for $18,565, Lehman Brothers for $9,098 and Lehman Corporation for $4,511. They are based upon an agreement made by RKO in floating an $11,600,000 loan in 1931 to pay for transfer taxes.

A petition for a $14,500 final allowance for services rendered in the reorganization proceedings, the first application to be filed in federal court, was made last week by Florence J. Sullivan, attorney.

James Named Potentate

William M. James, one of the first exhibitors in Columbus, Ohio, has been elected potentate of the Aladdin Temple of Shriners.

ASCAP WRITES NEW RADIO PACTS AS OPPONENTS BRING BUCK'S ARREST

Montana's Governor, However, Refuses to Ask Extradition; Tennessee Law Is Declared Unconstitutional

The fight being waged for its existence by the American Society of Composers, Authors and Publishers, in many states, this week took a new turn with the issuance of a warrant for the arrest of Gene Buck, president of the Society, by the State of Montana, on a charge of extortion through ASCAP's insistence upon collecting royalty payments from Montana radio stations despite a state law prohibiting outside agencies from making such collections for the public performance of copyrighted music.

Demand Lower Fees

Radio stations and broadcast networks have been fighting ASCAP for three years for lower fees for their public performance of music of the Society's members, claiming that their total payment of $4,000,000 a year is much too high. Through the efforts of broadcasters, and night clubs and other public music performers the Society has been attacked openly 40 times in 25 states in two years, in legislatures and in the courts, and several laws have been enacted, all contested or to be contested by the music interests. Montana's law is one of the pieces of anti-ASCAP legislation.

Another such state law, one enacted in Tennessee, this week was declared unconstitutional.

And while the radio industry continued its fight against ASCAP, the Society's board of directors was to meet at headquarters in New York to study new basic contracts being written by a special ASCAP committee for radio to supplant those expiring Dec. 1, 1940.

New Formula Predicted

Several new formulae were to be discussed by the directors, a spokesman said Tuesday. Adoption of a formula would result in its inclusion in the new contracts, he said.

"I think you will find it safe to say there will be a 'new deal' for broadcasters," he declared.

"Any new form will certainly contemplate the payment of the ASCAP percentage, in the case of a network broadcast, entirely by the original station. The effect of this payment at the source, in a network broadcast, will be substantially to increase the amounts paid by the station which originated sponsored network broadcasts, and to equally reduce the amounts paid by stations which merely receive such network programs. This idea was incorporated in all of the formulae which the directors will discuss."

The Society may also reduce the rates for small radio stations which use recorded music, he declared.

Long Term Licenses

One more innovation which the music society may adopt is the offer of long term licenses to broadcasters, it was said.

Officials of the Society discussed contract changes recently in Phoenix, Ariz., where Gene Buck, president, was staying. Conferring with Mr. Buck at the time were John G. Paine, general manager, and Charles Schwartz, general counsel. Their discussions resolved around suggestions made by a special radio committee.

Concern over the new ASCAP contracts is generally regarded as the reason for the formation of Broadcast Music, Inc., by the members of the National Association of Broadcasters. The new company is to supply music, and is expected to rival ASCAP as a music source.

267 RADIO STATIONS IN BROADCAST MUSIC

Twenty-one radio stations have joined Broadcast Music, Inc. within the last ten days, bringing the total up to 267. Broadcast Music, Inc. is the organization set up by the radio industry to provide a source of music in addition to the American Society of Composers, Authors and Musicians (ASCAP). The new organization is scheduled to begin operations on April 1st.

Neville Miller, president of BMI and also head of the National Association of Broadcasters, also said that Milton Rettenberg, composer and arranger, and Robert B. Sour, lyricist, have been added to the BMI staff. These are the first two names announced of the music writers who are expected to provide competition to ASCAP.

Arrest Gene Buck

While on vacation, Gene Buck, of New York, author, and president of the ASCAP, was arrested in his hotel rooms last Thursday in Phoenix, on a Montana warrant charging attempted extortion. He was released on $10,000 bond after six hours. This was reduced to $750 the next day, and an extradition hearing set for March 5th. On Tuesday, however, Governor Roy E. Ayers of Montana, refused to ask Arizona's governor to extradite Mr. Buck and it was said that the warrant was being withdrawn.

Edward Dussault, Missoula County attorney, said last week that his telegraphed warrant was the same as that issued several months ago for the arrest of Mr. Buck and other ASCAP officials, in New York. At that time, New York authorities declined to act.

The warrant referred to registered letters sent by Mr. Buck and the ASCAP to Montana radio stations and theatres, asking that they pay their fees or have their licenses revoked. The Montana law which calls this procedure extortion has been declared unconstitutional by the United States supreme court.

Attorney Dussault said: "We claim that ASCAP does not own 95 per cent of the music they claim they own or control by assignment. This has nothing to do with a civil action by ASCAP against Montana stations."

The action referred to was continued last week in Missoula, until May 15th, by District Judge C. E. Comer.

Charges Selfish Interest

Mr. Buck said he never had been in Montana, and that the state's authorities were "utilizing criminal law in a trade war."

"It's a case of the law being used for selfish interests," he continued. "Montana has not paid an author or composer in the United States for three years. It is unwilling to pay for music, the raw material which keeps the radio microphones going.

"They used the Washington's Birthday holiday, when banks and such institutions are closed, to carry out their nefarious trick. The $10,000 bond is another part of the scheme. You'd think I was another Dillinger."

Specifically, the warrant not only charges Mr. Buck with attempted extortion, a felony, but also with attempting to obtain money under false pretenses and with conspiracy to extort, both these being misdemeanors.

Mr. Buck's defenders arose within a few hours after his plight became known last Thursday. He contacted Los Angeles friends to arrange bond. Arizonians offered aid. The University of Arizona music school protested to the governor.

Louis D. Frohlich, of the firm of Schwartz and Frohlich, ASCAP counsel, said, in New York:

"We can play the game just as well as the radio stations. I can, and probably will, have a few radio broadcasters in Montana arrested, for violating the federal copyright laws."

Stupid, Says Mills

E. C. Mills, chairman of the society's administration committee, called Mr. Buck's arrest "a stupid, contemptible, entirely ineffectual effort to terrorize, humiliate and embarrass the president of ASCAP, who, after the death of his mother, had gone with his wife to Phoenix, in an entirely personal and private capacity, to recover from the shock."

Mr. Buck was arrested in the presence of his wife, Mr. Mills charged; "taken from the Biltmore hotel, over to the court, his bond fixed at $10,000, and he was held for six hours while bond was being arranged," on Washington's Birthday when the banks were closed.

The Governor of Arizona "indicated his complete disagreement with the whole procedure," Mr. Mills charged.

"The whole procedure has been a complete fiasco, and has merely shown the length to which the Montana broadcasters are willing to go in their efforts to avoid the payment of royalties to ASCAP'S members.

"Why, they have paid no royalties whatever, since 1937," he continued, "and now, faced with hundreds of infringement suits, they seek to so terrorize the executives of ASCAP as to prevent them from entering the state to try these suits."

Countersuit Threatened

This week, it was reported from Phoenix that Mr. Buck was considering filing a countersuit for false arrest.

Meanwhile, a United States district court at Great Falls, Mont., overruled motions made by radio station KFBB in 17 items, and refused to dismiss an ASCAP complaint, charging copyright infringement.

The court allowed the defendant 30 days in which to answer the complaint.

Tennessee Law Out

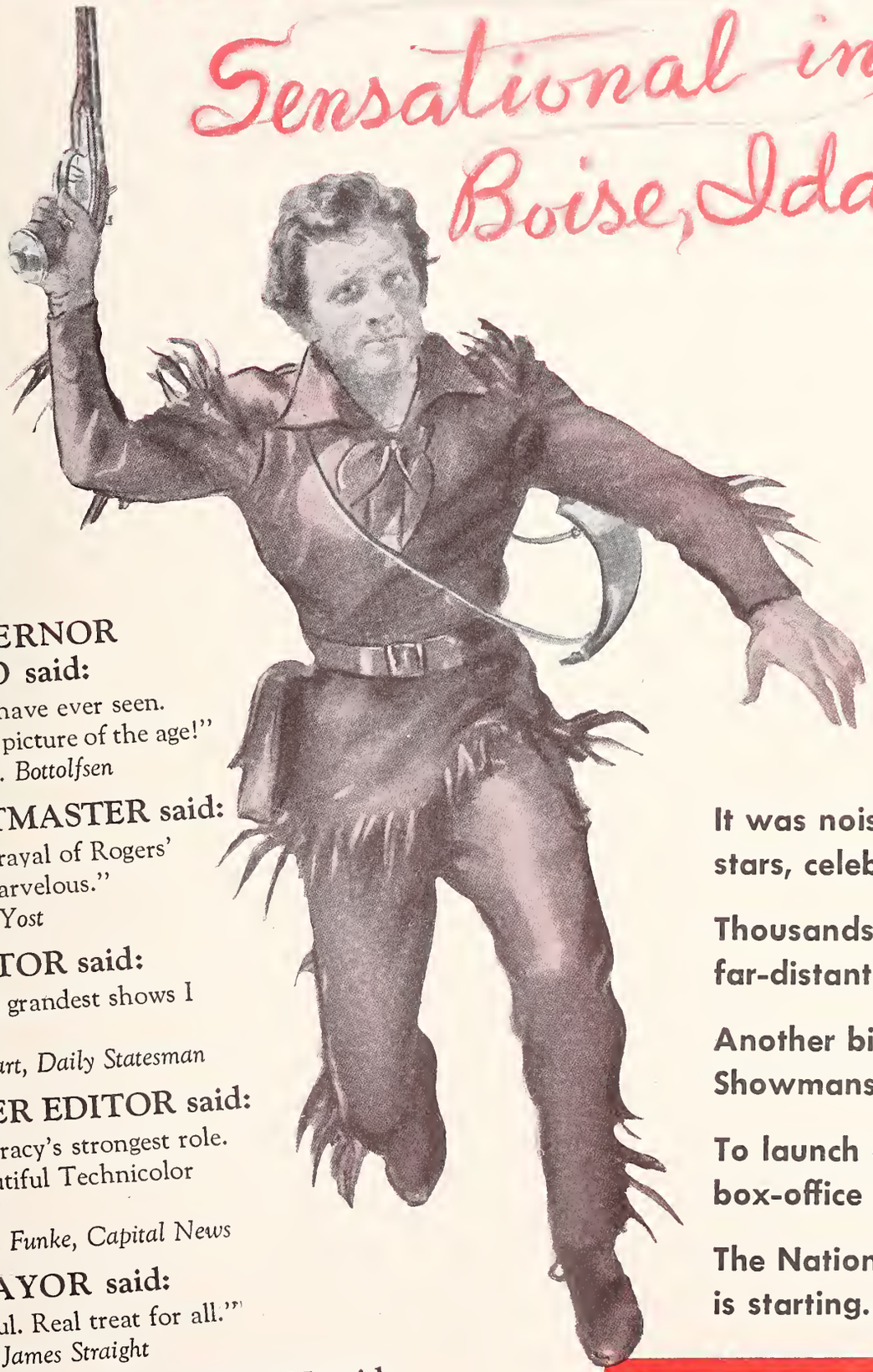
A three judge federal statutory court in Nashville, Tenn., last Wednesday granted ASCAP'S application for a permanent injunction, restraining the state from enforcing its law aimed at the Society. The judges were Elmer Davies, George Taylor, and Xenophon Hicks, of the United States circuit court.

They termed the state law "class legislation" and said it "was aimed only at proprietors of music copyrights and no other copyright, and it exempts the performance of musical works which are protected only by common law."

In 1938, the Society had obtained a temporary injunction against the state law, which had been in effect until the latest ruling.

The state authorities have not indicated whether they will appeal to the United States supreme court.

Northwest Passage World Premiere Sensational in Boise, Idaho!



FLASHED TO THE NATION!

Postal Telegraph Special Preview Service sent the rave comments below to leading publications.

THE GOVERNOR OF IDAHO said:
"The finest I have ever seen. Outstanding picture of the age!"
—*Gov. C. A. Bottolfsen*

THE POSTMASTER said:
"Perfect portrayal of Rogers' Rangers. Marvelous."
—*Harry L. Yost*

THE EDITOR said:
"One of the grandest shows I ever saw."
—*Irving Hart, Daily Statesman*

ANOTHER EDITOR said:
"Spencer Tracy's strongest role. Most beautiful Technicolor job ever."
—*Max G. Funke, Capital News*

THE MAYOR said:
"Wonderful. Real treat for all."
—*Mayor James Straight*

SENATOR CARL BROWN said:
"Inspiring. Wonderful."

THE PUBLIC said:
"We'll tell the nation—it's a sensation!"

It was noisy in Boise—stars, celebrities, parades.

Thousands came from far-distant towns—

Another big M-G-M Showmanship Premiere—

To launch another socko box-office attraction!

The National Ad Campaign is starting. Get ready!

"NORTHWEST PASSAGE" *(Book I—Rogers' Rangers)* in Technicolor · Starring **SPENCER TRACY** with Robert Young, Walter Brennan, Ruth Hussey, Nat Pendleton · Screen Play by Laurence Stallings and Talbot Jennings · Based on the Novel by Kenneth Roberts · Directed by King Vidor · Produced by Hunt Stromberg · An M-G-M Picture

MAJORS TURN TO 1940 CONVENTIONS, WITH APRIL THE STARTING DATE

Twentieth Century-Fox Will Announce 52 Features at Sales Gathering in Chicago Next Month; Warners Plan on July

When the producer-distributors start giving attention to sales conventions, new season's product formulations are well in hand. And this they did this week, with convention discussions by Twentieth Century-Fox and Warners, and indications coming from others that they, too, soon will set at least tentative arrangements, dates or places of assembly at which studio and home office executives will reveal to their salesmen programs of product on paper and policies under which they are to be sold.

April looks like the beginning of the sales convention season this year, with Twentieth Century-Fox taking the lead. Warners is to meet in July.

William F. Rodgers, in Chicago Wednesday en route east from Hollywood, said MGM's 1940-41 sales convention would not be held until late in the year, due to "press from 'Gone with the Wind'" and the existence of a large number of previously set franchise deals.

The week also brought many another development in product and policy both for the present and forthcoming seasons.

Twentieth Century-Fox Program

A program of 52 features, including four to be made in England, and 52 one-reel short subjects, will be announced to the 280 delegates at the annual sales convention to be held by Twentieth Century-Fox early in April in Chicago.

A meeting of district managers has been called by Herman Wobber, general distribution manager, for Friday and Saturday at the Park Central Hotel in New York. Home office executives will attend.

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Warners Summer Meeting

Warner Brothers' annual convention is planned for July. Last year the convention was held in New York, March 12th-13th. No definite location for the Warner meeting has been picked, but it was reported that it may be held in Chicago. S. Charles Einfeld, advertising and publicity director, was in Chicago for conferences with William K. Hollander, Balaban and Katz advertising executive, on plans for the showing of "Dr. Erlich's Magic Bullet," gave the information about the company's convention plans.

Hal B. Wallis, executive producer, before leaving for the Coast Monday night, said that Broadway at present offers little material, except "Life with Father." He did not say if Warners is considering buying it. Mr. Wallis said that a script is being prepared on "The Life of Freud" to go into production after "Brother Orchid." Mr. Wallis said that by fall the studio will have six or eight of next season's pictures finished. "The Male Animal," now running in New York, will not be made until after the run of the play.

Norman Moray, general sales manager for Vitaphone short subjects, said in Chicago, "the demand for short subjects is increasing day by day." He said that even where double features are used shorts are also on the program because the public demands variety. The increasing demand for shorts, however, Mr. Moray said, might be indicative that double features were losing their grip.

Warners are considering producing two pictures in Nevada, "Territorial Enterprise" and "Sutro's Tunnel." The suggestion was made by Governor E. P. Carville in conference with Jack L. Warner. Governor Carville is in Hollywood heading the group working out details for the opening of "Virginia City" at Virginia City and Reno on March 16th.

Warner Brothers has decided to go ahead and make a picture based on the life of Benjamin Franklin even though RKO recently purchased Carl Van Doren's biography of Franklin. It is contended that biographical material on Franklin is in the public domain. Warners plan to put Edward G. Robinson in the title role and RKO is considering Charles Laughton. Mr. Wallis said that Warners has priority rights because it registered the title with the Motion Picture Producers Association on the Coast last year.

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Stahl Deal Ready

John M. Stahl's deal for the production of three pictures to be released by United Artists is scheduled to be closed this week in Hollywood. Mr. Stahl, detained in New York for several weeks by an illness, left for the Coast Tuesday to close the deal with Maurice Silverstone, United Artists chief executive, who has been on the Coast for several weeks conferring on production plans.

The addition of Mr. Stahl to the UA ranks will give the company approximately 28 or 30 pictures for release next season, about the same number as are scheduled for the current season.

Nine of the company's forthcoming releases are completed and awaiting release arrangements, Lynn Farnol, advertising and publicity director, said Monday on his arrival in New York from the Coast. These are Charles Chaplin's "Production Number 6," "Rebecca," "My Son, My Son," "Our Town," "The Westerner," "House Across the Bay," "Thief of Bagdad," "Over the Moon" and "1,000,000 B. C."

Three of these, "Rebecca," "My Son, My Son" and "Our Town," have been booked by the Radio City Music Hall, Mr. Farnol said.

The Chaplin picture will be entitled "The Great Dictator" if negotiations now under way with Paramount, which owns the title "The Dictator," are successful. The film will be released this Summer, it was said.

Richard Wallace and Grover Jones have signed with Hal Roach as a director-writer combination for three pictures. The first is "Captain Caution" and will be released in the current film season.

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RKO Sets "O'Connor" Drive

RKO theatres will stage a "John J. O'Connor Month" from March 7th to April 10th in honor of the vice-president and general manager of the theatres. Fred Myers and Harry Mandel have been named co-chairmen of the drive and the various divisions will be led by the division managers: Charles B. McDonald, Louis Goldberg, H. Russell Emde, Sol Schwartz and James Brennan. The drive was outlined to theatre managers at a meeting held at the home office last Friday.

Herb MacIntyre, leader of the Ned Depinet

(Continued on page 22)

Newspaper Film Critics Vote for "Chips", Donat and Bette Davis

The first annual poll conducted by the Newspaper Film Critics of America, with 600 critics participating, resulted this week in the selection of "Goodbye, Mr. Chips," the Metro-Goldwyn-Mayer film produced in England as the best picture of 1939, of Robert Donat, star of that picture, as having given the best male performance, and of Bette Davis, for the best feminine performance, in "Dark Victory."

Second and third choices in each of the three classifications were: "Mr. Smith Goes to Washington" and "Wuthering Heights," in that order, in the first group; James Stewart in "Mr. Smith Goes to Washington" and Spencer Tracy in "Stanley and Livingstone" in the actor group, and Greta Garbo for "Ninotchka" and Rosalind Russell for "The Women," in the third classification.

Results of the poll were announced in Hollywood by Merle Potter, film editor of the Minneapolis Times-Tribune. *Awards will be presented to the winners shortly, according to Harry Martin of the* Commercial-Appeal, *Memphis, president of the critics' organization.*

The best performance by a male supporting player was by Thomas Mitchell in "Stage Coach," the critics voted. Brian Aherne was second in "Juarez," and Akim Tamiroff was third in "Disputed Passage."

Best performance by a feminine supporting player was credited to Greer Garson in "Goodbye, Mr. Chips," Rosalind Russell in "The Women" was second, and Alice Brady in "Young Mr. Lincoln" was third.

The young actor considered most likely to win greatest fame in 1940 *was Jeffrey Lynn. Eddie Albert was second, and John Howard was third.*

The young actress thought most likely to win greatest fame in 1940 *was Maureen O'Hara. Linda Darnell was second, and Lana Turner was third.*

The annual awards of the Academy of Motion Pictures Arts and Sciences, among them the "Oscars", were to be presented in Hollywood Thursday night.

"Let Junior tell them!"

"It's the best short subject idea in years. I'm proud of Junior!"



PETE SMITH'S newest fun Specialty is audience joy!

"WHAT'S YOUR I. Q.?"

It's a brand new twist on audience participation in a Screen Quiz. They won't care whether they know the answers or not because the gags and surprises come thick and fast. It was previewed on the West Coast and it left the audience limp. Here's how to put the folks in a happy mood for the entire show. "WHAT'S YOUR I.Q.?" is another Pete Smith showmanship coup for M-G-M. *(No wonder Leo Junior was voted best producer of Shorts in the industry in M. P. Herald and Showmen's Trade Review poll. And Pete Smith's Shorts led Leo Junior's success parade.)*

INDEPENDENTS SET PRODUCING PLANS

(*Continued from page 20*)

Drive began last Friday his second tour of the country. He is accompanied by Harry Michalson, short subject sales manager. Thirty-eight exchanges in the United States and Canada will be visited. The first meeting was held at Los Angeles where N. P. Jacobs is branch manager. The Seattle exchange, headed by E. A. Lamb, at the end of the third week led in the Drive. Milwaukee, A. Schmitz, branch manger, was second, and Buffalo, with C. Boasberg, manager, was in third position.

The March month of the Ned Depinet Drive has been designated "Smith" month in honor of Cresson E. Smith, western and southern sales manager, and A. W. Smith, Jr., eastern and Canadian sales manager.

Dan Winckler, former executive of the Myron Selznick Agency, has been put in charge of all RKO studio commitments, succeeding J. J. Nolan, who was named vice-president in charge of the studio a short time ago. Sidney Rogell, studio manager, has been given a new two-year contract.

Six pictures in the RKO 1940-41 schedule have been assigned to Lee Marcus, production executive. The six include "Anne's House of Dreams," to star Ann Shirley, and "Freckles," both to be made from novels by Gene Stratton Porter; "Men Against the Sky," "Men Without a World" and an untitled original by Peter B. Kyne. Cliff Reid will produce five of the six and Howard Benedict will be in charge of "Men Against the Sky."

Irving Reis, formerly a writer for Paramount, has become a director under Lee Marcus at RKO.

Three more pictures in the Dr. Christian series, starring Jean Hersholt, will be produced by Stephen Lang Productions for distribution by RKO, following the signing this week of a new contract. The original contract specified three only.

The RKO legal department has advised the *Saturday Evening Post* that certain parts of the article on Orson Welles in the February 7th issue were erroneous. The legal department said the contract was in effect and Welles had not been bought off for $160,000. Furthermore, no Welles picture budget calling for over $1,000,000 had been submitted.

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Republic's Program

The heaviest production program in Republic's history will be completed during the next four and a half months, Herbert J. Yates, chairman of the board, said this week. He announced 16 features and 11 westerns would be finished and released by July 1st. Mr. Yates was in Hollywood with James R. Grainger, Republic president, for conferences with western district managers and studio executives.

Two of the 16 features, "Women in War" and "Wagons Westward" will have high budgets. Another top budget release for spring, "The Dark Command," is nearing completion. Another feature finished is "Forgotten Girls" with Donald Wood and Louise Platt.

Titles of other features planned are "The Higgins Family in Grandpa Goes to Town," "In Old Missouri," "Doctors Don't Tell," "The Crooked Road," "Gangs of Chicago," "Grand Ole Opry," "Lady from New Orleans," "Scatterbrain," "Girl from God's Country," "Should Wives Work," "Oomph Girl and the Cowboy."

Mr. Grainger said the company's business as of February 1st was 25 per cent over last year's figure at that time and he predicted that by the end of May a minimum of 8,500 contracts will be signed.

Joseph Mankiewicz, MGM producer, has announced that he will produce "The Philadelphia Story," current New York stage hit. Filming is to start in June on the coast. Katharine Hepburn, star of the stage play, and Robert Taylor will play the leads.

CIRCUIT TAKES OVER FREE MILK PROJECT

When a city project, Lake Charles, La., to furnish nearly 200 school children with free milk was faced with failure as money ran out, officials of the Southern Amusement Company, through George Baillio, president, announced that it would sponsor continuation of the program in the future. The circuit operates four houses in Lake Charles.

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McConville to Latin America

Seven of Columbia's Latin American offices will be visited by J. A. McConville, foreign manager for the company, who left last week on the Santa Elena from New York. Panama, Peru and Chile will be his first stops on his way down the west coast of South America and he will cover Argentina, Uruguay, Brazil and the British West Indies on the return trip.

Mr. McConville will confer with branch managers and supervisors on distribution and new product and he expects to investigate South American production activities. He will return about the middle of April.

Columbia reports unusual response from exhibitors and exhibitor leaders to its announcement of the Montague Fifteenth Anniversary sales drive.

▽

Thompson Sees Fewer "B's"

Production of low budget pictures will be reduced by all major producers this year, according to Harlan Thompson, Paramount producer who has just completed "Road to Singapore" with Bing Crosby, Bob Hope and Dorothy Lamour. The producer said that indications pointed to a greater number of top bracket pictures for the 1940-41 programs of all companies.

George Bancroft, once a top ranking star at Paramount, will return to that studio for a featured role in Cecil B. DeMille's Technicolor production, "Northwest Mounted Police." Filming is to start Tuesday.

Mark Sandrich, Paramount producer and director, has received a new two-year contract.

▽

Product Travelers

During the week more than a score of top-ranking production, distribution and circuit executives, and many of their lieutenants, were traveling to and from New York and Hollywood in the interests of both current and new season's programs and sales.

Herman Wobber, general distribution manager of Twentieth Century-Fox, plans to leave New York next week for production conferences with Darryl F. Zanuck, at which the 1940-41 program will be set.

James R. Grainger, president of Republic, left Hollywood Monday for San Francisco on a two-day business trip.

Nate J. Blumberg, Universal president, has arrived in New York from Florida.

Hal B. Wallis, Warner Brothers executive producer, accompanied by Mrs. Wallis, left New York Monday for the coast studio.

Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, returned to New York this week from Miami Beach after a visit with his brother, Nicholas M. Schenck, president of Metro-Goldwyn-Mayer.

Lynn Farnol, director of publicity and advertising for United Artists, arrived in New York Monday from the coast.

Emanuel Silverstone, American sales representative for Alexander Korda, left New York Wednesday for Hollywood. He plans to spend about two weeks on the coast.

Leonard Goldenson and Sam Dembow, Jr., of the Paramount home office theatre executive staff, left New York Sunday for Chicago and Detroit for conferences with the company's theatre associates.

Robert T. Kane, in charge of British production for Twentieth Century-Fox, plans to return to England about March 15th.

Harry Ham, managing director of Myron Selznick, Ltd., sailed on the Manhattan Saturday for his post in London.

E. B. Hatrick, vice-president of Cosmopolitan Productions, is scheduled to leave New York this week for coast conferences.

J. A. McConville, Columbia foreign manager, left New York this week for a two months' business trip to Central and South America and the West Indies.

Richards Buys 'Wind' for Circuit

After weeks of negotiations following refusal of E. V. Richards, of the Saenger circuit, when in New York recently to buy "Gone With the Wind" on MGM's 70 per cent terms, a deal finally was closed this week in Florida by Thomas J. Connors, MGM division manager, who had gone South for the purpose.

On a fishing vacation at Stuart, Fla., Mr. Connors made several trips to Miami were he conferred with Mr. Richards. The deal is for the entire Saenger circuit of about 70 theatres—on MGM's terms of 70 per cent, it is said.

Saenger will open the film in Shreveport, Mobile and six other cities March 7th or 8th, and other bookings will follow.

Mr. Connors in the South also is completing negotiations with M. A. Lightman, head of the Malco circuit of Memphis. Malco will open the picture in several Southern cities March 7-8. Mr. Lightman has been among the few circuit "holdouts" against MGM's terms.

Mr. Connors is dickering in Miami also with Paramount partners and had a discussion with Barney Balaban and others there about Balaban and Katz taking the picture. B. & K. had rejected the film in Chicago. It appears a deal may be made by Balaban and Katz for Chicago subsequent runs.

MGM says that the guarantee of 10 per cent of the gross as profit to the exhibitor has been a determining factor in closing numerous deals.

As of late this week, MGM distribution officials said that the picture had grossed more than $11,000,000 at theatres.





Whew!!!!

the big WIND is on the way...

TYPHOON

IN TECHNICOLOR!

DOROTHY LAMOUR

ROBERT PRESTON



A Paramount Picture with

LYNNE OVERMAN

J. CARROL NAISH

Screen Play by Allen Rivkin

Based on a Story by Steve Fisher

Directed by LOUIS KING

EXCUSE OUR HASTE . . . BUT . . .

In your enthusiasm for the coming Paramount hits, "Sidewalks of London," "Road to Singapore," "Dr. Cyclops" don't forget to prepare, now, to play that tropic tornado of love thrills, of action thrills . . . "Typhoon" and reap a terrific box office whirlwind. It's due May 17 . . . and it's emotional dynamite!

Paramount Pictures

IN THE CUTTING ROOM

'Til We Meet Again

(Formerly called "We Shall Meet Again")

(Warner - First National)

Romance

This is a tale of a foredoomed romance. The protagonists are a girl with heart trouble, who has only a few months to live, and a man on his way back to San Quentin to die on a charge of murder.

Merle Oberon and George Brent portray the principals, with Pat O'Brien as a police officer who captures Brent. Also seen are Geraldine Fitzgerald, Binnie Barnes, Frank McHugh, Eric Blore, Henry O'Neill, George Reeves, Frank Wilcox and Doris Lloyd.

David Lewis was associate producer, for Hal Wallis, with Edmund Goulding directing, as he did last on "We Are Not Alone." Warren Duff, who wrote the screen play of "Invisible Stripes," did likewise here, from an original story by Robert Lord.

Release date: To be determined.

My Favorite Wife

(RKO Radio)

Marital Comedy

A husband with two wives to worry about comprises the thematic base for this comedy, with Cary Grant the husband in the case, Irene Dunne the wife who returns after having been declared dead, and Gail Patrick his most recent marital acquisition. Randolph Scott portrays an explorer who was with the first wife for seven years while they awaited rescue from a desert island.

Produced by Leo McCarey, as was "The Awful Truth," which also co-starred Miss Dunne and Mr. Grant, the picture was directed by Garson Kanin, whose last previous was "Bachelor Mother."

Sam and Bella Spewack contributed the screen play. They wrote "Boy Meets Girl."

The cast includes Ann Shoemaker, Scotty Beckett, Mary Lou Harrington, Donald McBride and Granville Bates.

Release date: April 12, 1940.

Alias the Deacon

(Universal)

Burns and Bazooka

The bazooka-playing Bob Burns is cast as a small town philosopher and card sharper, ejected from the town and managing to do well for himself and friends in a neighboring locality, an oil boom center.

Masquerading as "the Deacon," Mr. Burns' friends in his new environment are portrayed by Peggy Moran, seen most recently in "Ninotchka"; Mischa Auer, who was in "Destry Rides Again"; Dennis O'Keefe, Virginia Brissac and Guinn (Big Boy) Williams.

The picture was directed by Christy Cabanne, who handled "Mutiny on the Blackhawk" in addition to the Richard Arlen-Andy Devine series. The original screen play was written by Nat Perrin, who prepared "The Gracie Allen Murder Case."

Release date: April 5, 1940.

SHORT PRODUCT PLAYING BROADWAY

Week of February 24

CAPITOL
- Pound Foolish ..... MGM
- Forgotten Victory ..... MGM
- *Feature: Gone with the Wind.* MGM-Selznick

CRITERION
- U. S. Treasury, Washington Parade, No. 2..... Columbia
- See Your Doctor..... MGM
- *Feature: The Man from Dakota* ..... MGM

MUSIC HALL
- Information Please, No. 5.. RKO Radio
- *Feature: Abe Lincoln in Illinois* ..... RKO Radio

PARAMOUNT
- William Tell ..... Paramount
- Human Fish ..... Paramount
- Way Back When a Triangle Had Its Points..... Paramount
- *Feature: Sidewalks of London.* Paramount

RIALTO
- Oh, You Nazty Spy..... Columbia
- *Feature: Hell's Angels (reissue)* ..... Astor

RIVOLI
- Aquapoise ..... RKO Radio
- *Feature: The Grapes of Wrath.* 20th Cent.-Fox

ROXY
- No Shorts
- *Feature: Of Mice and Men..* United Artists

STRAND
- The Early Worm Get the Bird ..... Vitaphone
- Mechanix Illustrated, No. 3. Vitaphone
- *Feature: Dr. Ehrlich's Magic Bullet* ..... First National

Sailor's Lady

(Tentative Title)

(Twentieth Century-Fox)

Naval Comedy

The acquisition of a baby whose parents have been killed provides the chief plot source of this comedy dealing with sailors, particularly the one whose fiancee has made the acquisition.

Jon Hall is the sailor, Nancy Kelly the acquisitive young lady. Their friends are represented by Joan Davis, Katherine Aldridge, Wally Vernon and Dana Andrews.

Sol M. Wurtzel was expective producer, with Allan Dwan directing. Dwan handled "Frontier Marshal."

Release date: To be determined.

Forgotten Girls

(Republic)

Melodrama

This is the one about the young woman whose mother gets mixed up with "shady" characters, the young newspaper reporter with whom the girl ultimately finds romance, and the murder not committed by the girl but for which she goes to prison.

The girl is Louise Platt, the reporter Donald Woods, the mother Wynne Gibson. Also seen are Robert Armstrong, Jack LaRue, Eduardo Ciannelli and Barbara Pepper.

Robert North was associate producer, with Phil Rosen directing. Rosen directed "Missing Evidence."

An original story by Frank McDonald, the adaption was done by George Beck, and the screen play by Joseph Moncure March and F. Hugh Herbert. The latter wrote "That Certain Age," and March collaborated on "Flirting with Fate."

Release date: To be determined.

Midnight Limited

(Monogram)

Cops 'n' Robbers

Concerned with a series of robberies on a crack train, "Midnight Limited" has the principals John King, Marjorie Reynolds, Edward Keane, Pat Flaherty and George Cleveland.

Produced by T. R. Williams, the picture was directed by Howard Bretherton, whose latest was "Danger Flight." Harrison Carter and C. B. Williams contributed the screen play. An original idea by Carter was the basis of "Calling All Marines," and Williams last wrote the screen play of "Heroes in Blue."

Release date: March 20, 1940.

Ma! He's Making Eyes at Me

(Universal)

Modern Merchandising

The cast of this film, titled after a song hit of revived popularity, includes Tom Brown, last seen in "Oh, Johnny, How You Can Love"; Constance Moore, of "Charlie McCarthy, Detective"; Richard Carle, who appeared in "Ninotchka"; Anne Nagel, Jerome Cowan, Elisabeth Risdon and Fritz Feld.

As an unemployed showgirl, Miss Moore persuades the press agent (Brown) of a fashionable but almost bankrupt fashion salon, to lower prices of the store, with results fashioned along humorous lines, and including a rendition of the title song by Miss Moore.

Joseph Sanford, in his first feature assignment after producing short subjects, was associate producer, with Harold Schuster directing, as he did on "Framed." From an original story by Ed Sullivan and Charles Grayson, the screen play was written by Harry Clork and Paul Gerard Smith.

Release date: Mar. 15, 1940.

Pittsburgh Club Sets "Movie Ball"

The Pittsburgh Variety Club, Tent No. 1, will stage its first annual "Movie Ball" April 7th in the William Penn Hotel there and contribute any profits to its general charity fund. Featuring a costume parade with all dancers in fancy dress, the ball will present talent from theatres and night clubs and include a midnight supper.

The Washington Variety Club will hold a testimonial dinner at the Willard Hotel on March 8th for Andrew R. Kelley, Washington drama critic. Commissioner Melvin C. Hazen is general chairman of the affair. Serving as vice-chairman are Sidney Lust, Carter T. Barron, Richmond B. Keech, Hardie Meakin, John J. Payette, Edmund Plohn and Elwood Seal.

The Variety Club of Cincinnati will give a farewell dinner to William Bien on Monday preparatory to his leaving for New York in an executive post with Advertising Accessories, Inc., to which company he recently sold his Theatre Poster Supply Company.

The Variety Club of St. Louis is planning a vaudeville show March 30th in the Municipal Auditorium to raise funds to purchase pneumonia serum for city hospitals.

A. M. Goodman, Cleveland branch manager for United Artists, is chairman of the Variety Post committee in charge of the Post benefit midnight show at the Circle theatre March 15th. Members of the committee assisting Mr. Goodman are LeRoy Kendis, Howard Roth and Dick Deutsch. Funds collected will be used to send under-privileged boys to camp next Summer. John Himmelein is commander of the Post.

An application to destroy five slot machines seized February 16th at the Oklahoma City Variety Club headquarters has been filed in district court there by Lewis R. Morris, county attorney. Mr. Morris also asked that $299.20 found in the machines be turned over to the court fund. J. M. Garrison, manager of the club, and Charles Chastain, charged with being the owner of the devices, face three charges of operating slot machines.

Employes of the Metro-Goldwyn-Mayer exchange in Albany, N. Y., have formed a "pep club" and elected Sidney Stockton, office manager, their first president. Ralph Pielow, branch manager, is honorary president. Jane Breen is treasurer and Josephine Lasky, secretary.

Australia Bans Four U. S. Films

Four American films were banned this week from Australia, by the Commonwealth's film censor, Cresswell O'Reilly.

The films were "Of Mice and Men," Twentieth Century-Fox; "A Child Is Born," "Each Dawn I Die" and "Hell's Kitchen," Warners.

The stage version of "Of Mice and Men" ran recently in Melbourne.

Walter Green Inspecting

Walter E. Green, president of the National Theatre Supply, left New York this week for a three-week visit to company branches through the country, and including Hollywood.

Shulgold with Fine Art

Max Shulgold has become distributor for Fine Art Pictures in Pittsburgh. He formerly managed the Grand National exchange there.

James O. Bennett, Newspaperman, Dies

James O'Donnell Bennett, one of the best known newspaper men in America and retired member of the staff of the Chicago *Tribune,* died Tuesday in Chicago of coronary thrombosis at the age of 69. He had retired from newspaper work a little over a year ago, but continued other writing activities.

Mr. Bennett was born in Jackson, Mich., on May 1, 1870, and by the time he was 10 he was collecting news items for his uncle, James O'Donnell, editor of the Jackson *Patriot.* He was a reporter, feature writer, war correspondent and drama critic in his long career in newspaper work. His writings long have been considered masterpieces of journalism.

Medial Pay $120 Writer Guild Says

Fifty per cent of the active writers in Hollywood studios received $120 weekly or less during 1939 and 50 per cent received more than that figure for average employment of 24.4 weeks for the year, according to an economic survey conducted by the Screen Writers Guild.

Without comment, the Guild in a copyrighted report of the survey, said that, while the percentage of writers getting high salaries decreased, the percentage of low salaries and unemployment increased. The Guild compiled the figures from 520 replies to 1,000 questionnaires sent out. Medial figures were used instead of averages because of the wide variation in salaries.

Radio Policies Are Individual: Kent

A blanket agreement by film companies to keep their stars off radio broadcasts is not feasible and might be construed as illegal, Sidney Kent, president of Twentieth Century-Fox, has advised Abram F. Myers, chairman of the board of National Allied States Association.

The letter was written after Mr. Kent received copies of resolutions adopted at the annual meeting of the National Allied directors last month in Washington.

His company's policy is to bar its stars from radio broadcasts, except in special instances in which such broadcasts help the motion picture industry, Mr. Kent told Mr. Myers.

Mr. Kent also said he was in favor of arbitration for industry disputes, and opposed 16 mm. versions of 35 mm. films.

National Screen Moves

The Pittsburgh office of National Screen Service has been moved to the Paramount Building. Jack Judd, National Screen manager in Pittsburgh, and Perry Nathan are working the Tri-State territory out of the office, until the planned staff of eight is completed. The accessory departments of Paramount and RKO will be taken over in the new setup.

N. Y. Dissolves 144 M. P. Firms

The Secretary of New York State has dissolved 144 firms connected or related to the motion picture industry for failure to file required reports and pay corporation taxes for three consecutive years. Most of the businesses dissolved had headquarters in New York City.

Any corporation dissolved may proceed to annul the dissolution at any time within three months from December 15th, through payment of back taxes, penalties and interest and a fee of $50 for a certificate of reinstatement. If a corporation has been listed through error, it will be reinstated on proper application without any fee. Corporation taxes constitute a lien against any property owned by a corporation.

The list of dissolved firms:

Ajax Pictures Corp., Alco Theatre, Inc., Aldo Theatres Corp., Alesia Theatres Operating Corp., Alhambra Amusement Co., Inc., American School Film Library, Inc., Apex Films, Inc., Areffgee Amusement Corp., Athena Amusement Corp., Auditorium Theatre Co.

B 'N B Film Corp., B & S Amusement Corp.; Barbet Amusement Corp., Batem Amusement Co., Bay West Amusement Corp., Bayview Amusement Corp., Bellaire & Hollis Theatre Corp., Berkof Amusement Corp., Big Three Amusement Holding Corp., Branwin Amusement Corp., Brenda Pictures Corp., Brewster Film Corp., Broadway Amusement Corp., Burger Amusement Co., Inc., Burley Amusement Corp.

C & P Amusement Corp., Cameo Theatre, Inc., Canarsie Whip Amusement Co., Channel Amusement Corp., Chasebea Theatre Corp., Choice Films, Inc., Claremont Pictures Corp., Cogen Theatrical Corp., Coliseum Amusement Corp., Coney Island Motion Picture Corp., Consolidated Film Delivery Service, Inc., Corral Amusement Corp., Cousins Theatre Corp., Cumberland Amusement Corp.

Devon Film Corporation.

East Side Film Delivery Corp., Emmar Amusement Co., Inc., Empire Amusements, Inc., Equity Film Exchanges, Inc., Exploitation Pictures, Inc., F & M Theatre Service Corp., Fayette Theatre Corp., Film Library, Inc.

The G H C Amusement Co., Gilmore Amusement Co., Glen Theatre Corp., Gramarley Theatre Co., Inc.

Ben Harris Amusement Co., Inc., Harlem Theatre, Inc., Haruth Amusement Corp., Haverstraw Amusement Corp., High Amusement Co., Hollywood Film Exchange, Inc., Hygrade Amusement Co., Inc.

Independent Theatre Supply Co., Inc., Instructive Amusements, Inc., Intercontinental Theatre & Cinema, Inc., Interstate Theatre Premiums Corp., Interstate Amusement Supply Corp., The Irish Theatre, Inc., Italian Peoples Theatrical Enterprises, Inc.

Jackson Heights Playhouse, Inc., Javee Amusement Corp.

K & B Amusement Co., Inc., Kernan Theatres, Inc., Koch Amusement Corp.

L & B Amusement Co., Inc., Level Amusement Enterprises, Inc., Leviathan Amusement Corporation, Lewart Theatrical Enterprises, Inc., Lin Vee Amusement Co., Inc., Lincoln Theatre Corp., Lock City Theatres, Inc., London Film Corp.

M H & B Pictures Corp., Madison Theatre Company, Major Theatre Operating Corp., Maneros Theatre Corp., Maple Theatre Corp., Mapleton Theatre Corp., Marwhit Theatre Corp., Maxbilt Theatre, Inc., Medal Film Co., Inc., Midway Theatre, Inc., Minrose Amusement Corp., Mirth Theatres, Inc., Monroe Cinema Company, Inc.

National Film Library, Inc., of New York, Neversink Amusement Corp., New Hyde Park Amusement Corp., North America Theatre Premium Corp.

Omsoc Amusements, Inc., Onondaga Civic Theatre, Inc., Oswego Hippodrome Amusement Co.

Palestine Picture Corp., Paramount Distributing Corp., Park-Brook Theatrical Corp., Parwill Amusement Corp., Penquin Pictures Corp., Phoenix Theatre, Inc., Protecto Films, Inc.

Quentin Theatre Corp.

R T Amusement Corp., Regnald Theatre Corp., Regs Amusement Corp., Riegelwein Amusement Co., Inc., Rivoli Amusement Co., Inc., Rockaways' Playland, Inc., Rollwill Amusement Corp., Rosta Theatres Corp., Rudhalen Amusement Corp.

S & F Theatres, Inc., Screen Attractions Corp., Sea Gate Amusement Corp., Shore Amusement Corp., Simmonds Pictures Corp., Sound Theatre, Inc., Sov-Am Film Corp., Stadium Amusement Corp., Standard Film Exchange, Inc., Sutphin Amusement Co., Inc., Sylvan Amusement Corp.

T & K Amusement Corp., Techni-Film Advertisers, Inc., Terrace Theatre Corp., Thrillo Amusement Co., Inc., Thumbsup Theatrical Corp., Trebor Theatre Corp., Troy Theatres Corp.

Union City Theatrical Corp., Unique Foto Films, Inc.

Vanpark Amusement Corp., Variety Theatres Corp.

W M Amusement Co., Inc., Washington Irving Playhouse, Inc., Waterford Amusement Corp., Winfield Motion Picture Corp.

Second National Pictures, Inc., 743 Grand Street Amusement Corp.

MORE INDEPENDENTS SUE MAJORS; NEW ANSWERS FILED IN U. S. SUIT

Distributors Take Advantage of Clause Calling Upon Government to Keep Production Data Secret

The large company defendants in the Federal Government's "key" anti-trust suit in New York, by which the United States seeks to divorce exhibition from distribution, end Hollywood's talent pool and revise industry practices, are moving along in providing the Department of Justice with answers to the many interrogatories which the Government asked the federal court of New York to order submitted.

The Department of Justice Wednesday served notice that it was applying for an injunction to restrain the distributor defendants from possible attempts to "intimidate and coerce" any witnesses in the Government's New York suit in equity. The application will be heard March 5th. The motion cites possible "dangers" of pressure on exhibitor witnesses by the defendants and was accompanied by supporting affidavits signed by Col. H. A. Cole, Nathan Yamins, and Joseph Conway, a member of Allied of eastern Pennsylvania.

Answers Filed

Answers to the first 24 of the Government's interrogatories dealing with financial structure of the companies and their affiliates were filed this week by Paramount and Twentieth Century-Fox. Last week, as previously detailed, RKO, United Artists, Warner Brothers and Columbia filed their answers to the first 24 questions. On Saturday Paramount, Warner Brothers, Twentieth Century-Fox and Metro-Goldwyn-Mayer filed answers to the questions numbered from 25 to 39 which refer to production activity. These companies, as well as RKO, Columbia and Universal, took advantage of the confidential clause and will insist that the Government keep secret the production data revealed.

All the answers are due by Friday, as well as the Government's replies to the questions proposed by the majors. Both sets of answers may be subject to an appraisal by the federal court if they fail to provide the information sought by the defendants and the Government.

Columbia Gets Until March 8th

Columbia on Monday was given until next Friday, March 8th, to file its objections to the Government's interrogatories. On the same day the Government is scheduled to file its counter objections to Columbia's interrogatories.

Steve Hannagan's office, which is handling the publicity on the majors' defense of the suit brought by the Government, said that no decision would be reached on releasing the text of the film companies' answers until Friday. At that time it is expected that all answers, except those the companies want kept confidential, will be revealed. It was said that the central legal committee does not even know all the answers.

On the first set of 24 questions, answers were given to all by Twentieth Century-Fox but Paramount treated 11 of these as confidential in nature. Paramount did not wish to reveal its answers to questions dealing with profits, grosses and financial obligations.

Stockholders Listed

Twentieth Century-Fox answers said that the company had no outstanding indebtedness and no current loans. A complete list of stockholders was given. The common stockholders list was headed by the following: Chase National Bank, 221,157 shares; General Theatres Equipment Corporation, 185,000 shares; William Goetz, 184,642 shares; Darryl F. Zanuck, 122,129 shares, and Joseph M. Schenck, 112,542 shares.

The three largest holders of preferred stock were listed as the Chase National Bank, 487,215 shares; William Goetz, 55,283, and Joseph M. Schenck, 26,983.

The answers showed that Twentieth Century-Fox owns 42 per cent of the stock of National Theatres Corporation, having 756,000 shares. The company has 59,889 of the 60,000 shares of preferred stock in Movietonews, Inc. The company is the sole owner of Twentieth Century Fox Corporation of Texas and Twentieth Century-Fox Distributing Corporation.

Profits and Loss

Twentieth Century-Fox showed its total gross, distribution and production gross, revenue from exhibition companies and net profits and gross and net of subsidiaries for the years from 1935 through 1938, as are shown in the table on the following page. Movietonews each year showed a substantial loss and the Distributing Company each year a small gain. The net profits in the years covered ranged from $2,921,897 in 1935 to a high for the period of $8,212,535 in 1937.

Paramount Shows Indebtedness

Paramount listed a fixed indebtedness of $7,302,000, which represents a reduction from $11,133,200, the answers point out. The following creditors were listed who have placed directors on the Paramount board: Harvey D. Gibson, representing the Manufacturer's Trust Company, holding $3,000,000 of Paramount debentures; Stephen Callagan of the Allied Owners Corporation, $250,000 in debentures, and Maurice Newton of the Adams Express Corporation, 40,000 shares of preferred stock, $103,000 in debentures personally held and $125,000 debentures held as trustee.

ANTI-TRUST COMPLAINTS REACH RECORD NUMBER

Wendell Berge, special assistant attorney general and right hand man to Thurman Arnold, said in New York last Wednesday that "there has never been a time in history when so many complaints of anti-trust violation as now have poured in on the Department of Justice." Although Mr. Berge did not specifically mention the motion picture business, it is one of those away out front in the number of cases pending—more than 40—as filed both by the U. S. Government and independent theatre owners.

Most of the complaints are coming from business men themselves, Mr. Berge said. He told the American Paper and Pulp Association that "vigorous enforcement of the anti-trust laws can do a great deal to curb the subversive activities of those men who through associations or otherwise are set upon a course destructive to real competition."

Hollingsworth Charges Product Was Denied Him After He Had Taken Over Lease at Beatrice, Neb.

The independents this week scored again in two more federal court anti-trust suits against the majors, with the filing of a triple-damage claim for $234,300 by Frank E. Hollingsworth, at Lincoln, Nebraska, and one for $300,000 by the Netcong theatre in Netcong, New Jersey.

In quite an important matter pending, the majors won a point over the Government, in their petitions for bills of particular from the Department of Justice, in a Nashville case.

Calls $78,100 Actual Damages

Claiming it will take $78,100 to satisfy actual damages inflicted upon his theatre operations in Beatrice, Neb., and which he seeks in triplicate, $234,300, Frank E. Hollingsworth entered his anti-trust filing on the docket of the federal court in Lincoln, Neb., last Friday. Defendants are the Fox Beatrice Theatre Corp., Fox Midwest, and Loew's, RKO, 20th Century-Fox, Universal, United Artists, Paramount and Republic, with the 20th-Fox manager Joe E. Scott, MGM manager Harry Shumow, and Republic manager Carl Reese, named as individuals.

Mr. Hollingsworth claims Fox Midwest entered into a conspiracy with the distributor defendants, got them to promise to deliver him film if he would take over the lease on the New Pix, which Fox Midwest had dropped in a rental dispute After leasing it for five years at $18,000 rental, he spent $16,000 on equipment, and opened Oct. 23, 1939. He then claims, operating at a loss of $3,150 up to now, he was forced to close the theatre because he couldn't get film in sufficient quantities to run it.

To force him out as an independent operator, he charges that Fox Midwest, for its single theatre, the Rivoli, has nearly three times as much film bought as it could run in its best year, and, as an opposition measure, cut boxoffice prices fully 30 per cent during the period in which he had the new Pix lighted.

New Jersey Suit

A Newark Federal Court suit instituted by Netcong Amusement Company, Inc., operators of the Netcong Theatre, charges unfair clearance between its town and Dover, eight miles distant.

"Our suit was started because the majors are making us play behind Newton, Hackettstown, behind Dover, behind Boonton," said Fred Falkner, on Wednesday. Mr. Falkner operates six theatres with William E. Smith, his partner.

Majors Win Tennessee Plea

The defendants in the Government's anti-trust suit against the Crescent Amusement Company and the large distributors in Nashville won motions for a more definite statement and bills of particular and the exclusion of the section of the federal complaint dealing with exhibition practices such as cut-rate admissions, money and other give-aways. U. S. District Judge Elmer Davies took up the requests separately and granted some and denied others. Further action will be delayed at least three months because the Government was given 45 days to furnish the particulars ordered and the defend-

(Continued on following page)

MAJORS WIN ROUND IN TENNESSEE

(*Continued from preceding page, column 3*)

ants were given a similar time thereafter to file answers to the Government's complaint.

Judge Davies ruled that cut-rate admissions, giveaways and the like are purely local in character and have no bearing on interstate commerce and hence do not come under the provisions of the Sherman anti-trust law. He said, "The court is of the opinion that such local acts in themselves, not alleged to have been part of a conspiracy for the purpose of restraining interstate commerce, do not directly restrain and burden interstate commerce, and the court does not regard the acts alleged as creating a direct and substantial burden on interstate commerce."

Seventy-five requests for particulars were granted and 49 denied to the defendant companies having theatre affiliates. United Artists, Columbia and Universal, the defendants without theatre affiliates, had 66 requests granted and 61 denied. The requests denied were either of an "evidentiary" nature and could be properly put to the Government in the form of interrogatories later, or had been granted to the theatre-owning defendants and not needed by the second group.

John W. Caskey of Dwight, Harris, Koegle & Caskey of New York represented the theatre-owning defendants and Louis D. Frohlich of Schwartz & Frohlich represented the companies without theatre affiliates. Counsel from Nashville and Memphis also assisted.

Other Trust Matters

A final hearing on the anti-trust suit instituted by the Landis Theatre of Vineland, N. J., against the Warner Brothers theatre circuit in Philadelphia, and all the major distributors, has been set for March 25th before Judge William H. Kirpatrick in the United States district court sitting in Philadelphia. A previous preliminary injunction, restraining the major distributors from selling to Warners unless the Landis was given equal consideration, was set aside by the United States circuit court of appeals, decreeing that the injunction was prematurely issued and ordered the case returned to Judge Kirpatrick's court for a final hearing.

Federal Judge Michael Igoe postponed last Friday the hearing in the case of the Adelphi theatre anti-trust suit against Balaban & Katz and the majors until April 15th.

There was to be a hearing in the Dunbar anti-trust suit in Dallas this week.

Twentieth Century-Fox Figures Showing Gross and New Profits

Answers filed by Twentieth Century-Fox Film Corporation and its subsidiaries, Movietonews, Inc., and Twentieth Century-Fox Distributing Corporation, to U. S. Government interrogatories in the "key" New York case, disclosed details on gross and net profits of these companies for the years 1935 through 1938. The parent company's figures were detailed as follows:

Year	Total Gross	Production and Distribution Gross	Dividends from Exhibition Companies	Net Profit
1938.....	$49,590,246	$48,627,384	$ 962,861	$6,645,416
1937.....	47,980,451	46,846,451	1,134,000	8,212,535
1936.....	44,087,772	42,953,772	1,134,000	7,437,209
1935.....	33,919,771	33,919,771	.....	2,921,897

Movietonews, Inc., estimated its net worth to be $2,634,687. Its figures on total gross and net losses were listed as follows:

Year	Total Gross	Net Losses
1938.....	$2,577,281	$202,057
1937.....	2,877,656	200,579
1936.....	3,193,224	275,103
1935.....	3,098,363	401,188

Twentieth Century-Fox Distributing Corporation itemized its total gross and net profits as follows:

Year	Total Gross	Net Profits
1938.....	$591,487	$4,352
1937.....	526,817	4,203
1936.....	500,132	3,776
1935.....	344,292	2,399

$100,000 Benefit Fund Is Raised

Joseph M. Schenck, who was the California chairman of the National Foundation for Infantile Paralysis, reveals that nearly $100,000 was raised by the film industry in that state, according to the *Bulletin* of the Screen Actors Guild in Hollywood.

Mr. Schenck said, according to the *Bulletin,* that while Southern California may fall just under its goal of $200,000, nearly $100,000 will come from the film industry, either as personal subscriptions or through the use of theatre facilities in making collections from audiences. All theatres cooperated in the "March of Dimes" drive in that state and studio collections went 100 per cent, Mr. Schenck said.

Major L. E. Thompson, motion picture chairman of the Finnish Relief Fund, issued the following statement over the weekend:

"Since the close of the Motion Picture Drive for the Finnish Relief Fund, requests have been received at headquarters from hundreds of theatres requesting a continuance of the drive. In many instances theatre owners themselves have extended the period of collections for a full week. We would welcome a drive from any theatre that did not participate in our recent campaign.

"Any theatre may obtain coin collection boxes and banners for the girl collectors by applying to Vincent G. Hart, Director of the Motion Picture Division, New York."

Jay Emanuel of Philadelphia and John H. Harris of Pittsburgh have accepted Herbert Hoover's invitation to serve as chairman of the drive in their respective cities.

More than 500 prints of the short subject, "Finland Fights," are now in circulation throughout the country.

Hold Charity Dinner

A large number of film industry leaders attended the 40th Anniversary celebration dinner of the National Jewish Hospital, Denver, at the Hotel Astor in New York last Sunday. Paul Felix Warburg, philanthropist, was the guest of honor. Jack Cohn, vice-president of Columbia, was chairman of the motion picture committee for the dinner and Louis Nizer, attorney, was vice-chairman. Mr. Nizer was also toastmaster.

The hospital, which is non-sectarian, is the oldest institution in the country for the free care of tubercular patients.

The Motion Picture Associates, New York, will make a formal request from the Motion Picture Relief Fund to augment its limited resources for welfare work, it was decided at a meeting of the board of directors last week. The Associates will also ask the major film companies to assist in its charity work.

Attending the meeting were Moe Streimer, chairman of the board; William Stein, Leo Brecher, Dave Levy and Jerome Wilson.

Edwin M. Booth, Cincinnati manager for Metro-Goldwyn-Mayer, has been named zone manager there for the Will Rogers Memorial Drive in April.

450 Houses Operating In Milwaukee Area

There are 450 theatres in operation in the Milwaukee territory out of a total of 497, according to the new 1940 theatre guide just compiled by Benjamin J. Miller, film industry attorney. The survey covers all theatres in Wisconsin and upper Michigan. The total seating capacity of the houses now operating is 278,034. The capacity of the closed houses in 21,029.

In Wisconsin there are 96 circuit-affiliated theatres seating 95,594, and in upper Michigan five, seating 4,232. The independent circuit theatres in Wisconsin total 42 with a seating total of 25,939, while in upper Michigan the respective figures are 13 for a total of 9,431 seats. Independent theatres in Wisconsin number 305, seating 149,563, while in upper Michigan there are 36 independent houses seating 14,204.

You bet it's a (Betty) FIELD DAY for the Critics . . . when Paramount's "SEVENTEEN" hits town!



JACKIE COOPER



BETTY FIELD
Year's Best Star Discovery!



"Filled with those priceless elements known as warmth and human understanding!" —*Jimmie Fidler, famous newspaper and radio columnist*

"New Yorchids to the flicker version of Booth Tarkington's 'Seventeen'!" —*Walter Winchell*

"A commanding contribution to the never too plentiful and constantly profitable supply of wholesome family entertainment! Betty Field excellent!" —*M. P. Daily*

"Ideal attraction for all types of audiences. Rich and warm in comedy values!" —*Film Daily*

"Will grace any bill. Cooper does one of his finest roles. Betty Field has no present superiors and is flawless!" —*Daily Variety*

"Will hit better than normal biz! Miss Field has both screen personality and ability!" —*Variety*

"From seven to seventy, all ages and all audiences probably will acclaim this one of the warmest, most poignantly human comedies of the season!" —*Box Office*

"Ingratiating, chucklishly amusing, but always humanly sincere. The role of the heartless young siren is a romp for the versatile young Miss Field!" —*Hollywood Reporter*

"Delightful! Not since he was in 'Skippy' and 'The Champ' has Jackie Cooper turned in such a splendid and natural performance. Betty Field does splendid work!" —*Jimmy Starr, Los Angeles Herald and Express*

"Betty Field creates one of the most devastating heroines of the season!" —*Los Angeles Examiner*

and speaking of FIELD DAYS.



bottom row l. to r.: Helen Ruth Bass, Gibson, Tenn.; Virginia McGill, Kansas City; Suzanne Thompson, Chicago; Mary Jane Bather, Minneapolis; Adalyne Pilkington, Detroit; Jackie Cooper, Pann Merryman, Des Moines, Betty Jean McCord, Pittsburgh; La Vonne Moyer, Omaha; *top row l. to r.:* Hazel Owens, Birmingham; Virginia Reimold, Columbus; Peggy Webb, Nashville; La Ferris Wafford, Dallas; Jeanne Towery, Houston; Pat McGuire, Denver; Gloria Sheehan, Buffalo; Naomi Fowler, Salt Lake City and Carloyn Hinemon Monrotus, Little Rock.

Seventeen 17 year olds from 17 key cities

are welcomed to Hollywood for preview of Paramount's "SEVENTEEN" by co-star Jackie Cooper, thus pre-selling this grand spring picture to the youth of the nation through 17 hundred *thousand* lines of publicity in their home towns—plus swell breaks in papers and radio everywhere!



Jackie Cooper and Betty Field in "SEVENTEEN"

with **Otto Kruger** · **Betty Moran** · Directed by Louis King · Screen play by Agnes Christine Johnston and Stuart Palmer · Based on the Story by Booth Tarkington and the Play by Stuart Walker, Hugh Stanislaus Stange and Stannard Mears · A Paramount Picture

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The House across the Bay

(United Artists-Wanger)

Criminological Study

Joan Bennett, turning in what may well be called the best performance of her career, dominates this interesting study of the wives who wait for the men who go to Alcatraz. George Raft, varying his stoic style with a dash or two of humor in the early footage, gives another of his penitentiary portrayals. Lloyd Nolan is back to his old calling as the wily fellow who would have the lady one way or another, and Walter Pidgeon plays an amorous but upright gentleman who won't allow it. Gladys George has a profitable role as another of the "Rock Widows."

The situation dealt with by Myles Connolly in his original story and worked over for the screen by Kathryn Scola is intrinsically fascinating. In it the wife of an abruptly wealthy practitioner of extra-legal business operations reports him to the Income Tax Department for evasions she thinks will net him a year's sentence and save him from gangsters plotting his death. Instead, he gets ten years, his lawyer gets his money and strives to get also the well meaning wife. Incidents are melodramatic and the ending is final in all senses of the word.

Miss Bennett sings two songs, both the kind of numbers that get onto the radio and become popular. The direction by Archie Mayo is for the most part effective.

Previewed at the Village theatre in Westwood, Cal., where the response was favorable. —WILLIAM R. WEAVER.

Produced and distributed by United Artists. Original story, Myles Connolly. Editorial Supervisor, Otho Lovering. Screen play, Kathryn Scola. Film editor, Dorothy Spencer. Director, Archie Mayo. Miss Bennett's gowns, Irene. Photographer, Merritt Gerstad. Sound recorder, Frank Maher. Special photographic effects, Ray Binger. Interior decorator, Julie Heron. Assistant director, Charles Kerr. Songs: "Chula Chihuahna!," by Jules Styne, Nick Castle and Sidney Clare; "I'll Be a Fool Again," by Al Siegel. Art director, Alexander Golitzen. Associate art director, Richard Irvine. Production manager, James Dent. Dances, Sammy Lee. Musical score and direction, Werner Janssen. Sound film cutter, Walter Reynolds. P.C.A. Certificate No. 5953. Release date, March 1, 1940. Running time, when seen in Hollywood, 85 minutes. General audience classification.

CAST

Steve Larwitt	George Raft
Brenda Bentley	Joan Bennett
Slant Kolma	Lloyd Nolan
Mary Bogales	Gladys George
Tim Nolan	Walter Pidgeon
Babe	June Knight
Alice	Peggy Shannon
Federal Judge	Edward Fielding
Nolan's House Boy	Miki Morita

The Showdown

(Paramount-Sherman)

Hopalong Cassidy

The familiar pattern of action is followed closely in this version of the adventures of Hopalong Cassidy and other characters created by Clarence Mulford and interpreted by William Boyd, Russell Hayden and Britt Wood, with able assistance rendered by Morris Ankrum, as the villain of the piece, and Jane Clayton supplying romantic interest.

The main body of the action devolves from a shipment of horses made on behalf of the character interpreted by Miss Clayton, who follows her to a ranch.

The screen play by Harold and Daniel Kusell, from an original story by Jack Jungmeyer, provides ample scope for movement, the quality stressed by Howard Bretherton's direction.

Scenic and effective outdoor atmosphere has been provided for the Harry Sherman production.

Previewed at the Roosevelt Hotel in Hollywood.—WALTER SELDEN.

Produced and distributed by Paramount Pictures. Producer, Harry Sherman. Director, Howard Bretherton. Photographer, Russell Harlan. Original story, Jack Jungmeyer, based on Clarence E. Mulford's character of Hopalong Cassidy. Screen play, Harold and Daniel Kusel. P.C.A. Certificate No. 5930. Release date, March 8, 1940. Rnnning time, when seen in Hollywood, 63 minutes. General audience classification.

CAST

Hopalong Cassidy	William Boyd
Lucky	Russell Hayden
Speedy	Britt Wood
Baron Rendor	Morris Ankrum
Sue	Jane Clayton
Colonel White	Wright Kramer
Harry Cole	Donald Kirk
Bowman	Roy Barcroft
Johnson	Kermit Maynard
Snell	Walter Shumway

The Ghost Comes Home

(MGM)

The Worm Turns

Herewith a screen version of a tale concerning a meek and ineffectual citizen who is driven by circumstance to turn upon his tormentors and discover the bliss of ruling as against being ruled.

Cast as the worm who turns is Frank Morgan, in a departure from strictly comic roles. Too, Billie Burke is cast as his nagging wife rather than on her usual fluttery lines. Ann Rutherford is seen as their daughter, John Shelton an orchestra leader with whom she falls in love. In the orchestra are Reginald Owen and Harold Huber, while Nat Pendleton and Frank Albertson portray relatives living off "the worm." Donald Meek, as a small town banker, and Hobart Cavanaugh round out the cast.

Produced by Albert Levoy, the picture was directed by William Thiele. Richard Maibaum and Harry Ruskin wrote the screen play, based on a stage play by Georg Kaiser. Lacking somewhat in pace, the film is carried by its players for the most part.

Previewed at the Alexander theatre, Glendale, Cal., to an audience which was responsive to the comedy highlights, apathetic to the rest. —WALTER SELDEN.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Albert E. Levoy. Directed by William Thiele. Screen play by Richard Maibaum and Harry Ruskin. Based on a stage play by Georg Kaiser. Photographed by Leonard Smith. Film editor William H. Terhune. P. C. A. Certificate No. 6069. Release date March 8, 1940. Running time, when seen in Glendale, 77 minutes. General audience classification.

CAST

Vern Adams	Frank Morgan
Cora Adams	Billie Burke
Billie Adams	Ann Rutherford
Lanny Shea	John Shelton
Hemingway	Reginald Owen
Mortimer Hopkins Sr.	Donald Meek
Roscoe	Nat Pendleton
Ernest	Frank Albertson
Tony	Harold Hnber
Ambrose Bundy	Hobart Cavanangh

A Chump at Oxford

(United Artists-Hal Roach)

Farce Comedy

The campus of England's decorous Oxford is the locale for the latest Laurel and Hardy pursuit of comedy. With Hal Roach producing and Alfred Goulding directing, Hal Roach, Jr., makes his executive debut as associate producer.

Charles Rogers, Felix Adler and Harry Langdon wrote the story and adapted it. That some of the items are implausible has little to do with the case, for there is abundant comedy. No attempt is made to filter romance into it.

Stan and Ollie, as a reward for capturing a bank bandit, are sent to Oxford, but have a real job from the start in trying to catch up with the education. They immediately become victims of hazing. Lost all night in a maze of hedge, they run afoul of the dean. Stan receives a blow on the head and becomes the greatest athlete in the history of the school. Ollie, his man servant, quits, just as Stan is brought back to his senses.

The small parts allotted by Forrester Harvey as the gentleman's gentleman and Wilfred Lucas as the dean are capably enacted.

Reviewed at the Rialto theatre in New York where an afternoon audience enjoyed the antics of the comedians.—GEORGE SPIRES.

Produced by Hal Roach and distribnted by United Artists. Hal Roach, Jr., associate producer. Directed by Alfred Goulding. Original story and screenplay by Charles Rogers, Felix Adler and Harry Langdon. Photography by Art Lloyd. A.S.C. Photographic effects by Roy Seawright. Bert Jordan, film editor. Charles D. Hall, art director. Set decorations by W. L. Stevens. Sound, William Randall. Wardrobe supervision, Harry Black. Musical score by Marvin Hatley. Running time, 63 minntes. Release date, Feb. 16, 1940. P.C.A. No. 5508. General audience classification.

CAST

Stan	Stan Laurel
Ollie	Oliver Hardy
Meredith	Forrester Harvey
Dean Williams	Wilfred Lucas
Banker	Forbes Murray
Dean's servant	Frank Baker
Ghost	Eddie Borden
Students	Gerald Fielding, Gerald Rogers, Victor Kendall, Charles Hall, Peter Cushing

Blondie on a Budget

(Columbia)

Domestic Comedy

The fifth number in the Blondie series is addressed to a somewhat higher age level, in the main, employing for the first time story material of the variety commonly called sophisticated. It retains, however, a substantial amount of the lighter type humor for which the first four films in the series were notable, and this portion of the subject matter elicited more laughter from the preview audience than the snappier stuff. Over all, the picture grossed something less than the series' average of chuckles and guffaws.

This time the script, by Richard Flouroy from a story by Charles Molyneux Brown, has "Blondie" struggling to find $185 in the family budget with which to finance a fur coat, and "Dagwood" equally desirous of extracting

(Continued on page 34)

JANE WITHERS

toget

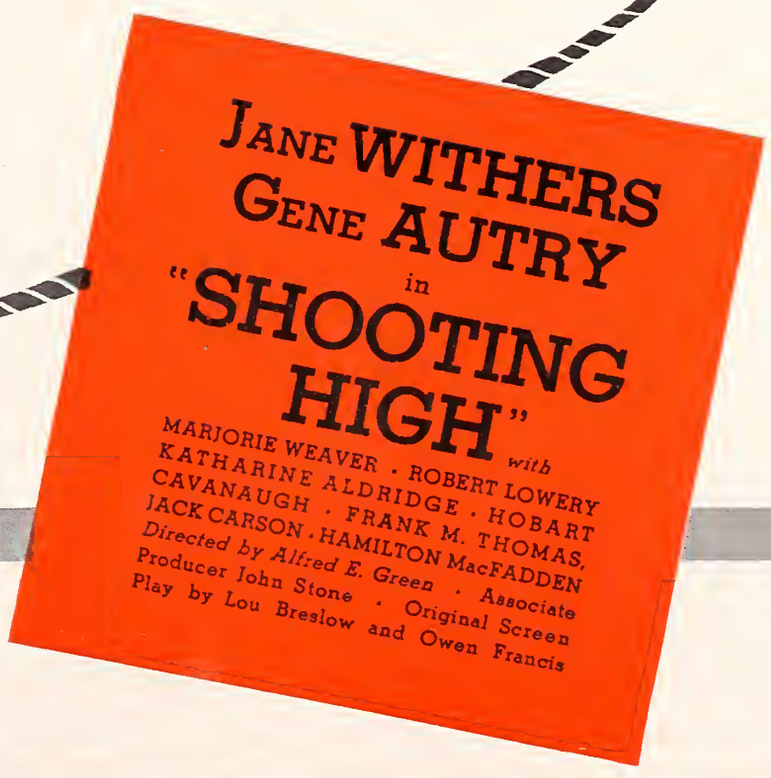
"SHOOTIN



Gene sings! Jane sings!...
and they sing together!...
four grand songs!

GENE
AUTRY
er
in
G HIGH"

Out in the wide-open spaces where they've got room to really give you action!



20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

(Continued from page 31)

$200 to pay his way into a trout club. An old sweetheart, played by Rita Hayworth, comes back into "Dagwood's" life and a good many unexpected things, including the winning of a money prize at the neighborhood cinema, led by devious ways to a happy solution of all the problems. Frank R. Strayer continues in direction of the series.

Previewed at Warners' Beverly Hills, (Cal.), theatre on a Friday night to mixed response.—W. R. W.

Produced and distributed by Columbia. Directed by Frank R. Strayer. Screen play by Richard Flournoy. Story by Charles Molyneux Brown. Based on the comic strip characters created by Chic Young. Photographed by Henry Freulich. Film editor, Gene Havlick. PCA certificate No. 6013. Running time, 70 min. Release date, February 28, 1940. General audience classification.

CAST

Blondie ..... Penny Singleton
Dagwood ..... Arthur Lake
Baby Dumpling ..... Larry Simms
Daisy ..... Himself
Joan Forrester ..... Rita Hayworth
Alvin Fuddle ..... Danny Mummert
Marvin Williams ..... Don Beddoe
Mr. Fuddle ..... John Qualen
Mrs. Fuddle ..... Fay Helm
Mailman ..... Irving Bacon
Brice ..... Thurston Hall
Theatre Manager ..... William Brisbane

Millionaire Playboy

(RKO)

Farce

Joe Penner, in this farce, is a millionaire playboy who gets hiccups whenever he is kissed by a beautiful girl. Reminiscent of the earlier Harold Lloyd vehicles, the story brings him into contact with bevies of beauties, some of whom have osculatory designs on the hero.

Supporting Penner, whose mannerisms and manner of delivery are typically Penner, are Linda Hayes, Russ Brown, Fritz Feld, Tom Kennedy, Granville Bates, Arthur Q. Bryan, Adele Pearce, Diane Hunter, Mary Milford and Manton Moreland.

The screenplay by Bert Granet and Charles E. Roberts, who adapted an original story by Granet, leaves several matters undeveloped. Robert Sisk produced under the guidance of Lee Marcus, executive producer.

Leslie Goodwin's other achievements in the directorial field have merited more praise.

Previewed at the Alexander theatre, Glendale, Cal., before a Friday night audience which laughed none too heartily.—V. K.

Produced and distributed by RKO. Executive producer, Lee Marcus. Produced by Robert Sisk. Directed by Leslie Goodwins. Screenplay by Bert Granet and Charles E. Roberts. From an original story by Bert Granet. Photographed by Jack MacKenzie. Special effects by Vernon L. Walker. Art director, Van Nest Polglase. Associate, Albert D'Agostino. Edited by Desmond Marquette. P. C. A. Certificate No. 5945. Running time, when seen in Glendale, 64 minutes. Release date, March 15, 1940. General audience classification.

CAST

Joe ..... Joe Penner
Lois ..... Linda Hayes
Bob ..... Russ Brown
Gorta ..... Fritz Feld
Murph ..... Tom Kennedy
Stafford ..... Granville Bates
J. B. Zany ..... Arthur Q. Bryan
Eleanor ..... Adele Pearce
Hattie ..... Diane Hunter
Bertha ..... Mary Milford
Bellhop ..... Manton Moreland

The Castle on the Hudson

(Warners)

Prison Tragedy

A virile drama of prison life, which ends in tragedy, Warner's "The Castle on the Hudson" is an emotional cocktail. Another of the pictures which takes its theme from Warden Lewis E. Lawes' book, "20,000 Years in Sing Sing," the film develops the story of an East Side New York youngster who is sent to Sing Sing, "the 'castle' on the Hudson," for a felony. Released temporarily on his honor when his sweetheart is believed to be dying, he is suspected of a murder she commits while aiding him in a fight with an enemy. He returns to prison when the warden is censured, and goes on trial for his life. Convicted despite the girl's confession, he is executed.

John Garfield as the victim of environment, Ann Sheridan as the girl and Pat O'Brien as the humanitarian warden head the cast in well rounded characterizations, Miss Sheridan doing rather well in one of her biggest assignments. In support are Burgess Meredith, Henry O'Neill, Jerome Cowan, Guinn "Big Boy" Williams, John Litel, Margot Stevenson, Willard Robertson, Edward Pawley, Billy Wayne, Nedda Harrigan, Wade Boteler, Barbara Pepper and Robert Strange.

Seton I. Miller, Brown Holmes and Courtney Terrett for the screenplay, and Anatole Litvak for the direction, as well as Samuel Bischoff for the production, merit credit for a grimly effective, heart tugging piece.

Preview in the studio.—V. K.

Produced and distributed by Warner-First National. Executive producer Hal B. Wallis. Associate producer, Samuel Bischoff. Directed by Anatole Litvak. An Anatole Litvak Production. Screen play by Seton I. Miller, Brown Holmes and Courtney Terrett. From a book by Lewis E. Lawes. Dialog director, Irving Rapper. Assistant director, Chuck Hansen. Special effects by Byron Haskin and Edwin DuPar. Photographed by Arthur Edeson. Art director, John Hughes. Edited by Thomas Richards. Music director, Leo F. Forbstein. PCA Certificate No. 5575. Running time, when seen in Hollywood, 76 minutes. Release date, Feb. 17, 1940. General audience classification.

CAST

Tommy Gordan ..... John Garfield
Kay ..... Ann Sheridan
Warden Long ..... Pat O'Brien
Steven Rockford ..... Burgess Meredith
District Attorney ..... Henry O'Neill
Ed Crowley ..... Jerome Gowan
Mike Cagle ..... Guinn "Big Boy" Williams
Chaplain ..... John Litel
Ann Rockford ..... Margot Stevenson
Ragan ..... Willard Robertson
Black Jack ..... Edward Pawley
Pete ..... Billy Wayne
Mrs. Long ..... Nedda Harrigan
Principal Keeper ..... Wade Boteler
Goldie ..... Barbara Pepper
Joe Harris ..... Robert Strange

Dr. O'Dowd

(Warner Bros.)

Irish Character Drama

This is the sort of British film which comes forth with unexpected charm and life from a homely Irish canvas. The story of an old Irish doctor who is also a toper, it boasts a most interesting characterization by Shaun Glenville as the living epitome of L. A. G. Strong's original. In war stricken Britain, such a picture as this will have a sure escapist appeal; in the United States an Irish population should find it agreeable too.

Glenville's "Doctor O'Dowd" is a likeable old fellow who loses his practice through drink, and goes away to the mountains to fish, drink and forget. He comes up against the son who has disowned him, and despite professional adamancy and filial bitterness, saves him from diphtheria.

It is Glenville's film and here is a grand character artist. But Mary Merrill's tattered poetess, Walter Hudd's slick English doctor, Pat Noonan's burly and benign foreman, and an oddly unshaven portrayal by Charles Victor register soundly. Peggy Cummins, a flaxen-headed youngster, is arresting.

The Teddington technical sheen is over it all.

Seen in a Wardour Street preview theatre.—AUBREY FLANAGAN.

Produced and distributed by Warner Bros. First National Productions. Producer, Sam W. Sax. Director, Herbert Mason. Cameraman, Basil Emmett. Art director, Norman Arnold. Screen play and dialogue by Derrick Twist and Austin Melford. Running time, 76 minutes. Adult audience classification.

CAST

Marius O'Dowd ..... Shaun Glenville
Pat ..... Peggy Cummins
Constantia ..... Mary Merrell
Stephen ..... Liam Gaffney
Rosemary ..... Patricia Roc
O'Hara ..... James Carney
Dr. Crowther ..... Walter Hudd
Dooley ..... Charles Victor
Mulvaney ..... Pat Noonan
Mrs. Muldroon ..... Maire O'Neill
Sarah ..... Irene Handl
Nurse Collins ..... Nell Emerald
Moira ..... Pamela Wood
President ..... Felix Aylmer

Mystery in Swing

(International Roadshow)

Murder and Jive

With an all-colored cast performing more than ably in this murder story with a background of swing music, "Mystery in Swing" is constructed along those lines best calculated to appeal to the 900 theatres for which it is intended.

The screen play, by Arthur Hoerl, with additional dialogue by F. E. Miller and William Werckenthien, is based on the murder of a "hot" trumpeter, through the placing of poison in the mouthpiece of the instrument. This, in turn, causes a second murder. Both crimes are solved in logical fashion and with a high quotient of accompanying comedy.

The humor is supplied by F. E. Miller, portraying a police sergeant whose long suit is effort rather than native ability, and by Buck Woods, as a continually jailed, card playing friend of the murdered man. Monte Hawley, as a newspaper reporter, Marguerite Whitten, Tommie Moore, Edward Thompson and Jess Lee Brooks all supply capable characterizations in leading roles.

Music of the sort to delight the genus rug cutter is supplied by Ceepee Johnson and his orchestra, and the "Four Toppers."

Arthur Dreifuss, who produced and directed, and Rudolph Brent, associate producer, have given their vehicle life and movement while aiming it squarely at its intended market.

Previewed in a studio projection room in Hollywood, where the picture was well received.—WALTER SELDEN.

Produced by Aetna Film Corporation. Distributed by International Roadshow. Produced and directed by Arthur Dreifuss. Associate producer, Rudolph Brent. Screen play by Arthur Hoerl. Additional dialogue by F. E. Miller and William Werskenthien. Musical direction, Ross Di Maggio. Score played by Ceepee Johnson. Photographed by Mack Stengler. Film editor, Robert Crandall. P. C. A. certificate No. 6060. Released on States Rights basis. Running time, when seen in Hollywood, 75 minutes. General audience classification.

CAST

Biff Boyd ..... Monte Hawley
Linda Carrol ..... Marguerite Whitten
Mae Carroll ..... Tommie Moore
Captain Hall ..... Edward Thompson
John Carroll ..... Jess Lee Brooks
Sergeant Slim ..... F. E. Miller
Maxine Raye ..... Joan Edwards
Maxine Ellis ..... Sybil Lewis
Prince Ellis ..... Robert Webb
Buck Bedford ..... Buck Woods
Sergeant Phipps ..... Thomas Southern
Editor Bailey ..... Halley Harding
Lawyer Jones ..... Leonard Christmas
Turnkey ..... Charles Andrews
Reporter ..... Earle Morris

Also, the Four Toppers and Ceepee Johnson and his orchestra.

Convicted Woman

(Columbia)

Prison Reform

Conditions in prisons for women are looked into in this Columbia melodrama about a girl who is sent to a reformatory for something she didn't do. One of the inmates commits suicide and the institution gets a new superintendent.

Heading the cast are Rochelle Hudson, Frieda Inescort, June Lang, Lola Lane and Iris Meredith. The only male part of any importance is that of a newspaperman, played by Glenn Ford. Nick Grinde directed from a screen play by Joseph Carole. The film was based on a story by Martin Mooney and Alex Gottlieb.

"Betty Andrews" is arrested in a department store and accused of theft. Although innocent and defended by "Mary Ellis," a prominent lawyer and social worker, the judge sentences "Betty" to a year in the Curtiss House of Correction. "Chief Matron Brackett" rules the reformatory with an iron hand, aided by some stooges among the inmates, among them "The Duchess." An inmate kills herself and "Betty" gets word of it to "Jim Brent," a reporter.

The scandal causes the appointment of "Mary Ellis," but "Chief Matron Brackett"

stays on as an assistant. "Mary Ellis" changes things about, even agreeing to hold a dance for the girls. A merit system is installed under which ten girls are allowed to leave the reformatory for the Thanksgiving holiday. "Brackett" and "The Duchess" have "Betty" kidnapped to prevent her from returning on time, but the reporter rescues her and the regime of "Mary Ellis" is saved.

Reviewed at the Globe Theatre, New York. Audience reaction was non-committal.—P. C. M., Jr.

Produced and distributed by Columbia. Producer, Ralph Cohn. Directed by Nick Grinde. Screen play by Joseph Carole. Story by Martin Mooney and Alex Gottlieb. Photography, Benjamin Kline. Editor, James Sweeney. Musical director, M. W. Stoloff. P. C. A. Certificate No. 5925. Running time, 66 minutes. Release date, January 31, 1940. General audience classification.

CAST

Betty Andrews.....Rochelle Hudson
Mary Ellis.....Frieda Inescort
Duchess.....June Lang
Hazel.....Lola Lane
Jim Brent.....Glenn Ford
Nita.....Iris Meredith
Frankie.....Lorna Gray
Miss Brackett.....Esther Dale
Commissioner McNeil.....William Farnum
Gracie.....Mary Field
May.....Beatrice Blinn
Tubby.....June Gittelson
Daisy.....Dorothy Applehy

Song of the Windmills

(Molinos de Viento)

(Atlas)

Spanish Musical

The Spanish romance set to music, given the rather elastic title translation of "Song of the Windmills," is similar in locale and general story outline to "La Kermesse Heroique" ("Carnival in Flanders") of several years back, but the Hispanic successor has steered its plottings to good taste and lacks the Gallic film's production trappings.

The film was shot in Spain just before the civil war, which may explain the inferior mechanical construction, particularly in the lighting, and in the recording of the gay music of Maestro Luna. English titles have been superimposed.

Life in the land of tulips, windmills and dykes follows a calm and customary pattern until the arrival of a crew of dark-eyed Spanish seamen. The maids of the town, smitten by the courtly manners of the visitors, forget their swains. However, the Captain remembers his good breeding and hoists ancher, only to discover he is carrying off with him the village belle, whose love surmounts all barriers.

Seen at an afternoon performance in the Radio Teatro Hispano, in the heart of the Spanish speaking district of New York City, where the audience relished especially the comedy. —Joseph F. Coughlin.

An International Film production. Distributed in the United States by Atlas Films. Director, Rosario Pi. Music, Maestro Luna. No P.C.A. number. Running time, 73 minutes. Release date, February 23, 1940. General audience classification.

CAST

Maria Mercader — Pedro Terol
Maria Gamez — Roberto Font
Rafael Somoza

Vengeance of the Deep

(Astor)

Romantic Melodrama

Pearl diving in the South Pacific is the basis of action of the romantic melodrama filmed in and off Australia. The underwater scenes lend something of zest to the picture, which was produced and directed by Ken G. Hall.

Lloyd Hughes and Shirley Ann Richards have the leading roles.

"Daubeney Carshott," to prove his courage and win the hand of the vamping "Stella Raff," goes to Thursday Island to dive for pearls. He becomes acquainted with "Craig," another pearl diver. A series of strange adventures follows until the men learn they are both seeking a perfect pearl for the same girl. They realize what she has done when "Craig" is crippled for life.

Reviewed at the Central theatre in New York where the audience showed little interest.—George Spires.

Produced and directed by Ken G. Hall and released by Astor Productions. Screen play by Frank Harvey. Photographed by George Heath. William Shepherd, film editor. Recording by Clive Cross. Ronald Whelan, assistant director. Hamilton Wehber, musical director. Running time, 70 minutes. Release date, Feb. 22, 1940. P.C.A. No. 02647. General audience classification.

CAST

Daubeney Carshott.....Lloyd Hughes
Lorna.....Shirley Ann Richards
Craig.....James Raglan
Stella Raff.....Elaine Hamill
Archie.....Campbell Copelin
Captain Quid.....Sydney Wheeler
Manager.....Frank Harvey
Mendoza.....Ronald Whelan
McTavish.....Alec Kellaway
Dormer.....Leslie Victor
Lotus.....Marcelle Marney
Kishimuni.....Charlie Chan

The Baker's Wife

(La Femme du Boulanger)

("The Baker's Wife, Inc.")

Bucolic Bawdry

The newest number from France is a daring and outspoken tale of a confectioner's connubial complications, with a dash of comedy.

The picture may be compared with a contentious contribution of last year, the censorially buffeted and critically acclaimed "Harvest." Both narratives found their origin in the racy imagination of Jean Giono.

Raimu gives a demonstration of his comic talents, particularly in the drunk sequences. The others are far from being distinguished in portrayals.

With a cosmic sounding foreword, implying a universal connection between the hunger for bread and sex irregularities, and a collection of expertly composed English titles by Dr. John Erskine, the idyll sketches a crisis—emphasized in the economic, not the moral element—that besets a village when the wife of the local baker gallops off with a district sheep herder, and the jilted baker-husband goes on strike until she returns.

Seen at a special showing in New York for invited professional reviewers.—J. F. C.

Distributed in the United States by "The Baker's Wife, Inc." A Marcel Pagnol Production. Director, Marcel Pagnol. Adaptation and dialogue, Marcel Pagnol. Based on an incident in a novel by Jean Giono. Photography, G. Benoit, R. Ledru and N. Daries. Production manager, Charles Pons. Music, Vincent Scotto. English titles, John Erskine. No P.C.A. Certificate number. Running time, 98 minutes. Release date, February 26, 1940. Adult audience classification.

CAST

The baker.....Raimu
The baker's wife.....Ginette Leclerc
The handsome shepherd.....Charles Moulin
The priest.....Robert Vattier
The school teacher.....Robert Bassac
The marquis.....Charpin

FILM COURSE AT KANSAS UNIVERSITY

A motion picture course is being offered by the University of Kansas this semester. Professor Allen Crafton is in charge of the course, which includes development of techniques, evolution of the silent film story, acquisition of style, the propaganda film, foreign contributions, coming of sound, social significance, educational potentialities, its limitations as an art and as big business.

Two-and-a-half-hour sessions are being given each week to the course, which is limited to juniors and seniors.

Siege

(RKO Pathe)

Document of Warsaw

The final weeks of Warsaw, Poland, when it was under the constant rain of German bombs and shells, were captured pictorially by Julien Bryan, cameraman, and now are presented by RKO Pathe as a documentary of the Polish people as they lived in the shadow of death. Into the 10 minutes are packed glimpses of the destruction of homes and factories, deaths of men and horses from aid raids; women peasants lying dead in a potato field where they were machine gunned by German planes as they ran for shelter; expectant mothers and children in the cellar of a hospital; churches razed by the shelling. Mr. Bryan also gives the vivid narration. It is a powerful portrayal of the ravages of war.—Running time, 10 minutes.

The Paper Hanger

(King of Comedy)

Chaplin Reissue

The "Paper Hanger" is one of a series of 10 two-reel Charlie Chaplin comedies that were made for the old Essanay company in 1915 and are being reissued by King of Comedy Film Corporation, New York. "The Paper Hanger," originally released in silent form under the title "Work," has been speeded up, with orchestral music and sound effects added. The 25 years of technical improvement of the motion picture makes difficult an evaluation of the Chaplin humor of 1915 on audiences today. Though the wistful little man with the cane, derby, overgrown shoes and twitching Hitler mustache is still a most appealing character the picture public of today may fidget at the obvious and repetitious comedy of the early Chaplin. A title has the comedian saying he isn't an ordinary paper hanger but is studying to be a dictator. Running time, 19 minutes.

Double or Nothing

(Vitaphone)

Broadway Brevity

It seems that Lee Dixon, while working as a double on a movie setting, loses a front tooth, and the loss occasions a visit to a dentist office. While under the anesthetic, he dreams of meeting various screen personages parading their copyright personality trademarks. A group of what is called the "Hollywood Doubles" stands in for the originals and the spectator is given a carbon copy edition of Mae West, Charles Laughton, Joe E. Brown, Zasu Pitts, Deanna Durbin and Hugh Herbert. The saying that the copy is never as good as the original applies in this case, also.—Running time, 20 minutes.

Human Fish

(Paramount)

Sportlight

The hobby of Newton Perry, swimmer and diver of note, is to train boys in underwater swimming. While the subject is devoted principally to Perry's underwater exploits, a novelty phase presents Perry and another underwater swimmer, Ross Allen, with a couple of mermaids and a troupe of circus seals. The subject is classified as a Grantland Rice Sportlight-R9-8. —Running time, 10 minutes.

Plan Cuba, Nassau Houses

Elias M. Loew, president of E. M. Loew's Theatre Corporation, Boston, has negotiated for a new theatre in Nassau, in the Bahamas, and plans to buy acreage in Havana for a drive-in theatre.

Miles in New Post

Jack Miles, who has been with the National Broadcasting Company press department for six years, has been named trade press editor.

RADIO CITY

MUSIC HALL

Showplace of the Nation • Rockefeller Center

Triumph!

"BRILLIANT... a grand picture. We have no hesitation in calling the film the play's superior, in calling Raymond Massey's screen Lincoln better than his play's Lincoln."

—Frank S. Nugent, *Times*

"SUPERB, all of it . . . all the superlatives which were justifiably lavished on the stage production of Robert E. Sherwood's 'Abe Lincoln in Illinois' may justifiably be heaped on the screen version of this memorable drama."

—William Boehnel, *World-Telegram*

"UNFORGETABLE screen impersonation . . . Massey's acting transcends mere make-believe . . . a profoundly stirring motion picture experience."—Howard Barnes, *Herald-Tribune*

"RICH IN HUMOR, as any true picture of Lincoln should be . . . Massey makes the character a shining figure . . . a picture that can be seen again and again."—Eileen Creelman, *Sun*

"MASTERPIECE—Such beauty, such simple honesty and truth, that 'Abe Lincoln in Illinois' joins the small company of American films that merit the label of masterpiece."

—*Life Magazine*

"A SCREEN TRIUMPH . . . a picture with a heart and soul . . . Massey gives one of the greatest performances we have ever seen on the screen . . . the great play greater as a film."—Kate Cameron, *News*

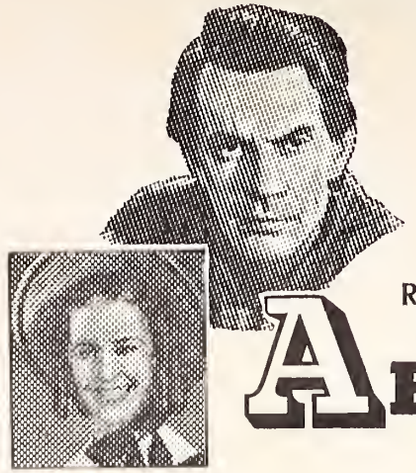
Hold over! Second week!

American." —Archer Winsten, *Post*

"INSPIRED performance . . . in its movie

American. —Archer Winsten, Post

"**INSPIRED** performance . . . in its movie version 'Abe Lincoln in Illinois' is every bit as fine and beautiful as the Pulitzer Prize winner . . . fashioned from the flesh and blood of Lincoln."
—Lee Mortimer, *Mirror*



"**IMPRESSIVE** . . . reverent picture, directed with straightforward simplicity." — Rose Pelswick, *Journal-American*

ROBERT E. SHERWOOD'S

ABE LINCOLN IN ILLINOIS

starring

RAYMOND MASSEY

with Gene Lockhart, Ruth Gordon, Mary Howard
Produced by Max Gordon • Directed by John Cromwell
An RKO Radio Picture

•

ON THE GREAT STAGE

"Curtain Time"—all the magic of the world across the footlights . . . produced by Russell Markert, settings by Nat Karson . . . featuring Paul Haakon, Loper and Barrat, Three Oxford Boys, Nicholas Daks, Hilda Eckler, Leda Anchutina, Louise Fornaca, Robert Regent, Earl Lippy, with the Music Hall Rockettes, Corps de Ballet, Glee Club. Symphony Orchestra, under the direction of Erno Rapee.

•

Doors Open Today and Tuesday 10:30 A. M.

Picture at: 10:45, 1:43, 4:38, 7:35, 10:32 • Stage Show at: 12:39, 3:32, 6:27, 9:30

FIRST MEZZANINE SEATS RESERVED • Phone Circle 6-4600

Ample Parking Space Rockefeller Center Garage, 48th to 49th Sts., between 5th and 6th Avenues

THE HOLLYWOOD SCENE

Novels

Hollywood's interest in entertainment forms already stamped with the seal of public approval, as evinced by its purchases of stage plays, magazine stories and books, for film purposes, is turning more and more to the novel.

Already released since the start of 1940, or planned for release during the year, are some 60 pictures based on novels, representing schedules of 10 studios. Heading the list is RKO Radio, with 18, including the L. M. Montgomery "Anne of Windy Poplars" series, while Warner Brothers plan 11, Metro-Goldwyn-Mayer, nine, and Paramount, eight.

Nine at MGM

The novel is the basis of the following MGM films: "Escape," Ethel Vance; "Not Too Narrow, Not Too Deep" (to be released under the title of "Strange Cargo," Richard Sale; "The Yearling," Marjorie Kinnan Rawlings; "Florian," Felix Salten; "The Mortal Storm," Phyllis Bottome; "Northwest Passage," Kenneth Roberts; "Pride and Prejudice," Jane Austen; "Busman's Honeymoon," Dorothy Sayers, to be made in England, and the Selznick-produced and MGM released "Gone with the Wind," Margaret Mitchell.

Columbia will release Frank Lloyd's production of "Tree of Liberty," by Elizabeth Page, as well as "Arizona," by Clarence Buddington Kelland, both historical subjects, in addition to Maude Delavan's "The Rumelhearts of Rambler Avenue," and the "Pepper" series by Margaret Lathrop.

Popular Authors Used

Louis Bromfield's work is represented by "It All Came True," at Warners, and "New Orleans," at Columbia. A. J. Cronin's "Vigil in the Night" has been made by RKO, and his "Doctor Lennox" will be at Columbia, while RKO will also produce "Freckles" and "Laddie," both by Gene Stratton Porter.

Paramount's list includes "Seventeen," by Booth Tarkington; "Those Were the Days" (based on the "Siwash" stories by George Fitch); "The Way of All Flesh," Samuel Butler; "Victory," Joseph Conrad; "The Light That Failed," Rudyard Kipling; "Miss Susie Slagle's," Augusta Tucker, and "Food for the Gods," by H. G. Wells and "Shepherd of the Hills" by Harold Bell Wright, these latter two planned for 1941 release at present.

Warners accounts for "Captain Horatio Hornblower," C. S. Forester; "January Heights," Polan Banks; "The Sea Hawk," Rafael Sabatini; "City for Conquest," Aben Kandel; "All This and Heaven, Too," Rachel Field; "Flowing Gold," Rex Beach; "House on the Hill," Somerset Maugham; "Money and the Woman," James M. Cain; "Out of Gas," Charles Nordoff and James Norman Hall, and "The Sea Wolf," Jack London.

At RKO are "Half a Rogue," Garrett Fort; "The Life of Benjamin Franklin," Carl Van Doren; "Father Damien," John Farrow, (the book having been called "Damien the Leper"); "Little Men," Louisa May Alcott; "Kitty Foyle," Christopher Morley; "Little Orvie," Booth Tarkington; "Sister Carrie," Theodore Dreiser; "Smiler with a Knife," Nicholas Blake; "Tom Brown's School Days," Thomas Hughes; "The Unbreakable Mrs. Doll," Grace Perkins; "Water Gypsies," A. P. Herbert; "Wrapped in Cellophane," Vina Delmar, and three more pictures in the "Saint" series, Leslie Charteris.

Universal now has in the cutting room a screen version of Nathaniel Hawthorne's "House of Seven Gables," and Twentieth Century-Fox has already made its version of John Steinbeck's "Grapes of Wrath," and is scheduled to use "Children of God," by Vardis Fisher, as one part of its "Brigham Young."

For United Artists release, Selznick-International has "Rebecca," Daphne de Maurier; Edward Small, "My Son, My Son," by Howard Spring, and Walter Wanger, "Personal History," by Vincent Sheean.

PRODUCTION KEEPS A LEVEL PACE

Hollywood's studios completed seven pictures this week, one less than in the week before, started eight (seven last week), and had 34 shooting, 19 being prepared, and 64 edited, compared with the 33, 20 and 65 of the prior period in the same categories.

Twentieth Century-Fox and Republic each finished three: "Rancho Grande", "The Dark Comamnd" and "Ghost Valley Raiders" for Republic, and "Earthbound", "Star Dust" and "Charlie Chan's Cruise" for Paramount.

Started were "Offenders of the Law", Columbia; "Andy Hardy Meets a Debutante", MGM; "Covered Wagon Trails" and "Son of the Navy", Monogram; "Turnabout", Hal Roach, for United Artists release; "Maryland", Twentieth Century-Fox; "La Conga Nights", Universal, and "Flight Eight", Warners.

MGM had the greatest number shooting, with nine pictures before the cameras, followed by Warners with four, Universal three, and Columbia, Paramount, RKO Radio and Twentieth Century-Fox two apiece. Principal Productions and Edward Small had one each, both for United Artists.

Name News

DANNY WINKLER has been placed in charge of all RKO Radio studio commitments.

▽

HARLAN THOMPSON left for a three weeks New York vacation.

▽

GUY ENDORE is assigned to work on the screen play of "The Life of Freud" for Warner Brothers.

▽

CHARLES FRIEDMAN has been signed to a contract as writer, director and producer by Metro-Goldwyn-Mayer.

▽

SID ROGELL has a new two-year contract as RKO Radio studio manager.

▽

WILLIAM F. RODGERS, Metro-Goldwyn-Mayer general sales manager, left for a trip to San Francisco prior to returning to New York.

▽

W. RAY JOHNSTON, Monogram president, was to arrive at the company's studio this week.

▽

CLIFF REID was signed to a new producing contract at RKO Radio.

▽

JOHN LEE MAHIN has finished work on the screen play of "Boom Town" for Metro-Goldwyn-Mayer.

▽

MARTIN QUIGLEY was to arrive in New York Friday after completing a visit to the Hollywood office.

▽

MARK SANDRICH has signed a new two-year producing contract at Paramount.

▽

JULIUS and PHIL EPSTEIN completed the screen play of "No Time for Comedy" for Bette Davis.

▽

HARRY CLORK has been signed to a writing contract at Metro-Goldwyn-Mayer.

▽

WARREN DUFF has completed work on the screen play of "The Patent Leather Kid" for Warner Brothers.

▽

ARCH OBELER has a writing contract at Metro-Goldwyn-Mayer.

▽

WALTER DE LEON completed work on the screen play of "Tugboat Annie" for Warner Brothers.

▽

ROBERT MCGOWAN has been assigned to direct "Tomboy" for Monogram.

▽

KAY VAN RIPER returned to Metro-Goldwyn-Mayer on a writing contract.

▽

JOSEPH WEST was assigned to write the screen play of "Queen of the Yukon" for Monogram.

If *Exhibitors* bestowed Academy Awards...

this would be the trophy...



—and this would be the picture

Business will be as beautiful as *BENNETT* when you play it . . . for it's got a *RAFT* of what it takes at the *BOX-OFFICE!*



Walter Wanger PRESENTS

GEORGE **RAFT** JOAN **BENNETT**

in

The HOUSE ACROSS the BAY

with

LLOYD NOLAN · GLADYS GEORGE

and **WALTER PIDGEON**

Directed by Archie Mayo

Released thru UNITED ARTISTS

from the Producer of the Prize-Winning Picture STAGECOACH

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

The Comes-the-Revolution Department of the New York (Communists') Daily Worker is asleep at the switch. Ten days have passed and not a word have we noted in that paper attacking the announcement that the world's costliest fur coat of Platina fox skins, valued at $100,000 is to be made for Paramount Pictures by I. J. Fox, New York furrier.

It is to be worn by Paulette Goddard in a new film, "The Ghost Breakers." The most expensive coat now is a $60,000 chinchilla.

Movie stars no longer like to display expensive clothes for fear of antagonizing the public, according to I. J. Fox's Jack Sarnoff. He recalled that Marlene Dietrich was on the point of posing for photographers with one of his $11,000 fox pelts when she refused, remembering some income tax difficulties.

▽

Identities of most of the chemical bases, except silver, going into film stock on which the stars of Hollywood charm their audiences, are pretty much unknown to the public. Camphor, for example—500,000 pounds of the tough, gumlike crystalline substance going into the manufacture of motion picture film every year.

Twenty-five years ago, camphor was a foreign monopoly, according to Dr. C. M. A. Stine, vice president of E. I. duPont de Nemours and Company, which is actually engaged in the motion picture business through its holdings in DuPont (formerly DuPont-Pathe) Film Manufacturing Company, and which, with Eastman Kodak, manufactures just about all the film stock used in Hollywood.

The island of Formosa off the China coast was once the world's camphor center. But chemistry has changed all that, and the southern pine forests of the United States have largely supplanted Formosa. Camphor that is said to be chemically identical with the variety from Formosa is being made, and economically, from pinene derived from southern turpentine by passing hydrochloric acid gas into oil of turpentine. The imported Formosa stuff had cost $3.65 a pound, whereas, the synthetic camphor used in films is down to 35 cents a pound.

▽

Many out in Australia apparently were inspired by Metro-Goldwyn's production of "Boys' Town," writes Victor Nowland to Rob Wagner in Beverley Hills, Cal., and at least one person really did do something about Australian boys who are in a similar plight to those befriended by Father Flanagan at his Boys' Town in Nebraska. The benefactor is Father Dunlea who began a Boys' Town at Southerland, New South Wales, with only seven boys. Now there are 17, ages ranging from eight to eighteen. Mayor of this boys' town, by strange coincidence, is one 16-year-old Michael Rooney, same age, same name as "Mickey" Rooney, that is, the same as "Mickey's" screen name, "Mickey's" father being Joe Yule.

▽

London exhibitors give new proof that necessity is the mother of invention. With nightly blackouts of the blackest darkening the streets so dark as to make night traveling unadvisable, the Curzon theatre advertises the relationship between the moon and easy getting around, circulating cards announcing that there is a bright new moon, a full moon, etc., to guide customers to the Curzon box office window.

Some five years ago come spring, Milton Silver, advertising-publicity director of Herman Robbins' National Screen Service, devised the form of company institutional advertising which has since become so widely known, in its featuring of lusty babies of all kind and description. Nor has the attention given the series emanated alone from within this business, for large industrials outside are turning to Milt's babies, even going back, it would seem, right to their beginning, as the Bell Telephone System has, for one, as witness.

Silver's first ad of the series, in 1935, showed a little roustabout yelping: "You're telling me . . . about National Screen Trailers!" Now Bell comes along with an ad featuring a little roustabout yelping: "You're telling me . . . what a great thing the telephone is!"

▽

The film and radio business gave Terry Carpenter, Democratic candidate for governor of Nebraska, an idea on which to plant the campaign seed from which he hopes to reap a bumper crop of votes.

From films, he takes the case of "Mr. Smith Goes to Washington," and from radio, the weekly "March of Time" broadcast.

Result is he has shaken up a program for daily airing on Station KFAB, Nebraska's most powerful broadcaster, called "Mr. Carpenter Goes to Lincoln" (the state capital). The program, in "March of Time" style, will air his views, his early life, his first steps in politics, his major campaign ideas, and his many stormy affairs in Nebraska vote scrambling. He will NOT appear in the show, which will be cast from the KFAB studio staff.

Building from a March 1st start, the program will run until April 8th, the day before the primary, and the last week will be devoted to all the things Carpenter will do when (and if) elected.

▽

Whether the two Swiss inventors who have devised a "smell' track to supplement the motion picture's sound track are effecting a contribution to the fuller enjoyment of living remains to be seen—or sniffed. It requires no excessively fertile imagination to detect possibilities both captivating and horrendous in a magic which, for example, can tickle the nostrils of moviegoers with the scent of orange blossoms whilst the eyes feast upon a wedding procession and the sound track brings to our ears the measured strains of the "Lohengrin" march.

The announcement that the "odorated talking picture" is already an actuality presents immediate problems of a degree of delicacy that will tax Hollywood, causing the editors of the New York *Herald-Tribune* to pray that we do not come to the day when "movie" houses advertise: "A clothespin with every seat."

▽

The local license commission of Lowell, Mass., has the most peculiar privilege of issuing passes to any and all of the town's ten theatres, admitting one commissioner and guest at any hour of the day and night, supposedly for the purpose of examining the premises. No less than 450 of these passes, to all theatres, are in use of "commissioners." There probably aren't 450 persons in the employ of the entire commission.

The newsreels might take time off from picturing the perennial baby parades, flower festivals, ski skaters, sweepstake winners, ship launchings and other favorite lens subjects and go hunt up one Giuseppe Pucci, in Aliquippa, Pennsylvania. Having lost his job in a local steel mill, in 1936, because of something about his work in a union, he was forced to borrow money from friends until recently, when he received $1,624 in back wages under a NLRB decision, went from door to door and paid off his debts, then inserted a paid advertisement in the local newspaper publicly giving thanks to 28 benefactors he listed by name in the ad.

▽

Funnyman Ned Sparks, who started life as Edward Sparkman, just won't take the Government's word that the cost of his false teeth are not deductible on his income tax return. He's had the argument with Uncle Sam clear across the continent, and right now is having it out in the Federal Courthouse in San Francisco, where Ned is hollering that he had his own teeth pulled out and store teeth put in, at a cost of of $3,500, because he found he was hissing in sound films every time he pronounced the letter "s" and that was spoiling his screen career.

Sparks declared that he lopped off $500 from the $3,500 cost because he used the store teeth outside of acting hours.

▽

Harry Hershfield, of "Abie Kabibble" note, who last week became commentator on drama and the cinema for the New York *Daily Mirror*, tells the yarn about the exhibitor, whose business was very good during summer and fall, but who found it dropped to almost nothing in January and February. He couldn't figure it out. Until a patron asked him why he still had a large sign outside saying, "40 Degrees Cooler Inside."

▽

In Holland one is no longer allowed to whistle or hum his favorite tune over the telephone. You are also forbidden to make strange sounds which appear to have no meaning. (That gives us an idea for those Western Union "Happy-Birthday-to-You" song greetings chirped into telephones over here).

This is the ruling of the Dutch military censor, who has banned what he describes as "calls without content"—that is, telephone calls whose contents are not comprehensible.

Calls are listened to by censors and may be cut off without warning or indication of reason.

▽

Patrons of Fremont Williams' Ada, Okla., theatre sat tensely in their seats as the crucial moment of the feature picture arrived.

The hero's mother was lying at the point of death. The hero, grief stricken, was wringing his hands.

Suddenly from the silver screen boomed a deep voice:

"Calling Car No. 2. Calling Car No. 2. Go to Main and Mississippi Streets and investigate a collision. That is all. KNHC, Ada police, signing off." At that very second, on the screen, a nurse came from the sick room, put her finger to her lips, and said, "Sh-h-h."

One of the tubes in the theatre's amplifier had acted as a detector tube in picking up the police short wave emergency broadcast.

CHAMBER OF COMMERCE, LABOR AND BETTER FILM GROUPS OPPOSE NEELY

Los Angeles Chamber Votes Opposition; Central Labor Union of Wilmington Protests Anti-Block Sales Bill

Opponents of the Neely anti-block booking bill this week received the support of a local Chamber of Commerce, and of talent and labor groups and better films councils. Within the industry itself, RKO, Paramount and Twentieth Century-Fox further extended their activity in opposition.

The Los Angeles Chamber of Commerce unanimously voted its opposition to the measure last week. After a report from Frank P. Doherty, chairman, and Neil Petree and Phillip Norton, of a special committee, the chamber's board ordered its Washington representative to "do all in his power to defeat the Neely Bill."

None of the committee members is in the motion picture industry. The chamber was the first group of its kind to go on record in opposition to the bill.

"Censorship at Worst"

Mr. Doherty called the synopsis clause "censorship at its worst," and continued, "What may appear to one person as a true statement of the picture and a true description of the depicting of vice, crime, or sex passion to another would appear to be a misstatement or deliberate concealment. . . ."

Another of the many union groups who have gone on record on opposition to the proposed bill, is the Central Labor Union of Wilmington, Del.

A majority of the members of the Chicago Better Films Council opposed the bill. Specific action may be taken, it was learned.

New York's Independent Theatre Owners Association reported Wednesday that 95 per cent of independent owners throughout the country answering a questionnaire expressed opposition to the bill, and that the replies indicated that many local women's clubs and church groups oppose it.

The Screen Directors' Guild Tuesday voted to oppose the bill, attacking the synopsis clause.

Thomas Hungerford, a theatre manager, under the auspices of the Illinois Federation of Women's Clubs, outlined the bill's provisions last Saturday over Station WAAF.

Paramount theatre associates individually and locally will conduct campaigns, Leonard Goldenson, home office theatre executive, said on his return from a meeting in Miami.

Fox Midwest circuit managers, under the direction of Elmer C. Rhoden, are understood to have embarked upon an anti-Neely bill drive.

9,200 Letters to Civic Executives

RKO sent two letters, on on "Pinocchio" and the other on the Neely Bill, to 9,200 executives of women's clubs, better films councils, schools, churches, and the like. Both letters were accompanied by a booklet, entitled, "Questions and Answers Clarifying the Neely Bill," by Harry Goldberg, director of advertising and publicity of the Warner Brothers theatre circuit.

RKO said in the letter: "We sincerely believe that this proposed law will not accomplish its purpose, and we are opposed to it because it is impractical, misleading, and, if passed, would materially increase distribution costs of motion pictures, and consequently increase admission prices."

RKO sent two letters, one on "Pinocchio" and bill as impractical, remarking that, under the provisions of the first, "it would be impossible for us to sell more than one picture at a time . . . a procedure bound to drastically increase selling costs."

Of Section Four, on requirements of synopses, RKO declared the producers would have to change marketing methods, which "would cause financing troubles for us, reduced production, and consequently a large increase in unemployment."

Mr. Goldberg, to show that there is no uniform opinion on the bill among previewing groups in 20 cities, presented these figures:

Town or City	Number of Pictures Shown	Recommended by One or More Public Groups	Percentage of Recommended Pictures
Beloit, Wis.	150	147	98%
Adrian, Mich.	101	89	88%
Portland, Ore.	72	62	86%
Memphis, Tenn.	61	52	85%
Chicago, Ill.	103	86	83%
Omaha, Neb.	49	39	80%
Cincinnati, Ohio	72	57	79%
Milwaukee, Wis.	75	58	77%
Wichita, Kan.	123	95	77%
Huntington, Ind.	87	66	76%
Lansing, Mich.	103	78	76%
Minneapolis, Minn.	76	58	76%
Richmond, Ind.	146	108	74%
The Oranges, N. J.	150	108	72%
Kansas City, Mo.	70	50	71%
Indianapolis, Ind.	463	295	64%
Lincoln, Neb.	211	136	64%
Topeka, Kan.	270	164	61%
Columbus, Neb.	153	86	57%
Houston, Texas	367	206	56%
	2,902	2,040	70.3%

"The variation of opinion from Beloit, 98 per cent recommended, to Houston, Texas, with 56 per cent recommended, is a difference of 42.

Mr. Goldberg in his booklet defined terms like "block-booking" and others which may be unfamiliar to the general public. He cited the testimony of George Schaefer, president of RKO, that in 1936-37 only 33 per cent of the contracts sold by RKO provided for the full amount of the 46 pictures to be produced (announced by RKO).

"Fifty-eight per cent of the contracts sold to exhibitors were for less than 40 pictures," Mr. Goldberg said, adding, "In 1937-38, only 32 per cent of the contracts called for the total number."

Mr. Goldberg noted the cancellation privileges motion pictures based on famous modern or classic literary works:

J. M. Barrie's "Quality Street".....2,837
Maxwell Anderson's "Winterset".....3,259
Shakespeare's "Midsummer Night's Dream".....2,971
Dicken's "Great Expectations".....2,720
"A Christmas Carol".....1,292
"Green Pastures".....1,503
"Romeo and Juliet".....590

"This shows that from 15 per cent to nearly 50 per cent of the exhibitors ordinarily buying a company's product, refused to play these worth-while pictures.

"On the other hand, there were less than twenty cancellations for the following pictures:

"Last Gangster"
"Desire"
"They Gave Him a Gun"
"Bad Man of Brimstone"
"Slight Case of Murder"
"Big City"
"Alcatraz"
"Jungle Love"
"Angels With Dirty Faces"
"Little Tough Guys"

Mr. Goldberg said the "chief inspiration of the Neely Bill is the attempt of a minority of theatre owners to create a public opinion that they can use as a club against competitors."

WOR'S FM TRANSMITTER GOING ON THE AIR

The New York area will have its first full-time frequency modulation station when WOR's new FM transmitter, manufactured by Western Electric, goes on the air this weekend. The FM station will carry the same programs that are broadcast by the regular amplitude modulation transmitter."

The new FM transmitter, according to F. E. Lack, manager of Western Electric Company's specialty products division, is based on Major Armstrong's system and is designed to contribute to economy of operation and naturalness of transmitted sound. J. R. Popple, chief engineer of WOR, said that frequency modulation will give the radio listener amazingly fine reception.

New Greek Film Import Rules

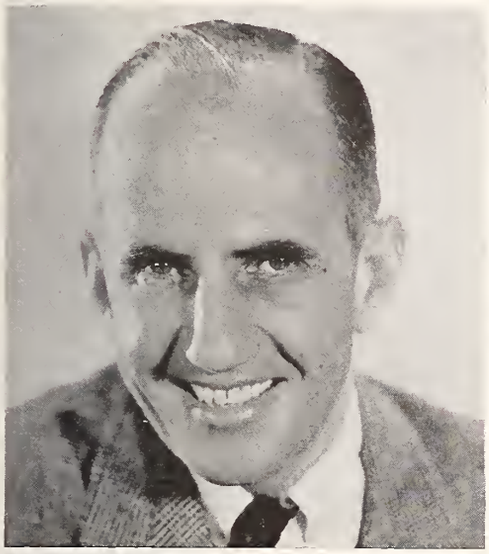
New Greek regulations which facilitate the importation of high-priced film and establish a special quota for shorts and newsreels have been announced by the motion picture division of the U. S. Department of Commerce.

Until the modifying decision was made the maximum amount authorized in foreign exchange for the importation of feature films (including royalties, cost of print and advertising material) was $750 per feature. Now the maximum amount has been raised to $1,500, provided special conditions are fulfilled. The terms include: 1) the importer must guarantee that the film will be shown for one week simultaneously in two first-run Athens theatres charging 20 drachmas or more for orchestra seats or two consecutive weeks in one theatre; 2) the importer must furnish a 100,000 drachma bond to guarantee that the conditions will be met and that the film will be released before the end of April, 1940; 3) the value quota will be charged at the full value of the film in foreign exchange and the quantity quota will be debited two instead of one features.

The S. A. Athenes-Actualites ("Cineac") has been granted a special quota of $9,000 to be used exclusively for the importation of shorts not exceeding 600 meters in length. That quota must be utilized before Oct. 31, 1940. The Cineac may assign portions of that quota to other importers. Educational and scientific films not exceeding 1,200 meters may be imported for a period of not over 75 days for showing for one week only at the Cineac News theatre in Athens. Exchange is made available only for print costs at the maximum rate of 2½c per foot for black and white prints and 8c for colored films.

The office of the American Commercial Attache in Athens reported that the trade received favorably the new decisions.

JANUARY CHAMPIONS AT THE BOX OFFICE



George Marshall, director

DESTRY RIDES AGAIN: Produced and distributed by Universal. Producer, Joe Pasternak. Director, George Marshall. Screen play, Felix Jackson, Henry Myers, Gertrude Purcell. Cast: Marlene Dietrich, James Stewart, Charles Winninger, Mischa Auer. Release date, December 29, 1939.



William Keighley, director

THE FIGHTING 69TH: Produced and distributed by Warner Bros. Executive producer, Hal B. Wallis. Director, William Keighley. Cast: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Alan Hale, Frank McHugh, Dennis Morgan. Release date, January 27, 1940.



Victor Fleming, director

GONE WITH THE WIND: Presented by Selznick International in association with M-G-M. From the novel by Margaret Mitchell. Produced by David O. Selznick. Director, Victor Fleming. Screen play, Sidney Howard. Released by Loew's, Inc. Technicolor associates, Ray Rennahan, Wilfred M. Cline. Technicolor supervision, Natalie Kalmus. Cast: Vivien Leigh, Clark Gable, Leslie Howard, Olivia de Haviland, George Reeves, Fred Crane, Thomas Mitchell, Barbara O'Neill, Victor Jory. Release date: not determined. Special engagements began December 15, 1939.



Dave Fleischer, director

GULLIVER'S TRAVELS: Produced and distributed by Paramount Pictures. Producer, Max Fleischer. Director, Dave Fleischer. Screen play, Dan Gordon, Cal Howard, Ted Pierce, I. Sparber and Edmund Seward. Music and lyrics, Ralph Rainger and Leo Robin. Singing voices of Princess Glory and Prince David, Jessica Dragonette and Lanny Ross. Technicolor adviser, Johnny Burks. Release date, December 22, 1939.



William Dieterle, director

THE HUNCHBACK OF NOTRE DAME: Produced and distributed by RKO-Radio. Producer, Pandro S. Berman. Director, William Dieterle. Screen play, Sonya Lavien. Adaptation, Bruno Frank. Cameraman, Joseph H. August. Film editors, Robert Wise and William Hamilton. Cast: Charles Laughton, Sir Cedric Harkwicke, Thomas Mitchell, Maureen O'Hara, Edmond O'Brien, Alan Marshal, Walter Hampden. Release date, December 28, '39.



Sidney Lanfield, director

SWANEE RIVER: Produced and distributed by Twentieth Century-Fox. Producer, Darryl F. Zanuck. Director, Sidney Lanfield. Associate producer, Kenneth Macgowan. Technicolor director, Natalie Kalmus. Cast: Don Ameche, Andrea Leeds, Al Jolson, Felix Bressart, Chick Chandler, Russell Hicks, George Reed, Hall Johnson Choir, Richard Clarke, Diane Fisher, Charles Halton, George Breakstone, Al Herman. Release date, January 5, 1940.

HOLLYWOOD BUYS MORE STORIES IN MONTH THAN IN PREVIOUS EIGHT

MGM Pays $150,000 for "The Philadelphia Story", with $100,000 More for Katharine Hepburn to Star

Hollywood has purchased more new screen material in a month of the new year than it had in any of the previous eight months. In January there 61 purchases made. Forty were original stories, 15 were books and magazine articles, and six stage plays. Included in these purchases was a radio program entitled "I Want a Divorce," purchased by Paramount as a vehicle for Dick Powell and Joan Blondell.

Paramount Buys "Interlochen"

Following closely on its "The Great Victor Herbert" musical, Paramount has purchased the rights to "Interlochen," a story dealing with the famed National Musical Camp for Young America at Interlochen, Mich. The picture will be under the technical guidance of Dr. Joseph E. Maddy, founder of the camp and professor of radio music instruction at the University of Michigan. Andrew Stone, whose most recent effort was "The Great Victor Herbert," will produce and direct the new musical. The idea for the picture was purchased from Ann Ronell, who has been engaged to work on the music and lyrics.

Metro-Goldwyn-Mayer paid $150,000 for the screen rights to the Broadway stage success, "The Philadelphia Story," plus $100,000 to Katharine Hepburn to star in the picture. Miss Hepburn a short while ago purchased the screen rights to the play from author Philip Barry for the sum of $30,000, giving her a profit on the negotiations of some $220,000. The purchase price for "The Philadelphia Story" is called by far the highest paid for a stage production since the outbreak of the war last September but the price is by no means the highest ever paid for a stage play. Several have brought higher purchase figures, such as "Room Service" at $255,000; "The American Way," $250,000; "Abe Lincoln in Illinois," $225,000; "You Can't Take It With You," $200,000; "Dead End," $165,000; "Dodsworth," $160,000. "Brother Rat" was bought at the same amount as "The Philadelphia Story," $150,000.

Goldwyn Gets "Little Foxes"

Another Broadway production, "The Little Foxes," was purchased by Samuel Goldwyn. The price was 25 per cent of the net profit with a minimum of $100,000 guaranteed.

A novel, written about ten years ago by the late Heywood Broun, "The Boy Grew Older," was purchased for production by John M. Stahl. The book reflects the Broun wit and brilliance but has no political or socialistic theme. It concerns mostly the life of a man left alone with his one son and his study of the boy's growth to maturity. The picture will go into production as soon as Mr. Stahl completes releasing arrangements.

Stories and Credits

The month's story acquisitions, with all available production credits, follow:

ALL THIS AND MORE, an original story by Edward Dien purchased by RKO.

ARISE MY LOVE, Benjamin Glazer's and John Szekely's original story. By Paramount as a vehicle for Claudette Colbert.

BLACK DIAMOND, an original story by Ford Beebe and Sam Robins. By Universal.

BOY GREW OLDER, THE, a novel by the late Heywood Broun. By John M. Stahl for possible release through United Artists.

BOYS FROM SYRACUSE, THE, a Broadway musical comedy. By Universal.

BRICKS WITHOUT STRAW, a novel by Irwin Shaw. Purchased, for possible release through Columbia, by Marion Gering. Production is expected to be in New York.

BROOKLYN BRIDGE, an original story by Arthur Caesar. Purchased by 20th Century-Fox. Niven Busch will write the screen play.

CAROLINA MOON, an original story by Louis Kingdon. By Republic as a starring vehicle for Gene Autry.

CHILDREN'S CRUSADE, an original story by Robert Thoeran and Fritz Rotter. MGM.

Paramount Buys from Universal

CUP OF COFFEE, A, purchased by Paramount from Universal. An original story.

DANCE LITTLE LADY, an original story by Joe May, Max Kolpe and Jean Lustig. Paramount.

DERELICT STREET, an original by M. Coates Webster, to be produced by Fine Arts Producing and Distributing Corp. Bradley King will do the script.

ENEMY ALIEN, Sam Robin's original story. By Universal.

ESCAPE, a novel by Ethel Vance, purchased by MGM.

FIREMAN SAVE MY CHILD, an original story by John Grey. Universal.

FINGER WOMAN, THE, an original. By Republic from Clarice Aronton.

FIRST AID FOR SPOTS, an original story by E. P. Jones, Jr., and Robert Hyatt, bought by MGM.

Remarque Novel

FLOTSAM, Erich Maria Remarque's novel, acquired from MGM by David L. Loew and Albert Lewin. The picture will be released through United Artists.

FLOWING GOLD, based on the Rex Beach novel and to be made by Warners with Wayne Morris star.

FLYING HEELS, an original story by Charles Nevill Buck, first production for the newly organized Fine Arts Producing and Distributing Corp. Arthur Hoerle and John Krafft will adapt the story to the screen with Otis Garrett directing.

FOR WOMEN ONLY, an unpublished original story by Hilda Stone, acquired by Twentieth Century-Fox.

1417 BROADWAY, an original story by Vicki Baum purchased by MGM and dealing with the Metropolitan Opera.

GREAT PROFILE, THE, an original by Melville Crossman, dealing with the troubles of a famous actor and his fourth wife. Purchased by Twentieth Century-Fox as a possible vehicle for John Barrymore.

GUARDIAN DEVIL, an original by Johnstone Culley, purchased by Harry Sherman for Paramount release.

INSIDE TRACK, a magazine story by Howard Nostrand. RKO.

Idea Purchased

INTERLOCHEN, an original idea by Ann Ronell, purchased by Paramount. Andrew Stone will produce and direct.

I WANT A DIVORCE, radio program purchased by Paramount to star Dick Powell and Joan Blondell. George Arthur will produce.

JUPITER LAUGHS, play by A. J. Cronin dealing with a hospital for treatment of mental cases. Purchased by Warners.

LAFAYETTE, an original historical story by Edmund Brant. Universal.

LITTLE FOXES, THE, a Broadway stage play by Lillian Hellman. Purchased by Samuel Goldwyn.

LOVE SONG, a novelette by Ursula Parrot. Bought by James Roosevelt's new company, Globe Productions.

MAN WHO PAID TWICE, THE, an original by Maxwell Shane, Purchased by Universal.

MYSTERY SHIP, original by Robert Grant. Bought by Paramount as a starring vehicle for Ray Milland and Susan Hayward.

NANNA BOTHMIA, *Saturday Evening Post* story on the Finnish uprising of 1918. By Roy Del Ruth.

NEVER SAY LOVE, an original story by Adele Comandini and Stanley Rauh. Acquired by MGM.

NIGHT IN BOMBAY, A, *Cosmopolitan* magazine story by Louis Bromfield. Purchased by MGM.

OLD LADY No. 31, novel by Louis Forsalund. MGM.

OLD SPANISH TRAIL, an original story by Martin Van Lass. Purchased by Republic.

OUR CHILDREN, original by Grover Jones. Universal.

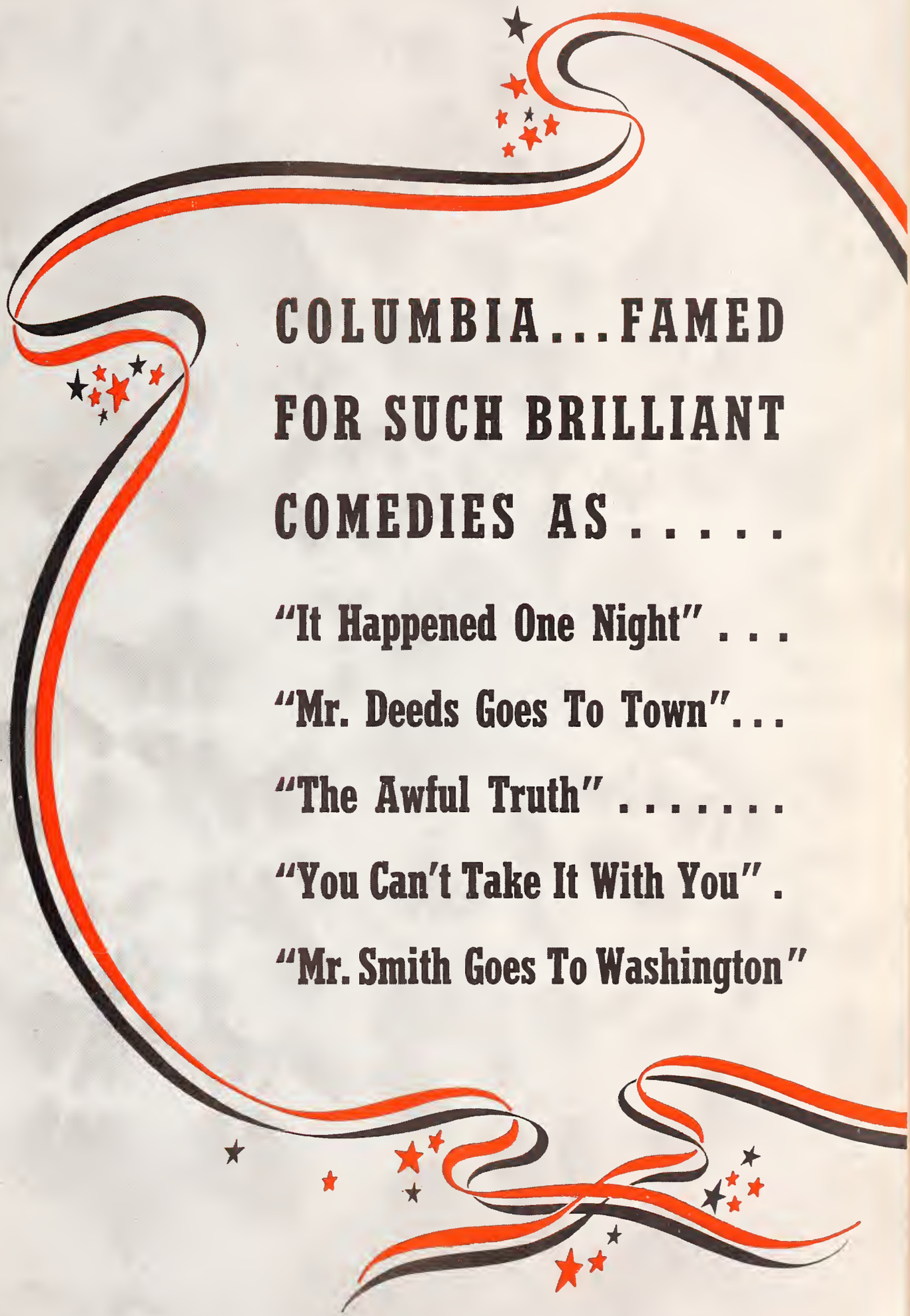
PARSON OF PANAMINT, THE, *Saturday Evening*

(*Continued on page* 48, *column* 3)

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
February, 1939	33	21(a)	1	55
March	30	15(b)	8	53
April	46	12(c)	7	65
May	29	15(d)	1	45
June	24	15(e)	4	43
July	19	5(f)	2	26
August	19	13(g)	1	33
September	23	4	2	29
October	13	13(h)	6	32
November	12	5(i)	3	20
December	17	16(j)	3	36
January, 1940	40	15(k)	6	61
TOTALS FOR 12 MONTHS	305	149(l)	44	498

(a) Including 1 published magazine story and 2 radio programs.
(b) Including 4 published magazine stories.
(c) Including 3 published magazine stories.
(d) Including 4 published magazine stories, 3 films and 1 radio program.
(e) Including 3 published magazine stories and 2 radio programs.
(f) Including 2 published magazine stories.
(g) Including 3 published magazine stories and 1 film.
(h) Including 2 published magazine stories, 1 newspaper serial and 1 film.
(i) Including 1 published magazine story and 2 films.
(j) Including 2 published magazine stories, 2 films and 1 radio script.
(k) Including 4 published magazine stories and 1 radio program.
(l) Including 30 published magazine stories, 9 films and 7 radio programs.



COLUMBIA...FAMED FOR SUCH BRILLIANT COMEDIES AS.....

"It Happened One Night"...

"Mr. Deeds Goes To Town"...

"The Awful Truth".....

"You Can't Take It With You".

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. proudly presents one to rank with its distinguished predecessors!



WESLEY RUGGLES'



Too Many Husbands

starring

JEAN ARTHUR

FRED MacMURRAY ★ MELVYN DOUGLAS

Directed by WESLEY RUGGLES • Screen play by CLAUDE BINYON

Based on the play by W. Somerset Maugham

COLUMBIA PICTURES

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BRITAIN OFF TELEVISION UNTIL WAR IS OVER; GERMAN COMPANY RESUMES

British Postmaster General Tells Commons Service Awaits Peace; 2,000 Receivers in New York, Says NBC

History seemed to be repeating itself this week when England decided that it could not revive television before the end of the war. The World War is still given as one of the reasons why England fell behind the United States in the development of motion pictures. Indications are that, although England took television out of the laboratories before this was done in the United States, America will assume undisputed leadership in the new medium of communication and entertainment before the current conflict is over. Meanwhile Germany began television operations again on a skeleton basis, hoping to keep up with world developments in television.

In the United States, activities on television's road of progress included observations by Dr. Alfred N. Goldsmith on what type of television programs are suitable for theatres; NBC's report of audience reaction and new programs; work on a new Don Lee transmitter; arguments from the Du Mont company; Farnsworth demonstrations in New England cities; the formation of a new company, Television Film Industries, to make films for television uses and engage in other television projects and from Philadelphia attention to the possibilities of television as an educational medium.

Military Angles Involved

The British postmaster general told the House of Commons last Wednesday that there is little likelihood television service will be renewed in England before the war is over. Since television, as all forms of communications, falls under the jurisdiction of the postmaster general his statement to the House of Commons amounts to the final word.

The Television Advisory Committee of the British Government met last Monday, the first time since the opening of the war. Television interests have urged that some kind of service be restored. Preliminary conferences have been held with the Post Office Department, which has jurisdiction over communications in England.

English television was suspended during the war because the channels used are important for military purposes, both for England and the enemy. With a television transmitter taking up a band width about 600 times that required for a broadcasting station it would cause inteference with special transmitters, and enemy aircraft could use the television signals as a direction finder.

German Company Resumes

The Reichpost Television, Ltd., German television company, has resumed operations, according to the report of Sam E. Woods, American commercial attache in Berlin. Operations, as in England, were stopped at the outbreak of the war. The company is continuing its experiments with television cables or "land lines" as the English call them. The network is being expanded. It was noted that seven auditoriums in Berlin have been connected with the television transmitter. A coaxial cable has been laid to Hamburg, and it is reported that programs will begin there in the near future. Germany has resumed television to keep up with world progress in that medium, according to Mr. Woods' report to the Commerce Department. A curtailed schedule is planned.

Allan B. Oxley, RCA acoustic engineer, told a Montreal audience that television problems for the Dominion of Canada were more economic than technical. He said that someone who would put up $100,000 to start television going must be found. Furthermore, other funds would be needed for equipment for studios, transmitter and television cameras. Before television activities can be started in Canada a license must be obtained from Canadian Broadcasting Corporation, a quasi-governmental group which controls radio in the Dominion.

Inspects U. S. Television For British Theatres

Richard Ford of the Odeon Theatres, Ltd., is in the United States for a survey of television conditions. He is the television contact for Oscar Deutsch's British circuit of 185 theatres. The Odeon circuit, Mr. Ford said, pioneered in the use of theatre television in England.

Theatre television had advanced so far before the war, according to Mr. Ford, that a serious copyright situation arose. The British Broadcasting Company, which does all the transmitting, would give permission for the installation of television projection equipment in theatres, but negotiations for using material such as prize fights had to be carried on by the theatres with the fight promoter.

"One of the most successful theatre television programs was of the return of the King and Queen from their American tour," Mr. Ford said. "We had audiences as large as 1,000. Theatres found that patrons were willing to pay more than cinema prices for a special television event, such as a good fight."

Mr. Ford does not believe television will be a threat to motion picture theatres but a good extra attraction. "Not for a long time will theatre television be able to attract the public for anything besides special events. But the time may come when theatres will have a regular television part of their showing, running a quarter of an hour to one half hour. But television will never supplant films but may some day become a regular addition to motion picture programs."

NBC Report on Progress In Television Programs

Two thousand television receivers are in operation in New York City and vicinity, according to a survey released by Alfred H. Morton, NBC vice-president in charge of television. Nine out of every ten receivers are reported to be in homes with the others in theatres and hotels and other similar places. The potential audience is put at 10,000, with about 8,000 listening to the evening programs.

NBC also reported that its list of owners of receivers who had written in for program charts numbered over 1,000 at the beginning of the year and was rising about 10 per cent a week. An analysis of the returns made by the television audience indicate that the quality of the programs steadily has improved, said the executive. About 38 per cent of the reply cards are sent back each week.

The out-of-pocket cost per week was listed at $10,000 and if certain overhead costs are included the figure is about $15,000 according to Mr. Morton's report.

Complete Play March 3rd

The first complete play to be presented over television during its Broadway run is scheduled to be J. B. Priestley's "When We Are Married" on Sunday, March 3rd. Mr. Morton said, "We hope to demonstrate that television has something very valuable to offer the legitimate stage." The decision to telecast the play was contingent on the approval of Actors Equity Council which voted in favor of the program. The players are to receive the same rates as for a regular stage performance.

Playwrights Form Company

Playwrights' Radio Company has been formed by Elmer Rice, S. N. Behrman, Maxwell Anderson and the estate of Sidney Howard to bring about closer cooperation between play writers and radio and television. The organization is supervised by Henry Souvaine. The group plans to invite other authors to contribute original material. A number of radio production men have become associated with Playwright's Radio Company.

NBC has been assembling a stock company of television actors to give shows at various stations all over the country when the need arises. George Engles, NBC vice-president and managing director of the network's artists' service bureau, said that such stock companies can serve not only television but also should prove a source of material to Hollywood scouts.

Don Lee Television

Harry R. Lubcke, director of television for the Don Lee Broadcasting System, on a visit to New York said, "Television should not attempt to excel or imitate any prior art in its program material: it must develop its own technique." Mr. Lubcke said that a television program must have variety and pace.

The Don Lee television station, W6XAO,

(Continued on following page)

NBC TELEVISION CUTS FILM TIME

NBC has cut the amount of film for W2XBS, the television station, to two hours a week: one hour of shorts and one feature picture. The reason for this action, according to E. A. Hungerford, head of film buying for the station, is on account of lack of satisfactory product. Independent and foreign pictures have not been popular with the television audience.

Mr. Hungerford is negotiating for exchange deals under which the television station would receive shorts free for playing trailers over the air. The usual price for shorts, he said, was $15, while features average between $75 and $100.

Though the subject of a NBC newsreel has been considered, Mr. Hungerford said, "We are in the business of broadcasting, not producing motion pictures. Sooner or later, Hollywood will decide to cooperate with us. In the meantime, we will keep trying to convince film companies that our interests do not conflict."

TELEVISION LIMITED: GOLDSMITH

(*Continued from preceding page*)

started operations Dec. 23, 1931, and has been on the air ever since. Over 5,500 hours of programs have been telecast, including 11,000,000 feet of motion picture film. The Don Lee company formerly was permitted to use major company film but now only commercial and educational films are shown.

The Federal Communications Commission has given Thomas S. Lee permission to move his television station to Mt. Lee overlooking Hollywood. About one million dollars will be spent. The new station will be located on the former Mack Sennett estate. The new transmitter which is expected to increase W6XAO's range from 30 to about 60 miles is scheduled to go on the air this summer.

Television Programs For Theatres Considered

The question of what types of television programs could be presented in theatres has arisen since RCA has announced that it will put on the market in 1940 a theatre television projector. At least three other companies hope to have theatre television equipment ready this year: Baird. Scophony and General Electric. All this is commencing to cause no little exhibitor reflection on possibilities of competition.

Dr. Alfred N. Goldsmith, consulting industrial engineer and past president of the Society of Motion Picture Engineers and of the Institute of Radio Engineers, gave an answer to part of the theatre television program problem by saying, "Look at the present newsreels—television can present for theatres the same type of subjects. Generally speaking, the subject must be scheduled at a definite time in advance so that the equipment can be brought to the scene." He said that newsreels sometimes get in at the end of an unscheduled news event, such as a fire. Television, Dr. Goldsmith pointed out, could do the same thing.

Vaudeville was classed by Dr. Goldsmith as another great source of television program material for theatres. He coined the word "televaude" to describe what he believes may be some time in the future an important part of theatre programs. Vaudeville acts lend themselves to television, he said. He said that one day motion picture stars or other personalities may be interviewed from a central point and a number of theatres all over the area would be able to advertise a "television interview" for a definite hour.

Dr. Goldsmith expressed the opinion that television presentations would form only a small part of motion picture theatre entertainment, something like the present newsreel or an outstanding short subject. Television programs are expected to have definite appeal in theatres but a number of considerations limit the scope of television in the motion picture field.

The whole question of "Television Economics" has been treated by Dr. Goldsmith in a series of articles which have run for a year in the magazine—*Communications*. In the January issue—it was suggested that television might have one non-broadcast application to link a number of motion picture sound stages together so that central supervision would be possible.

In the February *Communications* which was published on the 15th Dr. Goldsmith discusses theatre television. The theatre, he points out, may be the meeting ground of the motion picture, radio and television industries. Among the factors hindering theatre television, according to Dr. Goldsmith, are "high cost of service, the expense of installing and maintaining the new equipment . . . the unproven continuing appeal of such a service to the audience."

Engineers of the staff of Allen B. Du Mont Laboratories have conceded the adequacy of the present 441-line television standard for the reproduction of close-ups and other subject matter with limited amount of pictorial detail but hold that a fine screen structure is essential for general scenes, particularly news and sporting events.

Du Mont advocates slowing down the number of frames per second by one half to double the number of picture elements that can be transmitted over a given channel. Du Mont hopes to eliminate the flicker which a slower rate would introduce by developing a better screen for the cathode-ray tube. The company also advocates a large screen for home reception which would require more lines in the picture.

NEW BRANDT HOUSES MAY HAVE TELEVISION

The circuit of Brandt theatres to be built in a dozen small cities in New England will have accommodations for television projection, Harry Brandt said in New York this week. The plans for the additional theatres still being in a discussion stage, the television provisions were not described in detail by Mr. Brandt, beyond his statement that each theatre would have "additional" booth space for possible television projectors, and also space behind each screen, for possible "back-of-screen" television projection.

Mr. Brandt said he had talked to one of the television companies about theatre television, but believed "that they have not progressed far enough, at this stage."

Farnsworth's Mobile

Farnsworth mobile television is being demonstrated in various New England cities. The first demonstrations were held at the Jordan March store in Boston and the unit will tour through March 20th. Public reaction in Boston was said to be very good.

Television Industries

Television Film Industries Corporation has been formed to produce and distribute films for television broadcasts and engage in other activities in the television field. The officers are George H. Cole, president of King Cole's Sound Service, Inc., president; Walter Lynch, Mecca Films Laboratories, vice-president in charge of operations; A. G. Berg, formerly with the RCA sales department, vice-president in charge of sales and Pauline Wolff, secretary. Wally Van, film producer and director, will be in charge of the company's talent department.

Classroom Television

Dr. Alexander J. Stoddard, superintendent of Philadelphia public school system, said that the Philadelphia schools will pioneer in the use of television as a part of standard classroom equipment.

Chicago Television Programs

W9XZV, Zenith's experimental television station in Chicago, is now sending programs on Monday, Wednesday and Friday nights. Studio and motion picture programs are being presented.

Producers Speed Story Purchases

(*Continued from page* 44)

Post story by Peter B. Kyne. Purchased by Harry Sherman for Paramount release.

PHILADELPHIA STORY, THE, Broadway stage play purchased by MGM for Katharine Hepburn to star.

PORT OF HOPE, a play by Gina Kaus and Ladislaus Fodor, purchased by MGM.

RANGERS GUNS WEST, an original by Norton S. Parker, bought by Harry Sherman for Paramount release.

REAP THE WILD WIND, unpublished novel by Thelma Strable. Paramount.

REFUGEE, an original story by Martin Mooney, purchased by E. B. Derr.

RIVER OF MISSING MEN, an original bought by Universal from Maurice Wright and Maurice Tombragel.

ROUND-UP, THE, originally a stage play by Edmund Day. Purchased by Harry Sherman for Paramount release.

SEVEN SINNERS, original by Ladislaus Fodor and Laslo Vadnai.

SKI PATROL, original story by Paul Huston. Universal.

For Production in Rome

SLAVERS, THE, an original story by Gennaro Rea to be produced at Cinecitta, Rome, Italy, by the newly formed Italian-American Film Corporation, which purchased the screen rights.

SONG ON YOUR BUGLE, a novel by Eric Knight purchased by Marion Gering for possible release through Columbia. Production in New York is expected.

STAGE STRUCK, an unpublished original story by Hettie Gray Baker, bought by Twentieth Century-Fox.

STORM IN PARADISE, original story. Globe Productions.

THEY DIED WITH THEIR BOOTS ON, an original story by Thomas Ripley, purchased by Warner Brothers.

Frontier Story

THUNDERING FRONTIER, THE, original by Norton S. Parker. Bought by RKO as a vehicle for George O'Brien. Bert Gilroy will produce, David Howard direct.

TOO MUCH FOR ONE MAN, original story by Jules Furthman. Twentieth Century-Fox.

TO OWN THE WORLD, an original by Dalton Trumbo, purchased by MGM.

TURNABOUT, Thorne Smith novel purchased by Hal Roach for release by United Artists. John Hubbard will star.

UNTITLED, original story by Maurice Tombragel, purchased by Universal.

UNTITLED, six short stories on aviation by Commander George Noville, bought by Aetna Films.

WHITECHAPEL, an original story by Leo Birinsky and Kurt Siodmak. Purchased by MGM.

Film Shipments Sanctioned

The Interstate Commerce Commission has granted the Benton Brothers Film Express to transport film by motor carrier from the film exchanges in Atlanta, Ga. to certain points in Florida. Operations will be conducted daily including Sunday, including emergency shipments.

"Constructive"

▪ ▪ ▪ "I READ WEEKLY WITH GREAT INTEREST YOUR HERALD AND DERIVE MUCH CONSTRUCTIVE INFORMATION PERTAINING TO THIS FAST-MOVING BUSINESS" ▪ ▪ ▪

AL SCHWARTZ
Directing Manager

FOUNTAIN SQUARE THEATRE COMPANY
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MOTION PICTURE HERALD

ROCKEFELLER CENTER NEW YORK

STUDIO WAGE FIGHT STILL IN AIR; EQUITY ASKS CHANGES IN "FOUR A'S"

Hollywood Awaits Resumptions of Conversations Over Abrogating Wage Raise; Casey Predicts Early Arbitration

Hollywood still was waiting this week for the resumption of conversations between producers and the leaders of the Conference of American Federaiton of Labor Studio Unions, on the producers' demands to abrogate the ten per cent wage increase they gained from the producers last fall for 13,000 studio craftsmen.

Meeting on February 15th with the producers, and led by William Bioff, West Coast leader of the International Alliance of Theatrical Stage Employees and chairman of the Conference, the unions examined producers' contentions that they could not afford to maintain wage increases, and countered with their own contentions that salaries of top executives, stars, directors, writers, and the like, should be reduced, rather than those of the "average worker."

The next day the meeting was adjourned, each side to come again to the conference table with more detailed information.

Last week, in Chicago, to which he had gone by plane from Los Angeles to face a charge of not having completed a 1922 Chicago jail term, Mr. Bioff reiterated that the unions would not surrender the increase.

Promise Arbitration

In his absence, other spokesmen for the AFL Conference said the unions would certainly carry out their agreement to submit the matter to arbitration, should the next meeting result again in a deadlock; and submitting the matter to the American Arbitration Association would mean, according to observers' interpretation, abiding by the decision of that body, even if it called for relinquishment of the wage increases.

Pat Casey, producers' labor contact, in New York from the Coast, said that the MPPA's negotiating committee, headed by Y. Frank Freeman, of Paramount, expected the matter to be arbitrated, after a meeting early next week.

Lew Blix, Alliance international representative, this week warned 10,000 IATSE members of an "open shop" drive by "anti-labor elements of the industry."

Meanwhile, Hollywood producers were signing Screen Publicists Guild contracts with about 200 of their publicity men.

Fourteen studios are affected. The only large studios not parties to the agreement are the Sol Lesser and Selznick International. The contracts are effective upon signature, and are retroactive to Oct. 9, 1939.

The contracts provide a guild shop, virtually; a minimum weekly salary of $100 for seniors; $50 for juniors in the first year, $55 in the second, and $60 in the third; a minimum salary, for apprentices, of 70 to 80 cents an hour.

In Hollywood, the Radio Writers Guild won an agreement from the local manufacturers of recorded transcriptions, for a 100 per cent guild shop; and also won approval, by the companies, of its minimum basic agreement.

Philadelphia Strike

Joseph Weber, president of the American Federation of Musicians, was asked last Friday, in a resolution passed by Local 77 of Philadelphia, to take immediate action to support the local in its three-month-old strike against the Warner circuit in that city. Mr. Weber on Wednesday said he would give "whatever immediate assistance is possible."

BIOFF IS STILL OUT OF JAIL

"Willie" Bioff, West Coast studio union leader, will appear at a hearing next Wednesday in Chicago criminal court, on a writ of habeas corpus, which freed him last week, one hour after he had surrendered to the police, on a charge that he had not completed a 1922 Chicago jail term. Bioff, who represented studio unions in wage readjustment negotiations on February 15th and 16th in Hollywood, flew to Chicago last week.

Chief Justice John Prystalski, of the city's criminal courts, before whom appearances were made, asked for an inquiry into the delay (1922 to 1939).

Bioff's counsel next Wednesday are expected to argue that the state had allowed the case to lapse and so had surrendered its right to further action.

Warners dropped all musicians in its Philadelphia theatres December 1st, after failing to agree on a new contract. The possibility of Local 77 joining the musicians appeared remote unless the musicians instituted a national strike against Warners, it was said.

The local's strike against the independent Carman theatre there has been settled.

William Wilkins, superior court judge, in Seattle, last week ordered Local 154, projectionists, to stop picketing the Center theatre, in White Center, a suburb.

New NLRB Examiner

Alexander B. Hawes, assistant general counsel to the National Labor Relations Board, assumed the newly created post of chief administrative examiner of the board, on Friday.

Pittsburgh Officers

The Pittsburgh Theatre Employees' Union, Local B-12, has elected the following officers, for 1940: Charles E. Kennedy, president; Harry Hessinger, vice-president; Elaine Deschamps, financial secretary; Dorothy Glausser, recording secretary; David Hook, treasurer.

New officers of Exchange Employees' Union, B-11, are Ted Tolley, president; Sara Kells, vice-president; Mrs. Mary Carroll, recording secretary; John Navoney, treasurer.

Scranton Unions in Dispute

Violence flaring in the dispute between the Scranton projectionists' Local 329 of the AFL, and the Local 32 of the CIO, has caused comment by local newspapers, the Scranton *Times* noting that intervention by the National Labor Relations Board had been requested. Acid has been thrown into automobiles and homes, and stench bombs exploded in theatres.

Nick Loses Again

The St. Louis court of appeals has overruled, without comment, a motion by John P. "Big" Nick, deposed head of the city's projectionists' Local 143, and Clyde Weston, its former business agent, for a rehearing of their appeal from a circuit court order voiding their control of the union. They may apply to the state supreme court for a writ of error.

Council of Actors Equity Acts in Line with "One Big Union" Idea After Parent Group's Tilts

Actors Equity Council on Monday, in New York, drafted recommendations for specific changes in the setup of the parent actors' union, the Associated Actors and Artistes of America. The recommendations, not revealed, were made in connection with a "one big union" plan, upon which an accountant has been working for more than two months.

Sequel to Disagreements

The council's action is a sequel to numerous disagreements among members of the Four A's, on its operating expenses, upon the necessity of forming a "single big union," which would eliminate duplicate dues payments and unnecessary offices, and allocation of debts incurred by the organization in its fight last summer against the threatened invasion of its field by the International Alliance of Theatrical Stage Employees.

The Screen Actors Guild, called the most powerful union in the Four A's, recently threatened to withdraw, unless the single union plan were adopted soon. Conferences on the Coast by guild officials with Equity and American Federation of Radio Artists officers were reported to have settled the dispute.

The Equity council, after the meeting in which the "recommendations" were adopted, said that the Guild and the Artists Federation would be given an opportunity to answer.

Variety Artists Win Round

Meanwhile, the newest member of the Four A's, the American Guild of Variety Artists, which two weeks ago took on a new executive secretary, Hoyt S. Haddock, labor consultant, scored a victory in its drive to organize New York houses with stage shows. Its members struck at the Apollo, Harlem, on Saturday night. On Sunday the management signed a 10-month contract, providing a closed shop, $30 weekly minimum for chorus girls, $40 weekly minimum for principles. Leo Brecher owns the theatre.

The union last Friday started negotiations with the Roxy, managed by Irving Lesser; and was to begin talks with other theatres this week.

Other members of the Four A's will support the AGVA against recalcitrant theatre, guild officials said this week. Thus, it was foreseen that a theatre refusing to sign a guild contract for its stage performers would face boycott by screen and radio personalities.

In Philadelphia, the local United Entertainers Association has become affiliated with the AGVA, as its local.

Extras' Autonomy

The Screen Actors Guild last week suspended all negotiations with producers in behalf of extra players and granted them complete self-government, under a local charter.

Suggests "Junior" Division

A New York radio station official last week suggested classification of those television performers engaged in experimental telecasts, as "juniors" by the Four A's unions concerned in the field. The suggestion is being mulled by the Four A's, whose board is jointly administering the television field, until a definite television scale has been set up.

BETTER THEATRES—ISSUE OF MARCH 9—WITH NEXT WEEK'S MOTION PICTURE HERALD

the next issue of

Better Theatres

Summer
Air-Conditioning
Number

Fitting Today's Air-Conditioning Methods to the Budget

. . . plus departmental features on equipment, and an article describing a new electrical system of air-cleansing . . . And in a new art section are pictured—

The Academy in Los Angeles

. . . new Fox West Coast theatre with "black light" decoration, novel front lighting, patented traffic plan.

Life Theatre, Woodsfield, O.

. . . a small-town theatre created by an exhibitor, with Polaroid-treated entrance doors, glass projection screen in vestibule and other original features.

Chicago's First Newsreel Theatre

. . . in addition to other special and departmental features on theatre planning, furnishing and maintenance.

■ ■ ■

EDUCATOR POINTS UP SELF-REGULATION VALUE

Dr. Frederic Thrasher Calls for Community Film Selection Rather Than Censorship

Educators and others studied several aspects of motion pictures in the January issue of the *Journal of Education Sociology*. Dr. Frederic M. Thrasher, professor of education at New York University, was editor for the issue and contributed the principal article, "Education Versus Censorship."

Attacks Federal Censorship

Other articles in the issue are: "The Motion Picture and Informal Education," G. L. Freeman, director of the Northwestern University Motion Picture Project; "The Documentary Film and Education," Donald Slesinger, executive director of the American Film Center; "A Study in Suitability of Motion-Picture Theatre Programs to the Needs of the Child," Claude A. Shull, San Francisco State College; "The Film Work of the American Museum of Natural History," Grace Fisher Ramsey, American Museum of Natural History, and "The Motion Picture Academy, A Cooperative in Hollywood," Donald Gledhill, executive secretary of the Academy of Motion Picture Arts and Sciences. Comments on motion picture research projects and methods and book reviews are also included.

Dr. Thrasher's article on "Education Versus Censorship" attacks government censorship of motion pictures and recognizes the great value of self-censorship within the industry. He appeals for "selection rather than censorship" and stresses the function of education in improving the quality of motion pictures. The opening sentence of the article is noteworthy because educators do not all agree on the worth of the motion picture: "The motion picture is distinguished as the only great art form to be born in modern times."

The technical value of a given motion picture can be easily determined, said Dr. Thrasher, but especially with regard to the entertainment film, it is difficult to get a general agreement on what is or is not a good picture. Educational, advertising, propaganda and such types of films, the writer points out, can be judged on the basis of their effects which can be measured. Dr. Thrasher writes, "In his book on 'Decency in Motion Pictures,' Martin Quigley, author of the Production Code, demonstrated conclusively that political censorship of the motion pictures is an 'unworkable scheme.'"

Urges Community Selection

As a positive substitute for censorship (Dr. Thrasher recognizes what he calls the 'negative' value of the Production Code) he advocates community selection, holding that each community has the power to forbid the showing of any picture it considers indecent. "Any community, furthermore may make its own laws governing the admittance of children to public motion picture showings.

"Yet it is unnecessary to invoke the police power against a motion picture, except in rare instances. The motion picture industry itself feels a responsibility for providing the public with wholesome entertainment and it has answered the question, 'If not censorship, what then?' for itself by adopting its well known Production Code as a form of self-regimentation," Dr. Thrasher wrote.

The article on the Academy of Motion Picture Arts and Sciences shows its many activities in addition to giving "Oscars" for outstanding achievements in the motion picture. Something of the history of the Academy and its place in the film world also is given.

Child Survey

The study in suitability of motion-picture theatre programs to the needs of the child was conducted in San Francisco and Oakland. Questionnaires were distributed to 28,123 children between the grades of four and eight or from about 9 to 14 years of age. Of this group 83% reported attendance once a week or oftener and 65% said they went alone or with other children. To determine what kind of pictures the children see over the week-ends a survey was made of the year's week-end programs offered by 47 neighborhood theatres in San Francisco. The following results are announced: both films of adult suitability, 5.11%; one film adult and one mature, 12.20%; one film adult and one family, 19.50%; both films mature, 11.92%; one film mature and one family, 30.00%; both films family, 21.27%.

G. L. Freeman in his article on "The Motion Picture and Informal Education" points out that often pictures presented for educational ends are neither "educational" nor "entertainment." The article on the documentary film by Donald Slesinger begins with a discussion of the difficulty in defining exactly what a documentary film is. Close association between film makers and educators is asked. Another article, on "The Film Work of the American Museum of Natural History" explains the importance of motion pictures in the museum's work.

Change Magazine Name

The national weekly radio magazine, *Radio Guide*, has been renamed *Movie and Radio Guide*. The publication in addition to its usual news and program information covage of radio, will include a 16-page rotogravure film section.

Hummel Continues Trip

Joseph Hummel, general manager of Warner Brothers foreign department, was in Cuba last week after visiting Warner branch offices in Brazil, Argentina, Chile, Peru and Panama. Following a continuation of the tour to Puerto Rico, Trinidad and Caracas, Mr. Hummel was due in New York this weekend.

Remaking "Commandment"

Tyrone Power will be starred by Twentieth Century-Fox in "The Great Commandment," which the studio will remake from the film produced by Cathedral Pictures. Irving Pichel, who directed the Cathedral film, will guide the remake.

Questioning Scientists

Warner Brothers is asking 100 American scientists to name subjects on scientific discoveries and advances which might be filmed. The company plans to produce 10 pictures on scientific subjects.

Sonotone Shifts Policy

The withdrawal of Amkino, distributors of Russian films, from the American market, has caused the Sonotone theatre in Chicago to change its policy to other foreign product.

Clubwomen Seek Children's Shows

The Schools Motion Picture Committee, comprised of clubwomen in New York from many groups affiliated with the Parent-Teachers Association, has written an "open letter" to the organized industry for industry support of a plan to designate three or four theatres of New York circuits for weekly showings of "recommended films" for the 1,278,164 children in New York between 5 and 14 who attend film houses at least once a week.

Because "in other fields, consumers' groups of anything like the same size (as those whose children attend films) command special attention," the Schools Motion Picture Committee, through its sponsoring of selected programs, "is encouraging parents to make their wants articulate," according to the Committee, headed by Mrs. Alonzo Klaw.

Philadelphia PTA Acts

Thirty Parent-Teachers organizations of Philadelphia have started a campaign to have theatres cut down the length of the present three and four-hour children's matinees on Saturdays to two hours or less, and, additionally, they also ask elimination of shooting and killing scenes, morbid and frightening sequences, war pictures and "pointless, noisy" shorts. They call the ideal program one that has "one good, wholesome family type feature, one good comedy, one animated cartoon and one educational short."

Educators Honor Ruggles

Described as "another step toward closer relations between America's leading educators and Hollywood's film leaders," the National Education Association last week named Wesley Ruggles, producer-director, to its Motion Picture Advisory Board, "for his adherence to educational ideals."

Films as Education Aids

The Bureau of Radio and Visual Aids of the New York Education Department held conferences at Albany last Friday and Saturday to bring home to school administrators, supervisors and teachers the value of films as an educational aid.

School Broadcasts

Expanding its radio program, the New York City Board of Education is conducting the record number of 178 classroom broadcasts this term. Miss Regina C. M. Burke, associate superintendent of schools in charge of radio, announces.

Started experimentally a year ago, the school broadcast is now an important part of the classroom work.

Virtually every subject in the curriculum is represented.

All broadcasts will originate in the Brooklyn Technical High School.

With the aid of agents of the United States Secret Service, the board has undertaken a campaign to teach the 400,000 junior and senior high school children of this city how to recognize counterfeit money. Each day 10,000 boys and girls witness a showing of a film, "Know Your Money."

Set Altec Deal

Jay Emanuel has contracted with Altec to handle projection room parts repair and replacements as well as sound servicing in eight Jay Emanuel theatres. E. O. Wilschke and Warren Conner negotiated for Altec.

NATIONAL VARIETY CLUB Convention



in DALLAS

APRIL 18-19-20_1940

DOWN IN TEXAS WHERE THE FUN BEGINS!

The latch-string of the Great Southwest is aut ta yau, and Tent No. 17 is going ta do its darndest to shaw yau the true meaning of Texas Haspitality and the time af your yaung lives.

ENJOY the fun at the Pioneer Days Village . . . the Mexican Fiesta, Chuck Wagan Faod. **MEET** Indian Chiefs, Texas Rangers, and Cawboys. . .

DRESS UP with a Big Hat and a Bigger Smile (the hats are aurs, the smile is yaurs).

Pleose make your reservotians and send in your $10.00 registration check naw to Room 202-203 Melba Building, Dallas.



the BANQUET WILL BE *Streamlined*

Ultra Modern! Super-Smart! Streamlined to the "N'th" degree. As top-heavy with class as the preceding day's activities are Rough, Ready, and Rowdy!

On Saturday Night the Official Banquet will be held. The most sumptuous food you have ever eaten!—Entertainment that is distinctly satisfying!—refreshing!—Famous speakers! Practically every important personality in America—Bob Hope as Master of Ceremonies!

Plan to have a whale of a time!

BRITISH INDEPENDENTS QUESTION CIRCUIT VOICE

Fear Too Much Say in CEA; Requests for Sunday Shows Follow Army Order

by AUBREY FLANAGAN
in London

Independents began to bristle at the week's General Council meeting of the Cinematograph Exhibitors Association on discussion of the vital matter of the executive committee, which has superseded the various committees since the war. Independent spokesmen criticized the current machinery and a report calling for continuation of the methods of functioning was referred back.

Question Circuits' Position

The report, a sober and detached effort to some members, nevertheless aroused independents by its virtual contention that even more important than systematized procedure was that the three large circuits should be represented on the executive committee as a matter of accepted policy. The fear that the circuits might become too powerful in the executive by obtaining additional further votes was not removed by suggestions of gentlemen's agreements and honored understandings.

Since the war the various CEA committees have been absorbed by the executive committee. It has been an accepted rule that the three circuits, only one of which was represented on the General Council, should have representatives thereon. With the election of the 1940 General Council all three circuits are represented. It is now possible to give the circuits representation on the Executive without irregularity. The report goes one step farther, however, in the expressed opinion that the three circuits should be represented on the Executive as a matter of course, with three circuit men added to the present Executive of 15 members.

The more determined independents interpret the move as a politic concession to the powerful circuits, and prefer that it be left to open voting.

Whatever motives might lie behind the new step, it is a fact that Government departments bargaining and conferring with exhibitor delegations have questioned the representative authority of parties not graced with full representation of the three large theatre-owning groups. Delegations representing A. B. C., Gaumont and Odeon, as well as the vast bulk of independent picture house operators, would be welcomed in the legislative circles of Whitehall. This the Panton Street headquarters of the CEA believe.

New Sunday Rules

British councils, rural districts and local municipal areas have lost little time in responding to the new Home Office ruling on the Sunday opening of picture houses, which supplants the older order of town meeting and poll with a direct application of an order for opening issued by the military authorities. In every county of Britain, excluding Scotland, first steps have been taken, and the odds are that by the spring hundreds of districts will have availed themselves of the new machinery.

Only nine orders have been placed before the House of Commons to date, as legislative adaptation to the new situation requires time.

As with most film trade matters, there have been anomalies. In one or two exceptional areas the military authorities have shown no inclination to make a move towards demanding Sunday cinemas. In several sections, not least notably in Sheffield, Yorkshire, exhibitor disinterest has resulted in a decision to take no action. Experience has justified the official CEA policy that Sunday cinemas are a matter for local decision.

In general any opposition has been forthcoming from the independents, while the more earnest campaigning in favor of Sunday opening has been done by the circuits.

In some areas, of course, the enmity of the local authorities to any form of Sunday entertainment, even in favor of the Forces, has been ferocious. In Wales the Sabbatarian element is fighting tenaciously, and on the wider field the Lord's Day Observance Society is presenting a solid phalanx of opposition.

Most exhibitors probably favor Sunday cinemas. Some, as witness Denis Walls of the North England Emery circuit, contend that Sunday cinemas will meet the recreational needs of national service workers as well as of the uniformed forces.

In 1939 only nine districts took action in favor of Sunday shows. This year it may well be nearer ninety because of the new order. Finally, apparently a wider school of thought believes the new machinery will operate in favor of better box office returns all round.

Fear Government Flood

Fears that the British quota market on short subjects will be flooded with Government-sponsored subjects have been expressed in several quarters.

The Films Council has appointed a new committee to study the short subject situation.

Irish audiences are seeing fewer films. The Irish censor reviewed 1,915 films last year, as compared to 2,214 in 1938. Of the 1939 total, 1,106 were American pictures. England supplied only 209 films.

FILMS TO TEACH HOW TO CEASE GOSSIPING

Britons are to be taught by films to keep their own counsel and not divulge news that might be of value to the enemy. The idea comes from Sir Kenenth Clark, recently appointed director of the Film Division of the Ministry of Information. The producer is Michael Balcon of Ealing Studios.

Sir Kenneth has commissioned a series of short subjects which will underline the anti-gossip poster campaign. By arrangement between members of the Kinematograph Renters Society the films will be distributed in England by Metro-Goldwyn-Mayer, and British exhibitors have agreed to show them. No rentals will be charged.

Three films are already underway: "All Hands", "Dangerous Comment" and "Prattle". Two are being directed by John Paddy Carstairs and the third by Dallas Bower. Carstairs and Bower wrote the original stories. Treatments have been devised by Roland Pertwee, Angus McPhail, Jeffrey Dell, Basil Dearden and Roger McDougall.

IN NEWSREELS

MOVIETONE NEWS — No. 48, Vol. 22. — England rushes work on strengthening defenses at Hong Kong....Swedish air force in maneuvers....Dinner time at the Marineland underwater studio....U. S. Cavalry horsemen stage drill in snow....Fashion models leave New York for style show in Florida....Lew Lehr....Amateur boxing bouts....Exhibition of fancy skating....Outboard racing across country.

MOVIETONE NEWS—No. 49, Vol. 22.—Ajar returns to port....Planes arrive at British port....England sends more soldiers to France....Patrolling and artillery activity on western front....General Weygand confers with General Wavell in Egypt....Norwegian prince inspects neutrality patrol....Sweden affirms neutrality....On the Finnish front....News flashes....Aviation....Sports.

NEWS OF THE DAY—No. 246, Vol. 11.—Great Britain rushes fortifications at Hong Kong....Spring housecleaning in Florida Marineland....Swedish air force patrols skies....Girls demonstrate new ways to take off poundage....Hobby Horse craze in Chicago ....Golden Glove finals....Sports.

NEWS OF THE DAY—No. 247, Vol. 11—Winter's grip freezes western front....Allies mass armies in Near East....Ajar returns to port....Finns dig in behind Mannerheim Line....U. S. Army tests new plans.... Louisiana Governor-designate poses with family.... Thaw breaks up Holland ice jam....Sports.

PARAMOUNT NEWS—No. 51.—Outboard racing across country in Seattle....First Australian envoy to this country arrives to establish legation.... Rubber fins for swimmers tested....American ambulances for French Army dedicated for war service ....Chilean President receives Adolph Zukor....Newest aircraft carrier leaves dock for sea trials.... Leap Year proposals boom marriage rate....Sports.

PARAMOUNT NEWS—No. 52.—Patrols active on western front....Allied naval patrol escorts convoy of ships....Stamp honors James Whitcomb Riley.... Demonstrate "autogyro-type" plans....Tiniest Shetland pony born at London zoo....Belgium fete held ....English weather news....Sports.

RKO PATHE NEWS—No. 63, Vol. 11.—Huey Long's political dynasty falls....Australian pilots in training for war duty....Ice-jams tie up Holland shipping.... "My Own Brucie," dog show winner, romps on Long Island estate....Australian envoy arrives here to establish legation....Amateur boxing.

RKO PATHE NEWS—No. 64, Vol. 11.—Russian bombers leave Helsinki flaming....Ambassador Kennedy returns to London post....U. S. adds new planes to air corps....General Pershing sees Arizona rodeo....Postage stamp honors "Hoosier Poet".... Records fall at AAU track meet....Long shot wins Santa Anita derby.

UNIVERSAL NEWSREEL—No. 852, Vol. 12.—New aircraft carrier leaves dry-dock for tests....British royalty review troops....French President inspects naval base....North American lumberjacks cut timber in England....Florida Marineland gets Spring cleaning....Juvenile Easter bonnets....Hold culinary exhibition in Chicago....Hobby Horse race in Chicago hotel....Street paving gang has own chef....Skating exhibition....Boxing.

UNIVERSAL NEWSREEL—No. 853, Vol. 12.—Russian bombers raid Helsinki....British cruiser, Ajax, back in port....French patrols battle snow....Merchant convoy escorted through danger zone....Demonstrate newest observation plane....Circus animals lost in fire....Huge bombing plane tested....Venezuelan Embassy opened in Washington....Outdoor art class ....Fenske again wins the "mile"....Racing.

Weyer Joins Horlacher At Philadelphia

James P. Clark, president of Horlacher Film Delivery Service, with headquarters in Philadelphia, announced Monday that Fred Weyer has become associated with the company in an executive capacity. Mr. Weyer, secretary of National Film Carriers, Inc., will divide his time between New York and Philadelphia. The insurance division and home office of National Carriers will continue at 110 William Street, New York.

New 16 mm. Company

Herbert T. Edwards, former president of Commonwealth Pictures Corp., and an early leader in the 16 mm. field, will head the newly-organized Non-Theatrical Pictures Corp. of 1560 Broadway, which will distribute 16 mm. sound subjects—features and shorts—in the non-theatrical field. The company already has purchased 16 mm. rights to 30 Hollywood features and is negotiating for 20 more. Mr. Edwards declared there will be no competition with regular theatrical bookings.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Nonstop Production

Claiming to be the only British studio which has a nonstop production record over the last eighteen months, Ealing Studios, under the tutelage of Michael Balcon, declares their intention of going ahead with its 1940 plans, without consideration of War or Quota. A production break did threaten, however, until the script of "Let George Do It" was revised, because it had pulled the leg of the military authorities.

The seven films already planned by Balcon for 1940 are:

Two George Formby comedies, the first of which probably will be titled "It's Turned Out Nice Again," with the Lancashire comedian seen as a policeman against his native background of Blackpool.

Version of Stage Play

The next film to go in production will be "Saloon Bar," a screen version of the stage success still running in the West End, with Gordon Harker playing the role he created on the stage. Walter Forde, who this year celebrates his coming-of-age as a film director, will direct this and two other Balcon productions in 1940.

These will be: A screen version of Edgar Wallace's "The Calendar," in which Balcon hopes to unite Clive Brook and Gordon Harker in one film, and "Sailors Three," a comedy with a naval training depot as a background, written by Austin Melford and as yet uncast.

Work already has started on exterior shots for "Convoy," which Pen Tennyson will direct. The film was inspired by a recent BBC account of an aerial attack on a convoy, and is being made with the official cooperation of the Ministry of Information and the Admiralty.

Musical Planned

Plans are being completed for a musical film telling the story of entertainment behind the lines in wartime. For this the cooperation of the ENSA and NAAFI will be sought.

Probably five more will be added to this list when negotiations are finished for the purchase of new properties, or when those subjects already owned by Ealing will be modified or altered to meet new conditions. In that category may be included "Bullet in the Ballet," thriller with a Ballet background, and "Epitaph for a Spy," from the best selling novel by Eric Ambler.

Other properties owned by the company include "Wings of the World," a story of the development of civil aviation in this country; "The Pipe Major of Little Sorrowful," a *Saturday Evening Post* story, and "His Worship the Mayor," by Walter Greenwood, author of "Love on the Dole."

FILM SHOT IN BRITISH LINES FOR FEATURE

Twelve hundred feet of film taken in the British lines in France is the prize brought back to Britain by the Legeran unit working on location for "Old Bill and Son", which is due to arrive on the floor at Denham immediately.

All in the unit are enthusiastic about the cooperation afforded them in France. Accompanied by conducting officers, they were allowed to go right up to the front line. Practically every type of British Unit in France was filmed, at work and at play, and over Christmas cameraman Jack Whitehead took footage of two concert parties, at one of which Gracie Fields was the star turn.

Mary Clare has been signed to play Maggie, the wife of Old Bill, and for the part of Young Bill, who represents the modern mechanized army, the War Office has agreed to release John Mills from the R.E.'s.

Hitler Double

Ambitious is 20th Century Productions' "Gestapo" nearing close of production at the Gaumont British Studios at Shepherds Bush. An adventurous story of espionage and persecution in Europe, it takes in its stride spectacle and history, romance, drama and comedy. It has been produced with a strict attention to accuracy.

Carol Reed, director of the highly successful "Stars Look Down," is in charge. Maurice Ostrer and Edward Black are responsible for production. Considerations of physical resemblance rather than of comedy have inspired the choice of Cockney comedian Billy Russell to play the part of Adolf Hitler. Russell is removing his mustache as soon as the last shot is in the can!

The Shepherds Bush Studios have been transformed into a replica of a German railroad station, bespattered with swastikas and Nazi flags, decorated with goose stepping troopers and misty with steam.

Margaret Lockwood and Michael Redgrave are the stars.

Seeks Studio

Losing no time in getting to work, Bill Sistrom, RKO Radio's American producer, already has opened negotiations for studio space and launched preliminary plans for a production program designed to meet the company's British Quota commitments.

Mr. Sistrom is quartered at the RKO Radio offices in London's West End.

In the News

The Women's Auxiliary Territorial Service section of Britain's wartime feminine army will be featured in a new Butchers production which is now on the floor at the Nettlefold Studios, Walton on Thames, "Pack Up Your Troubles." This is a comedy aiming to epitomize in screen form the good humor and high spirits of the English Tommy Atkins. Oswald Mitchell directs.

The changing scene includes barrack squares, a German prison camp, and the foreign and home battle fronts. One motive of the yarn is the readiness of the modern Tommy to learn the tricks of the trade from the boys of the old brigade, yclept, in army parlance, "old sweats." The ATS supplies both ornamental and romantic relief.

Reg Purdell, Wally Patch, Wylie Watson, Muriel George, Ernest Butcher, Meinhart Maur, and Manning Whiley are in the cast. Geoffrey Faithful has charge of the cameras. Percival Mackey, noted English dance band impresario, is looking after the music.

* * *

Neville E. Neville, producer of "An Englishman's Home," has launched a new production company, Aurora Films, Limited. Private finance backs it.

Three films already are scheduled. "Peace in Our Time," an original by Alec Coppel, author of "I Killed the Count," is the first of three. Budgeted at £75,000 ($300,000) and due for production at Denham and release by United Artists, it is said to be "a dramatization of Britain's war aims."

* * *

Monty Banks has joined the board of Dufay Chromex, British colour company. He says a forthcoming Gracie Fields film may be made in that process.

Using Two Studios

With two studios in use, and 1,000 artistes and technicians employed, Charter Films, independent British unit, has launched yet another War subject. "Pastor Hall" is a screen treatment of the life and career of Pastor Niemoeller. Over a four-week schedule the Twickenham and Highbury Studios, subsidiaries of Grand National for whom the film is being made, will be scenes of the company's most ambitious effort.

Featured in scenes already shot were Wilfed Lawson, as the Pastor, Sir Seymour Hicks, as General von Grotjahn, Nova Pilbeam as Christine Hall and Marius Goring, as stormtroop leader Gerte. Others signed to prominent roles include Brian Worth, George Carney, Peter Coates, J. Fisher White, Barbara Gott, Manning Whiley and Bernard Miles.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"The Doctor Takes a Wife"	Director: Alexander Hall.	Loretta Young, Ray Milland, Gail Patrick, Reginald Gardiner, Edmund Gwenn, Hal K. Dawson, Frank Sully, Gordon Jones.	Shooting
"Man Who Would Not Die"	Director: Nick Grinde.	Boris Karloff, Jo Ann Sayers, Roger Pryor Stanley Brown, John Dilson, Byron Foulger, Hal Taliferio.	Shooting
"Offenders of the Law"	Director: Lewis D. Collins.	Jack Holt, Marian Marsh.	Shooting
METRO-GOLDWYN-MAYER			
"Pride and Prejudice"	From the Helen Jerome dramatization of the novel by Jane Austen. Director: Robert Z. Leonard.	Greer Garson, Laurence Olivier, Mary Boland, Maureen O'Sullivan, Edmund Gwenn, Reginald Owen, Ann Rutherford, Heather Angel. Karen Morley, Frieda Inescort, Edna May Oliver.	Shooting
"Waterloo Bridge"	From the play by Robert E. Sherwood. Director: W. S. Van Dyke.	Vivien Leigh, Robert Taylor, Virginia Fields, Maria Ouspenskaya, Steffi Duna, Eleanor Stewart.	Shooting
"Edison, the Man"	Director: Clarence Brown.	Spencer Tracy, Rita Johnson, Gene Lockhart, Charles Coburn, Gene Reynolds, Henry Travers, Lynne Overman, Felix Bressart, Regis Toomey.	Shooting
"And One Was Beautiful"	Director: Robert Sinclair.	Jean Muir, Laraine Day, Robert Cummings, Billie Burke.	Shooting
"The Mortal Storm"	From the novel by Phyllis Bottome. Director: Frank Borzage.	Margaret Sullavan, James Stewart, Robert Young, Frank Morgan, Bonita Granville, Judith Anderson.	Shooting
"20 Mule Team"	Director: Richard Thorpe.	Wallace Beery, Leo Carrillo, Anne Baxter, Noah Beery, Jr., Arthur Hohl, Douglas Fowley.	Shooting
"Susan and God"	From the play by Rachel Crothers. Director: George Cukor.	Joan Crawford, Fredric March, Rita Quigley, Ruth Hussey, Rita Hayworth, John Carroll, Bruce Cabot, Nigel Bruce, Rose Hobart, Norma Mitchell.	Shooting
"Andy Hardy Meets a Debutante"	Director: George Seitz.	Mickey Rooney, Judy Garland, Lewis Stone, Cecilia Parker, Sarah Haden, Ann Rutherford, Tom Neal.	Shooting
MONOGRAM			
"Son of the Navy"	Original story, True Boardman, Grover Jones. Screen play, Marion Orth, Joseph West. Director: William Nigh.	James Dunn, Jean Parker, Martin Spellman, William Royle, Selmer Jackson, Dave O'Brien, Sarah Padden, Craig Reynolds, Charles King, Gene Morgan.	Shooting
"Covered Wagon Trails"	Director: Raymond Johnston.	Jack Randall, Sally Cairns.	Shooting
PARAMOUNT			
"Destiny"	Director: Tim Whelan.	Basil Rathbone, Ellen Drew, John Howard, Vera Vague, Ralph Morgan.	Shooting
"The Ghost Breakers"	Director: George Marshall.	Bob Hope, Paulette Goddard, Richard Carlson, Paul Lukas, Anthony Quinn, Willie Best.	Shooting
RKO RADIO			
"You Can't Fool Your Wife"	Original story, Ray McCarey, John McClain. Adaptation, Jerry Cady. Director: Ray McCarey.	Lucille Ball, James Ellison, Robert Coote, Emma Dunn, Virginia Vale, Elaine Shepard, Ferike Boros.	Shooting
"The Saint Takes Over"	Director: Jack Hively.	George Sanders, Wendy Barrie, Jonathan Hale, Paul Guilfoyle.	Shooting
TWENTIETH CENT.-FOX			
"Lillian Russell"	Director: Irving Cummings.	Alice Faye, Don Ameche, Henry Fonda, Edward Arnold, Warren William, Helen Westley, John Payne, Myles Mander, Nigel Bruce, Leo Carrillo, Weber and Fields.	Shooting
"On Their Own"	Director: Otto Brower.	Jed Prouty, Spring Byington, Ken Howell, George Ernest, June Carlson, Florence Roberts, Henry Armetta.	Shooting
"Maryland"	Director: Henry King.	Brenda Joyce, John Payne, Walter Brennan, Fay Bainter, Charles Ruggles, Marjorie Weaver, Sidney Blackmer, Robert Lowery.	Shooting
UNITED ARTISTS			
"Our Town" (Sol Lesser)	From the play by Thornton Wilder. Director: Sam Wood.	Martha Scott, William Holden, Beaulah Bondi, Thomas Mitchell, Fay Bainter, Stuart Erwin, Frank Craven.	Shooting
"South of Pago Pago" (Edward Small)	Director: Alfred Werker.	Jon Hall, Victor McLaglen, Clayton Moore.	Shooting
"Turnabout" (Hal Roach)	Director: Hal Roach.	Carole Landis, John Hubbard, Adolphe Menjou, William Gargan, Veree Teasdale, Mary Astor, Franklyn Pangborn, Donald Meek.	Shooting
UNIVERSAL			
"It's a Date"	Screen play, Norman Krasna. Director: William Seiter.	Deanna Durbin, Kay Francis, Walter Pidgeon, Louis Howard, Cissie Loftus, Samuel Hinds.	Shooting
"Sandy Is a Lady"	Original story and screen play, Charles Grayson. Director: Charles Lamont.	Baby Sandy, Mischa Auer, Kenneth Brown, Billy Lenhart, Tom Brown, Nan Grey, Eugene Pallette, Edgar Kennedy.	Shooting
"If I Had My Way"	Screen play, William Conselman. Producer-director: David Butler.	Bing Crosby, Gloria Jean, El Brendel.	Shooting
"La Conga Nights"	Original screen play, Jay Dratler, Harry Clork, Paul Girard Smith. Director: Lew Landers.	Hugh Herbert, Dennis O'Keefe, Constance Moore, Eddie Quillan, Armida, Sally Payne, Joe Brown, Jr.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Sea Hawk"	From the novel by Rafael Sabatini. Screen play, Seton I. Miller. Director: Michael Curtiz.	Erroll Flynn, Brenda Marshall, Alan Hale, Flora Robson, Una O'Connor, Henry Daniell, Claude Rains, Donald Crisp, Montague Love.	Shooting
"All This and Heaven Too"	From the novel by Rachel Field. Screen play, Casey Robinson. Director: Anatole Litvak.	Bette Davis, Charles Boyer, Jeffrey Lynn, Barbara O'Neill, Virginia Weidler.	Shooting
"An Angel from Texas"	Original screen play, Wally Klein, Fred Niblo, Jr., Bertram Milhauser. Director: Ray Enright.	Eddie Albert, Rosemary Lane, Wayne Morris, Ronald Reagan, Jane Wyman.	Shooting
"Torrid Zone"	Original screen play, Richard Macaulay, Jerry Wald. Director: William Keighley.	James Cagney, Ann Sheridan, Pat O'Brien, Andy Devine.	Shooting
"Flight 8"	From an original story by Jerry Wald, Richard Macaulay. Screen play, Maurice Leo, Tom Reed. Director: Lewis Seiler.	Virginia Bruce, Dennis Morgan, Ralph Bellamy, Jane Wyman, Wayne Morris.	Shooting

WHAT THE PICTURE DID FOR ME

Columbia

AMAZING MR. WILLIAMS: Melvyn Douglas, Joan Blondell—Good comedy that will get the laughs. Better than its predecessor and more laughs than "Housekeeper's Daughter" but won't gross like that one due to the fact that the "Thin Man stories" are wearing through.—H. H. Silver, Overlea Theatre, Overlea, Md. General patronage.

AMAZING MR. WILLIAMS, THE: Melvyn Douglas, Joan Blondell—This was a "honey" of a picture. I think it a lot better than their previous pictures. Lots of laughs, good business. What more do we want? Running time, 86 minutes. Played February 7-8.—E. J. Pennell, Coliseum Theatre, Bronson, Mich. General patronage.

BEWARE SPOOKS: Joe E. Brown, Mary Carlisle —A fair Brown entree. Good for weekends. The kids will eat it up. Nothing much for other than Joe E. fans. Photography and sound Ok. Joe still needs a good story to bring him back. Running time, 67 minutes.—H. H. Silver, Overlea Theatre, Overlea, Md. General patronage.

BLACK ROOM, THE, (reissue): Boris Karloff, Marian Marsh—Played with Paramount's "Dr. Jekyll and Mr. Hyde." See report on "Dr. Jekyll and Mr. Hyde." Running time, 70 minutes. Played January 30-31.—Stanley Lamhert, Rialto Theatre, Racine, Wis. General patronage.

BLONDIE BRINGS UP BABY: Arthur Lake, Penny Singleton, Larry Simms—The Blondie series are getting better each time you play one. This one surprised me. It was 20 below zero both nights, the coldest it has been in years, and my house was filled to capacity both nights. If you are not playing the Blondie series, get started, as they have as much draw as the "Hardys" here. Running time, 69 minutes. Played January 17-18.—E. J. Pennell, Coliseum Theatre, Bronson, Mich. General patronage.

BLONDIE MEETS THE BOSS: Arthur Lake, Penny Singleton, Larry Simms—Good first week program. Running time, 74 minutes. Played Decemher 14-16.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada. Small town patronage.

HIS GIRL FRIDAY: Cary Grant, Rosalind Russell, Ralph Bellamy—Paced fast, this picture hits the stretch like Challedon on a muddy strip! Cary Grant should stick to roles such as this. Audience was gay and relaxed throughout and left the theatre witb that self satisfied smirk that stamps approval. Business was above average despite hot competition (and I don't mean the weather). Running time, 90 minutes. Played January 19-25.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

MIRACLE ON MAIN STREET: Lyle Talhot, Margo, Walter Abel—This is the poorest excuse of a picture I have ever played. Poor direction, poor acting all the way tbrough. Played it on a double bill and had plenty of walkouts of which I did not blame them. Pass this one up hy all means. Running time, 78 minutes. Played February 2-3.—E. J. Pennell, Coliseum Theatre, Bronson, Mich. General patronage.

First National

DUST BE MY DESTINY: John Garfield, Priscilla Lane—Very good draw. Good show. Garfield will have to change to another role. Too many of this kind will ruin him. Running time, 88 minutes.—E. E. Brungardt, Comet Theatre, Lewiston, Minn. Small town and rural patronage.

FOUR WIVES: Lane Sisters, Gale Page, Eddie Albert, Jeffrey Lynn, Claude Rains, Dick Foran, Frank McHugh, May Robson—Here is as good a picture as you would want to play that is not drawing peanuts. Cannot figure the reason. It is a wonderful show, full of good entertainment but to us a terrible disappointment at the hox office. Use your own judgment in booking, as perhaps we did not exploit properly. Running time, 98 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

OLD MAID, THE: Bette Davis, Miriam Hopkins, George Brent, Jane Bryan—My crowd and I thought this was excellent. You can't beat Bette Davis for excellent acting. The plot is very fast moving and different and kept everyone in my audience enthralled. Some of you are always asking why they make pictures like this because you can't use them. Well, believe me, I wouldn't live without them. Maybe, you will die with it but I don't gripe about it. I die with those you may think are just right. It all evens up in the end. I douhled this with "Intermezzo, a Love Story," with good results. Running time, 95 minutes. Played February 16-17.—W. Varick Nevins, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

ON YOUR TOES: Zorina, Eddie Albert, Alan Hale, James Gleason, Gloria Dickson—With the proper ads and hallyhoo you should go to town on this one. A truly fine dance and comedy picture with Zorina carrying out the first mentioned and Albert the comedy end. Both fine and hope to see more of them. Running time, 94 minutes. Played February 2-3.—C. W. Hawk, Ada Theatre, Ada, Ohio. Small college town patronage.

PRIVATE DETECTIVE: Jane Wyman, Dick Foran —Satisfactory on Saturday. Average gross. Running time, 55 minutes. Played Janauary 27.—M. D. Stewart, Texas Theatre, Deo Leon, Texas. Small town patronage.

Metro-Goldwyn-Mayer

BABES IN ARMS: Mickey Rooney, Judy Garland, Charles Winninger, Guy Kihbee—Exceptionally good picture but weather was against a hig draw.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BALALAIKA: Nelson Eddy, Ilona Massey, Charles Ruggles, Frank Morgan—Saw this screened. Too operatic for small towns.—E. M. Freihurger, Paramount Theatre, Dewey, Okla. Small town patronage.

BALALAIKA: Nelson Eddy, Ilona Massey, Charles Ruggles, Frank Morgan—This is a special musical production with Nelson Eddy more gay and convincing than we have ever seen him. Ilona Massey makes a grand debut in her first picture and she can not only sing in her beautiful voice hut she can act as well. There is even a plot to the story, and it does not depend on music and song to hold it up. Our customers' reaction was excellent, and the hox office was above average. Running time, 102 minutes. Played January 28-29.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

BALALAIKA: Nelson Eddy, Ilona Massey, Charles Ruggles, Frank Morgan—Good musical which entertains regardless of Russian atmosphere. Eddy gives spirited performance with Ilona Massey a standout. Where musicals are liked, this can't miss. Excellent direction and Frank Morgan getting the laughs, and so this is good entertainment for tbe whole family. Running time, 102 minutes.—H. H. Silver, Overlea Theatre, Overlea, Md. General patronage.

BALALAIKA: Nelson Eddy, Ilona Massey, Frank Morgan, Charles Ruggles—Played this against the last three days of "Gone With the Wind" and cleaned up. Audience liked it but frankly many told me they were afraid of it on account of the title. Somebody has to convince these producers that 95 per cent of audience is not cosmopolitan minded. "Tovarich," in spite of a great cast, was anotber example. It would pay some of those studios to hire a theatre manager in the field (or a group of them) to pass judgment on titles of pictures if they want them to appeal to the masses. Are there any offers? So. I'll still go out and sell them! Running time, 103 minutes. Played February 9-14.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

BALALAIKA: Nelson Eddy, Ilona Massey, Frank Morgan, Charles Ruggles—Lost money on this hut the ones who came to see it were loud in tbeir praise of it. Too bigh class for country towns. Played February 4-6.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BALALAIKA: Nelson Eddy, Ilona Massey, Frank Morgan, Charles Ruggles—Unless you are in a city of twenty thousand or more, do not play this one on your Sunday dates or you will die witb it. Personally, I thought it a grand picture and what few came to see it were well pleased. Ilona Massey was very good but I think it would have been a lot better if she would have sung with Nelson Eddy more than the one time. Running time, 102 minutes. Played February 11-12.—E. J. Pennell, Coliseum Theatre, Bronson, Mich. General patronage.

BLACKMAIL: Edward G. Robinson, Rutb Hussey, Gene Lockhart, Bobs Watson—Very good. They like Robinson here. If had had good weather, could have paid expense. Running time, 81 minutes. Played February 7-8.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

CONGO MAISIE: Ann Sotbern, John Carroll, Rita Johnson—Good picture. Good business Sunday and Monday. Running time, 73 minutes. Played February 4-5.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

EARL OF CHICAGO: Robert Montgomery, Edward Arnold, Reginald Owen—Most of the reviews I have read on this feature bave nothing but praise for Rohert Montgomery's performance as the gangster who inherits a castle and all the intangible millions tbat go with it. Our reaetion to the picture and the many dissatisfied remarks from the customers would indicate that this picture is not for small towns. And I have a sneaking feeling that many of the larger towns will find this feature a bit tiresome and over-acted. It is bard to imagine Rohert Montgomery as the tough mug he pretends to be, and his voice and manner are to obviously affected to be convincing. His laugh, wbich amounts to nothing more than a "cackle," is unconvincing, terribly annoying and ridiculously funny. The whole picture jumps from scene to scene, witb nothing but conversation and not one ounce of action. I could not begin to list the unfavorable remarks heard after each showing, nor can I find one person who found Robert Montgomery pleasing in his role. The picture is slow and drags to a noticeable degree, and it is our opinion that one more such opus will do him more barm than good. There is no doubt that the book made interesting and convincing reading, but its adoption to the screen leaves much to be desired. Our audience reaction was "null" and the box office was "void," so draw your own conclusions. Running time, 87 minutes. Played January 21-22.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

I TAKE THIS WOMAN: Spencer Tracy, Hedy Lamarr—Interesting picture of the "Citadel" type. Tracy good and Lamarr hetter than in "Lady of the Tropics." Good for midweek hut had rather see Tracy in adventure pictures for our week-end business. Average midweek attendance. Running time, 98 minutes. Played February 7-8.—J. F. Bohbitt, Stearns Theatre, Stearns, Ky. Mining and general patronage.

MUTINY ON THE BOUNTY (reissue): Clark Gable, Francbot Tone, Charles Laughton—Exceptional entertainment and well worth a reissue. Good print and good sound. Was afraid it would be too old, hut turned out very good. Running time, 10 reels. Played February 15.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

NICK CARTER, MASTER DETECTIVE: Walter Pidgeon, Rita Johnson—Good for action fans and the beginning of a promising series. Rnnning time, 58 minutes. Played Februarv 17.—H. H. Silver, Overlea Theatre, Overlea, Md. General patronage.

NICK CARTER, MASTER DETECTIVE: Walter Pidgeon, Rita Johnson, Henry Hull—This is a short feature but certainly a good start for the Nick Carter series. There is a lot of action and thrilling scenes that hold interest, and Walter Pidgeon is convincing as Nick Carter and no doubt will build up a following as tbe Master Detective. We did above average business with everyone pleased, but I suggest, if Metro keep up this series, they run a little longer, say 75 minutes. If the subsequent ones are as thrilling as the first, sixty minutes is much too short. Running time, 60 minutes. Played February 6-7.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

NINOTCHKA: Greta Garbo, Melvyn Douglas, Ina

(Continued on following page)

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

(Continued from preceding page)

Claire—Nothing wrong with this picture except the title. Garbo gives her usual fine performance and Douglas does his share to turn out a very enjoyable piece of entertainment. I think the title of the picture and the type of publicity used prior to the release of the picture are both unfavorable from the standpoint of the small town exhibitor, and the box office suffered accordingly. Running time, 110 minutes. Played February 11-13.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

REMEMBER? Robert Taylor, Greer Garson, Lew Ayres—Taylor should play more comedy roles. He might regain his one popular approval. Garson and Ayres also did a fine job of acting in this one. Just average attendance. Running time, 83 minutes. Played January 7-8.—C. W. Hawk, Ada Theatre, Ada, Ohio. Small college town patronage.

SECRET OF DR. KILDARE: Lionel Barrymore, Lew Ayres, Laraine Day, Helen Gilbert—Real entertainment. Patrons well pleased. Good for any date. I hope Lionel Barrymore can stay with these series for some time to come, as he is the backbone of the picture. If we only had a dozen Lionel Barrymores, we would not have to worry about theatre business. Running time, 85 minutes. Played January 31-February 1.—E. J. Pennell, Coliseum Theatre, Bronson, Mich. General patronage.

SHOP AROUND THE CORNER, THE: Margaret Sullavan, James Stewart, Frank Morgan—This one will really take them if you don't mislead them about its supposed location, Budapest. Get across to your patrons it is all American and a honey. Not just the three mentioned stars but all in the cast are excellent. You can't go wrong; book it now. Running time, 100 minutes. Played February 4-6.—C. W. Hawk, Ada Theatre, Ada, Ohio. Small college town patronage.

SHOP AROUND THE CORNER, THE: James Stewart, Margaret Sullavan, Frank Morgan—Very good. The stars drew and the picture pleased. (Such grammar!) Stewart is real box office and the veteran Frank Morgan is always good for a laugh. The minute his image appeared in the trailer the audiences began laughing, expecting the inevitable from Frank, a laugh line. Some day due homage will be paid these veteran artists who in supporting roles are the life blood of a picture. Running time, 100 minutes. Played February 17-20.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

SHOP AROUND THE CORNER: James Stewart, Margaret Sullavan, Frank Morgan—Good fairy tale for grownups. Lubitsch touches add to the enjoyment of picture. Reaction was mixed. The ladies for and most men against it. No good for action fans. For better class houses it will hold up for extended playing time. Running time, 100 minutes.—H. H. Silver, Overlea Theatre, Overlea, Md. General patronage.

SHOP AROUND THE CORNER, THE: James Stewart, Margaret Sullavan, Frank Morgan, Felix Bressart—This is a quaint story that will please any audience. The locale of the picture is Budapest, Hungary, and the whole story centers around the "Shop," but there is nothing particularly to indicate the story could not have been laid in New York or elsewhere. James Stewart does a fine job as the head clerk. Margaret Sullavan is fine as the newly hired employee. Felix Bressart is excellent as the nervous and worried employee, but honors go to Frank Morgan, as the owner, who practically steals the show. The plot is good and there are many amusing scenes. We did above average business on this picture and it should please small town audiences. Ernst Lubitsch has given it fine direction and a warm and human quality. This is an outstanding production that deserves your best playing time. Running time, 100 minutes. Played February 11-12.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

WHAT A LIFE: Jackie Cooper, Betty Field, John Howard, Lionel Stander—Good title, good picture. Everyone satisfied. What more could we expect. Running time, 79 minutes. Played February 14.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

WOMEN, THE: Norma Shearer, Joan Crawford, Rosalind Russell, Paulette Goddard, Mary Boland, Joan Fontaine, Virginia Weidler—Not so good for rural patronage. Had more walkout than any picture in long time. Yet had some good comments on it. Running time, 134 minutes. Played February 11.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

Paramount

BEAU GESTE: Gary Cooper, Ray Milland, Robert Preston, Brian Donlevy—Pretty much of a flop for us.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

DR. JEKYLL AND MR. HYDE (reissue): Fredric March, Miriam Hopkins—Played with "The Black Room." My fifth Horror Show and it went great guns. Would have played it longer but had to set in "The Fighting 69th." The boys now want to present me with a "Horrible Oscar." It will have five heads of the various Bogey Men! Running time, 76 minutes. Played January 30-31.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

REPORTS FROM THE NORTH AND SOUTH

New reporters this week to "What the Picture Did for Me" are the following:

E. B. Bowman, Maxton Theatre, Maxton, N. C.

E. E. Brungart, Comet Theatre, Lewiston, Minn.

Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada.

H. H. Silver, Overlea Theatre, Overlea, Md.

M. D. Stewart, Texas Theatre, De Leon, Texas.

E. J. Pennell, Coliseum Theatre, Bronson, Mich.

Five years ago Mr. Pennell reported to the department but from the Berrien theatre, at Berrien Springs, Michigan.

GERONIMO: Preston Foster, Ellen Drew, Andy Devine, Ralph Morgan—We gave this picture big publicity and it brought results on Saturday beyond our expectations. It has many exploitation possibilities, and the fact that Geronimo was a real flesh-and-blood person, his life so full of malice and adventure, is a natural for dividends. The motion picture is intensely interesting, fast moving, well acted, exciting and thrilling, which pleased our patrons, no end. Paramount have added color and realism to an already colorful character, and they have given the small towns a real "break" in this fine production. If you give this picture to your Friday and Saturday patrons and give it the publicity it deserves, you will get the business. Many of the old-timers, especially through the middle west, can recall Geronimo and the lurid tales of his escapades in adventure and butchery. Use your press sheet on this one. The possibilities are unlimited. Aside from our regular ad in the newspaper, we ran a brief biography of the life of Geronimo, who died at Ft. Still, Oklahoma, in December, 1909. We also made up a board with many items of interest from the press sheet, about his life, news items about the picture, and used stills to illustrate, which was read by many in front of the theatre, and caused much comment. Then a spotted pony with an Indian astride with a banner advertising Geronimo, walking up and down the streets, and standing in front of the show, caused much curiosity and added patronage. Paramount certainly have been contributing their quota of good pictures this year. Thanks to them for "Geronimo" and a good business. That means a lot to us, in this neck of the woods. Take our word for it. Running time, 90 minutes. Played February 3.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

GREAT VICTOR HERBERT, THE: Allan Jones, Mary Martin, Walter Connolly—The beautiful music of the great Victor Herbert beautifully recorded. Slightly above average business. Running time, 84 minutes. Played February 8-9.—E. B. Bowman, Maxton Theatre, Maxton, N. C. Small town patronage.

GULLIVER'S TRAVELS: Color Cartoon Feature—Will attract children only. Don't compare with any Disney. It's just a long cartoon. Play on weekends only. Running time, 77 minutes.—H. H. Silver, Overlea Theatre, Overlea, Md. General patronage.

REMEMBER THE NIGHT: Barbara Stanwyck, Fred MacMurray, Beulah Bondi, Elizabeth Patterson—This picture is a little better than the average Paramount, but would suggest if you have plenty of product, to play it in the mid-week, as it did not draw here. Running time, 90 minutes. Played February 18-19.—E. J. Pennell, Coliseum Theatre, Bronson, Mich. General patronage.

RULERS OF THE SEA: Douglas Fairbanks, Jr., Will Fyffe, Margaret Lockwood—A very good feature that did not break any box office records. The last half of picture very exciting. Played February 19-21.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

RULERS OF THE SEA: Douglas Fairbanks, Jr., Margaret Lockwood, Will Fyffe—Good picture; fair business. Running time, 95 minutes. Played February 11-12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

JEEPERS CREEPERS: Weaver Brothers and Elviry, Roy Rogers—Played this on a double feature with "Too Busy to Work." It made the best double bill I have played in a long time. Played February 16-17.—E. J. Pennell, Coliseum Theatre, Bronson, Mich. General patronage.

JEEPERS CREEPERS: Weaver Brothers and Elviry, Roy Rogers—Great. Drew well and pleased. Republic is to be congratulated. Running time, 69 minutes. Played February 9-10.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

JEEPERS CREEPERS: Weaver Brothers and Elviry, Roy Rogers—Played this with "Stop, Look and Love" to the best business this winter and everybody satisfied. Running time, 69 minutes. Played February 9-10.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

MAN OF CONQUEST: Richard Dix, Gail Patrick, Edward Ellis, Joan Fontaine—This proved a good business getter for us on Friday and Saturday.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

NIGHT RIDERS, THE: Three Mesquiteers (John Wayne, Ray Corrigan, Max Terhune), Doreen McKay, Ruth Rogers—Double with "The Zero Hour" and made a fair Friday-Saturday show. Played February 16.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

PRIDE OF THE NAVY: James Dunn, Rochelle Hudson—An average program feature. Double billed with "Pack Up Your Troubles." Running time, 64 minutes. Played February 8-10.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

ROVIN' TUMBLEWEEDS: Gene Autry, Smiley Burnette, Mary Carlisle—Personally I didn't think this was up to Gene's standard. Mary Carlisle is liked for his leading lady, but even "Frog" wasn't quite as good as usual. And where was the hymn in this one, Gene? Our folks are looking for you to get a hymn in your pictures now ever since you sang "Beautiful Isle of Somewhere," which made such a big bit that people are still talking about it. Played February 2-3.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SOUTH OF THE BORDER: Gene Autry, Smiley Burnette—Best of the Autrys and good enough for anybody's best time. They liked it, and excellent business.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SOUTH OF THE BORDER: Gene Autry, Smiley Burnette—Doubled with Fox's "Man Who Wouldn't Talk." Best business since July 7-8, 1939. Believe the title of the western drew the crowd. Turned them away both Friday and Saturday night with pouring rain Saturday. Don't know what would have happened with good weather. Autry had slipped, but believe this will help him back up again. Both pictures satisfactory. Running time, 71 minutes. Played February 16-17.—J. F. Bobbitt, Stearns Theatre, Stearns, Ky. Mining and small town patronage.

SOUTHWARD HO! Roy Rogers, George Hayes—An average western feature. George "Gabby" Hayes very good in this picture. Played on the same program with "Here I Am a Stranger," a Fox picture. Running time, 57 minutes. Played February 15-17.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

VILLAGE BARN DANCE: Richard Cromwell, Doris Day, Lulu Belle and Scotty—Mighty fine show. Good draw. Lulu Belle and Scotty are okay and get the business for us. Running time, 74 minutes. Played February 18-19.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

ZERO HOUR, THE: Frieda Inescort, Otto Kruger.—Double with "Night Riders" and made a fair Friday-Saturday show. Nothing to brag about, but got by. Running time, 65 minutes. Played February 16.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

RKO Radio

ALLEGHENY UPRISING: John Wayne, Claire Trevor, George Sanders, Brian Donlevy—Story not too good. These characters cast into the proper story should go good. Running time, 81 minutes.—E. E. Brungardt, Comet Theatre, Lewiston, Minn. Small town and rural patronage.

BACHELOR MOTHER: Ginger Rogers, David Niven, Charles Coburn—Ginger Rogers is always good here. Box office results good. Running time, 82 minutes.—E. E. Brungardt, Comet Theatre, Lewiston, Minn. Small town and rural patronage.

HUNCHBACK OF NOTRE DAME, THE: Charles Laughton, Maureen O'Hara, Sir Nedric Hardwicke, Thomas Mitchell, Basil Rathbone, Walter Hampden—Picture will draw to divided opinions. Photography dark and mob scenes handled crudely. Laughton does the difficult job satisfactory. Cast and sound okay. Will do business when sold. Running time, 116 minutes.—H. H. Silver, Overlea Theatre, Overlea, Md. General patronage.

MEET DR. CHRISTIAN: Jean Hersholt, Dorothy Lovett—RKO so far has the best lineup of pictures of any company of this year. This type of picture is a natural for small towns. Running time, 72 minutes. Played January 8-10.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada. Small town patronage.

NURSE EDITH CAVELL: Anna Neagle, Edna May Oliver, May Robson, Zasu Pitts, George Sanders—Cast did a marvelous job. Too many war pictures. Box office not so good. Running time, 97 minutes.—E. E. Brungardt, Comet Theatre, Lewiston, Minn. Small town and rural patronage.

PACIFIC LINER: Victor McLaglen, Chester Morris, Wendy Barrie—Fair program. First of the week show. Running time, 75 minutes. Played February 5-7.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Saskatchewan, Canada. Small town patronage.

RACKETEERS OF THE RANGE: George O'Brien, Marjorie Reynolds—These O'Brien westerns are as good as any on the market.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RENO: Richard Dix, Anita Louise, Gail Patrick—Too bad the producers can't give us more dope on a picture like this. Played on a double bill Friday and Saturday. Good enough alone any time in the week. Box office results good. Running time, 60 minutes.—E. E. Brungardt, Comet Theatre, Lewiston, Minn. Small town and rural patronage.

THAT'S RIGHT, YOU'RE WRONG: Kay Kyser and His Orchestra, Adolphe Menjou, May Robson, Edward Everett Horton, Lucille Ball—This picture played all around me last November and December and I thought I was too late to get any business on it. However, it went over big, doing about 50 per cent better than average. Running time, 88 minutes. Played February 15-16.—E. B. Bowman, Maxton Theatre, Maxton, N. C. Small town patronage.

THAT'S RIGHT, YOUR'E WRONG: Kay Kyser and His Orchestra, Adolphe Menjou, May Robson, Edward Everett Horton, Lucille Ball—One of the best drawing pictures during this slack season. We should have more pictures like this. Any radio artist good here. Box office good. Running time, 94 minutes.—E. E. Brungardt, Comet Tbeatre, Lewiston, Minn. Small town and rural patronage.

THAT'S RIGHT, YOUR'E WRONG: Kay Kyser and His Orchestra, Adolphe Menjou, May Robson, Lucille Ball, Edward Everett Horton—All who came to see it liked it, but complained too much Kyser and not enough band music. Our student patronage ate it up, also the younger set, but it didn't appeal to most of our adults. Running time, 91 minutes. Played January 28-30.—C. W. Hawk, Ada Theatre, Ada, Ohio. Small college town patronage.

Twentieth Century-Fox

BANJO ON MY KNEE: Joel McCrea, Barbara Stanwyck, Walter Brennan—This lusty entertainment registered big at my box office. Did top gross of week. Running time, 85 minutes. Played February 7.—E. B. Bowman, Maxton Theatre, Maxton, N. C. Small town patronage.

CITY OF CHANCE: Lynn Bari, C. Aubrey Smith, Donald Woods—We gave this to our bargain day patrons, but business was below average and the picture is none too well done. Rather mediocre entertainment, in which the audience reaction was neither good nor too bad. There is a great deal of conversation, too little action and a climax that is none too exciting. Just an "Oh-hum" picture, good for a double program. Running time, 60 minutes. Played February 13-14.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

DAY-TIME WIFE: Tyrone Power, Linda Darnell, Warren William, Binnie Barnes—Fox "A" pictures good this year, but tbey have whiskers on them when I get them. Running time, 72 minutes. Played February 8-9.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

DAY-TIME WIFE: Tyrone Power, Linda Darnell, Warren Williams, Binnie Barnes—Very delightful entertainment that drew good Sunday business. Nothing big about it, but just good entertainment. Running time, 78 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

DRUMS ALONG THE MOHAWK: Claudette Colbert, Henry Fonda, Edna May Oliver—A grand show. Well received. Good business. Running time, 103 minutes. Played January 14-15.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

DRUMS ALONG THE MOHAWK: Henry Fonda, Claudette Colbert, Edna May Oliver—It is hard to know what a picture will do when the weather is below zero and roads are a cake of ice. But this did very well considering weather. Running time, 105 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

ELSA MAXWELL'S HOTEL FOR WOMEN: Linda Darnell, James Ellison, Ann Sothern, Elsa Maxwell, Lynn Bari—Good show for weekend playing. Good story and nice cast. Running time, 83 minutes. Played December 4-6.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada. Small town patronage.

HE MARRIED HIS WIFE: Joel McCrea, Nancy Kelly, Mary Boland—Good picture; fair business. Allocated too high. Running time, 83 minutes. Played February 14-15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HE MARRIED HIS WIFE: Joel McCrea, Nancy Kelly, Roland Young, Mary Boland—Confucius say: "He who pay alimony is like a man buying feed for a dead horse!" That is the theme of this comedy of a horse loving sportsman too busy to pay attention to his wife. Used the popular "Confucius say" heading in my newspaper ads and it attracted citywide attention. Noticed the Palace in Chicago used a "Confucius" heading a week later, so it seems that we both hit on the idea about the same time. "Great minds...," etc. Running time, 83 minutes. Played February 3-8.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

HERE I AM A STRANGER: Richard Greene, Brenda Joyce, Richard Dix, Roland Young, Gladys George—A slow-moving drama which just got by on a double bill. A program picture sold here as a special production. Played with Republic's "Southward Ho!" Running time, 83 minutes. Played February 15-17.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

HIGH SCHOOL: Jane Withers, Joe Brown, Jr.—Good picture; good business. If Fox would only give Jane some support, she would go places. Running time, 75 minutes. Played February 16-17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HIGH SCHOOL: Jane Withers, Joe Brown, Jr.—Fairly good little picture which pleased the high students and the loyal Withers fans. Business was not satisfactory, however, If Fox would give Jane just half the break they gave Shirley Temple these pictures would do some business. Running time, 74 minutes. Played February 9-10.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

HIGH SCHOOL: Jane Withers, Joe Brown, Jr.—Will please the Jane Withers fans. It's about time for Fox to make up their mind what to do with this clever kid. Running time, 74 minutes.—H. H. Silver, Overlea Theatre, Overlea, Md. General patronage.

HIGH SCHOOL: Jane Withers, Joe Brown, Jr.—Played high school band benefit. Swell picture. Good business. Running time, 72 minutes. Played February 6-7.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

HOLLYWOOD CAVALCADE: Alice Faye, Don Ameche, Stuart Erwin, Buster Keaton. Good show. Did not draw so well as some, but weather too bad for business, anyway. Running time, 96 minutes. Played February 4.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

HONEYMOON'S OVER, THE: Stuart Erwin, Marjorie Weaver, Patric Knowles—Really not a bad little picture, but it is not good enough to attract the critical cash customers to the box office. Played on our giveaway nights. Running time, 70 minutes. Played February 7-8.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

KENTUCKY: Richard Greene, Loretta Young, Walter Brennan—Old but good. If you have not played it, do so at once. You can't go wrong. Running time, 96 minutes. Played February 11-12.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

LITTLE PRINCESS, THE: Shirley Temple, Richard Greene, Anita Louise, Cesar Romero, Ian Hunter, Arthur Treacher—Good picture, but did not draw too well. Shirley Temple is not what she used to be. Running time, 91 minutes. Played February 18-19.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

MAN WHO WOULDN'T TALK, THE: Lloyd Nolan, Jean Rogers—A good program picture which will please your customers if you can get them to come and see it. Nolan does a very good job and gets good support from the rest of the cast. The story is unusual and will hold the attention of the fans from start to finish. We used the picture on our giveaway night. Running time, 72 minutes. Played February 14-15.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

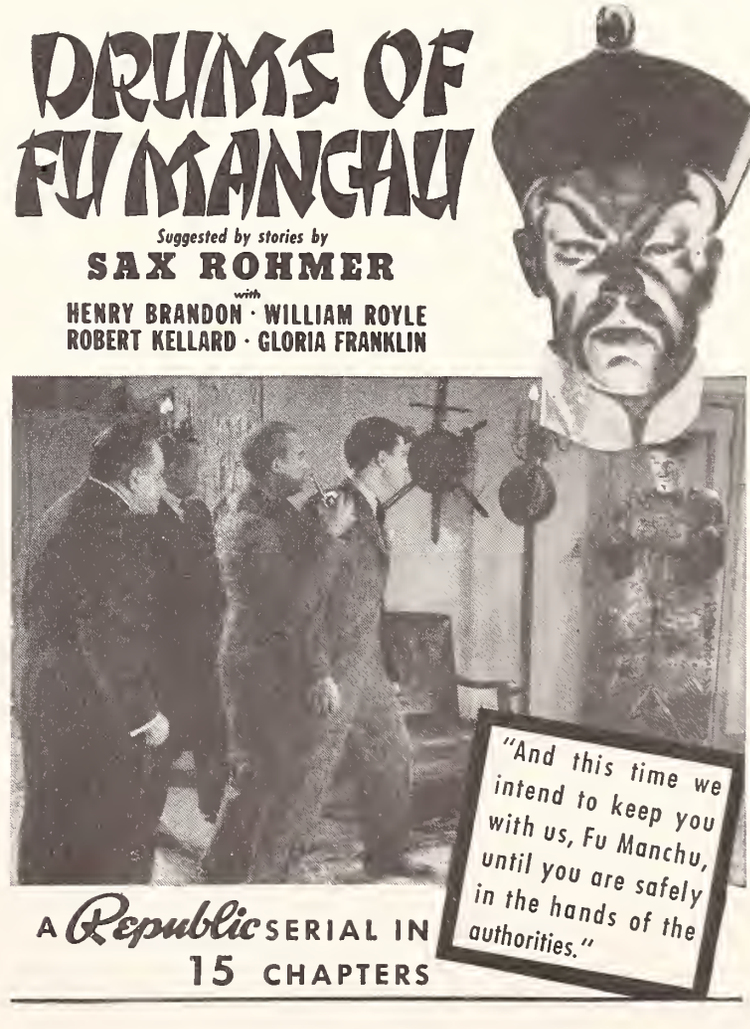
MAN WHO WOULDN'T TALK, THE: Lloyd Nolan, Jean Rogers—Doubled with Republic's "South of the Border." Best business since July 7-8, 1939. See report on "South of the Border." Played February 16-17.—J. F. Bobbitt, Stearns Theatre, Stearns, Ky. Mining and small town patronage.

PACK UP YOUR TROUBLES: Jane Withers, Ritz Brothers—Good program picture with lots of laughs. Patrons enjoyed this better than Jane's previous picture, "Chicken Wagon Family." Double billed with Republic's "Pride of the Navy." Running time, 75 minutes. Played February 8-10.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

RAINS CAME, THE: Myrna Loy, Tyrone Power, George Brent, Brenda Joyce—Swell show and swell cast. Storm scenes very well done. Running time, 104 minutes. Played January 1-3.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada. Small town and rural patronage.

RAINS CAME, THE: Myrna Loy, George Brent, Tyrone Power, Brenda Joyce—Very elaborate production with no appeal to my type of clientele, re-

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sulting in a loss at the box office. Running time, 103 minutes. Played February 4-5.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

STOP, LOOK AND LOVE: Jean Rogers, Robert Kellard—Played this with "Jeepers Creepers" to the best business this winter and everybody satisfied. Played February 9-10.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

SWANEE RIVER: Don Ameche, Andrea Leeds, Al Jolson—This picture is made to order for small towns, and if you don't bave it booked, better do it now. We have not had a picture in ages tbat pleased so well and it brought out customers we have not seen in the show since silent days. Stepben Foster's music, together with Al Jolson singing in his blackface technique, that made him famous and the old show boats and darky tunes, seemed to take the audience back to a peaceful and pleasing era. Every actor and actress gave a fine performance and the color added cbarm to a charming story. If one were to scratch the surface, they could see Don Ameche a poor counterpart for the famed Stepben Foster, who did not inject real life into the character, but nevertheless his acting was good and the picture injected new life into the box office, which, after all, is the important thing. Our hat is off to Fox for this "bread winner," and if you don't get in on tbe profits on this one, you are slipping. Running time, 86 minutes. Played February 1-2.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

SWANEE RIVER: Don Ameche, Andrea Leeds, Al Jolson—Excellent music, color and story. Good business.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SWANEE RIVER: Don Ameche, Al Jolson, Andrea Leeds—This is a "hit" picture. Put everytbing you bave behind it. Good picture; good business. Running time, 86 minutes. Played February 14-15.—E. J. Pennell, Coliseum Theatre, Bronson, Mich. General patronage.

TOO BUSY TO WORK: Spring Byington, Jed Prouty, Joan Davis—Played this on a double feature with "Jeepers Creepers." It made the best double bill I have played in a long time. "Too Busy to Work" is without a doubt the best picture of the Jones Family to date. Joan Davis puts on the finishing touch that it needed. Loads of laughs and that's what we need. Running time, 65 minutes. Played February 16-17.—E. J. Pennell, Coliseum Theatre, Bronson, Mich. General patronage.

20,000 MEN A YEAR: Randolph Scott, Margaret Lindsay, Preston Foster—A fair little program picture, shoved in the upper allocations by Fox. Fox must be hard up for pictures when they place "The Adventures of Sherlock Holmes," "Here I Am a Stranger," "The Cisco Kid and the Lady" and "20,000 Men a Year" in the higher allocation—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

20,000 MEN A YEAR: Randolph Scott, Margaret Lindsay, Preston Foster—Fair picture, fair business. Allocated too high. Running time, 84 minutes. Played February 13.—E. M. Freiburger, Paramount Theatre, Okla. Small town patronage.

United Artists

COWBOY AND THE LADY, THE: Gary Cooper, Merle Oberon—Played this one late as is the case with most of our showings. This picture in my estimation is rated too high as regards price, as I think it is not much better than a good "B" feature. While it is fair entertainment, none of my patrons praised it and a few considered it to be poor. Running time, 92 minutes. Played February 8-9.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada.

HOUSEKEEPER'S DAUGHTER, THE: Joan Bennett, Adolphe Menjou—Hilarious from start to finish. "Percy, the Passion Flower" (Menjou), is tops as the philandering newshawk. He chases after every gorgeous "Donkey" that pops up and goes completely and hilarious "gaga" over La Bennett. Audience ate it up and the word-of-mouth was terrific. Never a doubt as to comedy when Hal Roach directs! Running time, 76 minutes. Played January 13-19.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

INTERMEZZO, A LOVE STORY: Leslie Howard, Ingrid Bergman, Edna Best—Class picture for class audiences only. Good music for music lovers, too. Good cast, good photography, good sound, good direction. Put them all together and you have the grandest box office flop of the year. Running time, 70 minutes. —H. H. Silver, Overlea Theatre, Overlea, Md. General patronage.

INTERMEZZO, A LOVE STORY: Leslie Howard, Ingrid Bergman, Edna Best—This is strictly a class picture, but very good of its kind. I can use this type to good advantage. I am considered a crazy exhibitor, but as long as I am happy, who cares? Anyway, I doubled this with "The Old Maid" and everyone who was evenly slightly interested couldn't resist the show. It was a success both financially and enjoyably. Personally, I believe in not dividing my audience up on doubles. I want all who come to like both rather than liking one and disliking the other. Both pictures in my doubles always appeal to the same group and for me it is the most successful way to do it. My next double will appeal directly to the comedy lovers and everyone of that type will be at the show. I guarantee it. Running time, 70 minutes. Played February 16-17.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

RAFFLES: David Niven, Olivia de Havilland—Story dated. Must be sold as a gangster picture to the young who don't remember the original. Production and cast good. Never no draw, yet a Goldwyn program picture at Goldwyn prices. Running time, 70 minutes.—H. H. Silver, Overlea Theatre, Overlea, Md. General patronage.

REAL GLORY, THE: Gary Cooper, David Niven, Andrea Leeds—This certainly is smash-bang entertainment with some gruesome scenes thrown in for good measure. The climax is one of the most exciting we have ever had. Action fans should like this as there isn't a slow moment in it. As for the box office, we had mile-high snow drifts, impassable roads and a basketball game against us, and we still did above normal business. It must have pretty good drawing power. The "real glory" of the whole thing was that the film carrier got the show into town over those impassable roads. You have to give those fellows plenty of credit in times like this. Running time, 96 minutes. Played February 15.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

WUTHERING HEIGHTS: Merle Oberon, Laurence Olivier, David Niven, Geraldine Fitzgerald, Flora Robson—Very dismal and depressing. We have enough troubles now without these kind of shows. Running time, 107 minutes. Played February 1-3.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada. Small town patronage.

Universal

DESPERATE TRAILS: Johnny Mack Brown, Bob Baker, Fuzzy Knight, Frances Robinson—Universal really has sometbing if the balance of these westerns are as crammed full of action as is this one. Excellent. Running time, 58 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DESTRY RIDES AGAIN: James Stewart, Marlene Dietrich, Charles Winninger, Mischa Auer, Brian Donlevy, Una Merkel, Irene Hervey—A really big western that deserves best time. We didn't break any records with it, but not the fault of picture, as we ran into some bad weather. Will please all types of fans. Played February 18-20.—N. E. Frank, Wayland Tbeatre, Wayland, Mich. Small town patronage.

DESTRY RIDES AGAIN: Marlene Dietrich, James Stewart, Charles Winninger, Mischa Auer, Brian Donlevy, Una Merkel, Irene Hervey—We felt this would bring in the western fans, but it failed to do so and we had about average midweek business. Guess we should have booked on weekend as it certainly would do business in that spot. Feature of the "Tombstone" type and was very satisfactory entertainment. Running time, 94 minutes. Played February 14-15.—J. F. Bobbitt, Stearns Theatre, Stearns, Ky. Mining and small town patronage.

LAUGH IT OFF: Johnny Downs, Constance Moore, Edgar Kennedy—Try and do it. Good for lower half of duals, if you must have a lower half.—H. H. Silver, Overlea Theatre, Overlea, Md. General patronage.

LITTLE ACCIDENT: Baby Sandy, Hugh Herbert, Florence Rice, Richard Carlson, Joy Hodges—As good a little picture as you would want to play. Just a swell show that deserves the best days you can give it. Running time, 65 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TOWER OF LONDON: Basil Rathbone, Boris Karloff, Nan Grey, Ian Hunter—This was okay as far as the 14th Century pictures are concerned, but our people just don't like these costume features. However, rental was reasonable and had almost average Family Night business. Running time, 92 minutes. Played February 12-13.—J. F. Bobbitt, Stearns Theatre, Stearns, Ky. Mining and general patronage.

UNEXPECTED FATHER: Baby Sandy, Mischa Auer—Baby Sandy pictures all very good. Running time, 77 minutes. Played December 18-20.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada. Small town patronage.

Warner Brothers

BRITISH INTELLIGENCE: Boris Karloff, Margaret Lindsay—Saw this screened; not so hot.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BROTHER RAT AND A BABY: Priscilla Lane, Wayne Morris, Jane Bryan, Eddie Albert, Ronald Reagan, Jane Wyman—Good show. Good business on Sunday and Monday. Running time, 87 minutes.—Played January 28-29.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

CHILD IS BORN, A: Geraldine Fitzgerald, Jeffrey Lynn, Gladys George—This is strictly an adult picture, and to protect ourselves from the wrath of mothers and fathers, we billed it as "Not Recommended for Children," which drew some attention, but when you leave out the kids the box office suffers, especially on a Sunday date. We gave the picture big publicity, but it drew only average business. Geraldine Fitzgerald gave a fine performance as the expectant mother who left prison to have her baby in a large hospital. Jeffrey Lynn was sympathetic as the much worried and harassed father, and Gladys George came tbrougb with a fine performance as the vaudeville trouper, also confined for maternal purposes. Running time, 79 minutes. Played January 14-15.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

CHILD IS BORN, A: Geraldine Fitzgerald, Jeffrey Lynn, Gladys George—Advertised for adults only. Did fair gross in coldest weather of year. Running time, 79 minutes. Played January 25-26.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

INDIANAPOLIS SPEEDWAY: Pat O'Brien, Ann Sheridan, John Payne, Gale Page—Just fair. Can just as well be let alone. Usual hokum. Running time, 82 minutes. Played January 11-13.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatcbewan, Canada. Small town patronage.

INVISIBLE STRIPES: George Raft, Jane Bryan, William Holden, Humphrey Bogart—Raft, Bryan and Holden do a good job in this. Raft is becoming more popular with the better roles. Bill Holden is a natural and Jane Bryan without a doubt rank high. Business good. Patrons satisfied. Running time, 80 minutes. Played January 27-30.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

KID NIGHTINGALE: John Payne, Jane Wyman—Good little programmer that pleased on double bill and Jane Wyman is okay by us. Played February 16-17.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

PRIDE OF THE BLUE GRASS: Edith Fellows, James McCallion—All who saw this entertaining little picture seemed to enjoy it, but I barely took in film rental. My patrons do not turn out to see horse race pictures. Running time, 65 minutes. Played February 14.—E. B. Bowman, Maxton Theatre, Maxton, N. C. Small town patronage.

PRIVATE LIVES OF ELIZABETH AND ESSEX, THE: Bette Davis, Errol Flynn, Olivia de Havilland—While we did only average business on this picture, it was very pleasing, well acted and beautifully photographed. Bette Davis is superb as the Queen and Errol Flynn is all that you would expect him to be. This is definitely for the more cultured trade, but if you can get them in the theatre they will come out entirely satisfied. We cannot find fault with this one from the standpoint of artistry, but from the box office angle I think even Bette Davis will have a hard time drawing customers in a small town to a costume picture. Why people will turn their nose at such a fine production is beyond me, but since it is allocated in the higher brackets, it is not bread and butter for the small towns. Running time, 106 minutes. Played January 25-26.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

ROARING TWENTIES, THE: James Cagney, Priscilla Lane, Humphrey Bogart, Jeffrey Lynn, Gladys George—Just the type for my town and should go over wherever gangster pictures are liked. Running time, 106 minutes. Played February 16-17.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

ROARING TWENTIES, THE: James Cagney, Priscilla Lane, Gladys George, Humphrey Bogart, Jeffrey Lynn—Very good entertainment. James Cagney and Gladys George are outstanding. Received very good comment from the patrons. Due to bad weather, business was not good, but we were pleased. For once it was not the fault of the picture. Running time, 104 minutes. Played February 12-14.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

ROARING TWENTIES, THE: James Cagney, Priscilla Lane, Humphrey Bogart, Jeffrey Lynn, Gladys George—Very good gangster picture to better business than I expected on it. Seemed to please the customers too. Musical score is swell and brought back memories to my audiences. Gladys George steals the picture and should be given bigger and better roles in the future. Running time, 105 minutes. Played January 28-30.—Don Bloxham, Palace Theatre. Exira, Iowa. General patronage.

State Rights

TARZAN AND THE GREEN GODDESS: Herman Brix—Biggest Saturday in months. Adams Film Exchange releases in this territory. Grab this one. Running time, 70 minutes. Played February 10.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

Short Features

Columbia

BOY, A GUN AND BIRDS, A: Color Rhapsodies—Just so-so. Good color and fair subject, but people do not come to a picture for a lecture. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

OH, YOU NAZTY SPY: Three Stooges—A dandy slapstick comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SKIING TECHNIQUE: Special Sport Thrills—Too

much skiing. For a community that takes their skiing seriously this is all right, but for us in the midwest just no good. Running time, seven minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Metro-Goldwyn-Mayer

CAIRO, CITY OF CONTRAST: FitzPatrick Travel Talks—Good short, as all this series from MGM is. Running time, 10 minutes.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining patronage.

CAPTAIN SPANKY'S SHOWBOAT: Our Gang—Did not think this one was quite up to standard, but it is good compared to most short subjects and is worth a play date. Running time, 11 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

DAY OF REST, THE: Robert Benchley—Very few of our patrons like these subjects and I think this will be the last one we use. Running time, nine minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

PEACE ON EARTH: MGM Cartoons—Above all others get this color cartoon. One grand cartoon. Will help in a big way to round out any program. Running time, nine minutes.—C. W. Hawk, Ada Theatre, Ada, Ohio. Small college town patronage.

POUND FOOLISH: Crime Doesn't Pay Series—As usual, this is another interesting subject with plenty of action in it. It deals with the society smugglers who try to get imported gems into this country without paying the customs. Running time, 19 minutes.—Stanley Lambert, Rialto Theatre, Racine, Wis.

SKI BIRDS: Pete Smith Specialties—Interesting. No skiing here, but had a number of favorable comments. Running time, nine minutes.—C. W. Hawk, Ada Theatre, Ada, Ohio. Small college town patronage.

Paramount

ALWAYS KICKIN': Color Classics—A very good color cartoon. Running time, eight minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

ARTIE SHAW'S CLASS IN SWING: Headliners—Good musical reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

ACRES OF PLENTY: Reelisms—A dandy oue-reel subject.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

AUTOGRAPH HOUND: Walt Disney Cartoons—Glad to get another Disney short.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FOX HUNT, THE: Walt Disney Cartoons—Probably the noisiest and screwiest Disney we have had the doubtful pleasure to show. This is certainly a long way below the standard of these cartoons, which I consider are tops in their line. Running time, eight minutes.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining patronage.

MARCH OF TIME, NO. 6: The Republic of Finland—The time is ripe for this Finland March of Time. I gave it special ad space. Had people in our theatre for the first time. Running time, 18 minutes. —C. W. Hawk, Ada Theatre, Ada, Ohio. Small college town patronage.

WINTER PLAYGROUND: RKO Pathe Sportscopes —This came along at all too appropriate a moment. The scenes of Canada looked exactly like our own town except that I think our snow was deeper. However, it is a good reel if your people like to see skiing and tobogganing and such. Running time, 10 minutes. —W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

WINTER PLAYGROUND: RKO Pathe Sportscopes —An excellent snow reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Twentieth Century-Fox

AGHILEEN PINNACLES: Father Hubbard Alaskan Adventures—Fair. This series is evidently going to be almost the same all the way through. Running time, 10 minutes.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

BIG GAME FISHING: Ed Thorgersen (Sports)—Good filler. Print old. Not in very good shape. Running time, 10 minutes.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

BIRTHPLACE OF ICEBERGS: Father Hubbard's Alaskan Adventures—Poor sound spoiled this. Print old. Many patches. Running time, 10 minutes.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

CLOCKING THE JOCKEYS: Ed Thorgersen (Sports)—Average sport short. Has been done too many times before. Running time, 11 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

GANDY THE GOOSE IN DOOMSDAY: Terry-Toons—A very ordinary colored cartoon which fell as flat as a bride's first cake. Quality of this series is not very consistent. Running time, nine minutes.—H. William, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

GOLDEN WEST, THE: Terry-Toons—Went over great on Saturday night. Running time, seven minutes.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

HOOK, LINE AND SINKER: Terry-Toons—Just a cartoon in color. Running time, eight minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

HOOK, LINE AND SINKER: Terry Toons—In color. Here is a good cartoon that got the laughs. Running time, seven minutes.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

KANGAROO COUNTRY: Magic Carpet Series—Very interesting subject which was well received. I think most people with the exception of the Jitterbugs appreciate a subject of this kind. Running time, 10 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

MONKEYS IS THE CWAZIEST PEOPLE: Lew Lehr—These subjects are well liked by our patrons and I thought this one was especially entertaining. Running time, 10 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

MONKEYS IS THE CWAZIEST PEOPLE: Lew Lehr—Not as good as the previous release, "The Silly Season," but is very entertaining. Running time, 10 minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

Universal

GOING PLACES, NO. 67—A dandy travelogue about Africa.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GOING PLACES, NO. 70—The islands of the Caribbean are subjects taken on this little cruise and what a swell subject they make. Excellent. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STRANGER THAN FICTION, NO. 68—They seem to have run out of interesting subjects on this reel. Not so good. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

AFRICA SQUEAKS: Looney Tunes—It is another one of those Schlesinger belly laugh cartoons that have made my adult patronage cartoon-conscious. When people ask, "Got a funny cartoon tonight?", all I have to answer is, "And how! It's a Merrie Melody!" or "It's a Looney Tune!" Running time, seven minutes.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

AMERICAN SADDLE HORSES: Color Parade—Very good color and an unusual angle on the subject makes this a dandy short for anyone and a knockout for horse lovers. Get in touch with the right local people on this one. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

ARTIE SHAW AND HIS ORCHESTRA: Melody Masters—Good band reel for the young audience, but they definitely thought the over-serious scenes during the singing of "Deep Purple" were funny. So did I. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

EDDIE DELANGE AND HIS ORCHESTRA: Melody Masters—When a big ox of a man tries to act coy it is terrible. and DeLange is no exception. This is putrid. Running time, eight minures.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SCREWBALL FOOTBALL: Merrie Melodies—If your crowd knows football language, they'll like this batch of puns on the same. The college folk thought this color cartoon was dandy. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

VINCENT LOPEZ AND HIS ORCHESTRA: Melody Masters—An average band act.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Serial

Republic

ZORRO'S FIGHTING LEGION: Reed Hadley—First installment looks good. Running time, 25 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.



$6.50
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MOTION PICTURE SOUND ENGINEERING

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PREPARED BY THE INDUSTRY'S LEADING SOUND ENGINEERS

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OBITUARIES

L. L. Weber, Stage Producer, Is Dead

L. Lawrence Weber, theatrical producing manager, a member of the board of governors of the League of New York Theatres, died of a heart attack in New York February 22nd. He was 68.

Mr. Weber, who had been in the theatre for 55 years, had produced almost every type of play, from musical comedies to melodramas. He also had been an early producer of motion pictures, having helped organize the old Metro Company, and at one time was associated with Warners. John Barrymore made his debut in motion pictures under his direction in Raffles." Mary Miles Minter, Anna Q. Nilson, Olga Petrova and Sir Johnston Forbes-Robertson were among the actors and actresses who first acted before the camera under the direction of Mr. Weber and his associate in film production, Bobby North.

Mr. Weber organized the old Columbia burlesque circuit in 1910 and even ventured into sports promoting. He and the late Harry H. Frazee promoted the Willard-Johnson fight at Havana in 1915. At one time he was part owner of the Boston Red Sox baseball team of the American League.

He was one of Broadway's most active producers in the 1920's. In 1925 his productions included "The Sea Woman," starring Blanche Yurka, and "The Dagger," with Ralph Morgan playing the lead. The last play he produced was "Strip Girl" in 1935.

Before becoming a member of the board of governors of the League of New York Theatres, Mr. Weber had been secretary and treasurer of the Producing Managers Association. In the Actors Equity Association strike of 1924, he left the Producing Managers Association and helped organize the Managers Protective Association. The PMA later went out of existence and Mr. Weber's Managers Protective Association became part of the League of New York Theatres in 1933.

Lawrence Holthaus Dead

Lawrence Holthaus, 36, manager of the Hiland Theatre, Ft. Thomas, Ky., was found dead in his garage February 21st. Working on his car, he was apparently a victim of carbon monoxide poisoning. The theatre is a unit of Associated Theatres, Cincinnati, Ohio, circuit.

John E. Sliney

John E. Sliney, 64, manager of Cleveland motion picture theatres for 25 years, died February 24th at Polyclinic Hospital there of a stroke.

Milton J. Crandall

Milton J. Crandall, 75, decorator and former actor and director, died at Fulton, N. Y., February 23rd.

Al Saxelin

Al Saxelin of the Monogram exchange in Chicago died in that city February 23rd. He had been identified with the Chicago film trade for the last 25 years.

Reuben Samuels, Agency Head, Dies in Florida

Reuben Samuels, 62, head of the Samuels Agency, film insurance organization in New York, died of a heart attack February 23rd in Miami Beach. He had been vacationing there. Funeral services were held Monday at the Riverside Memorial Chapel in New York with interment at Union Field Cemetery in Queens.

Albert Phillips

Albert Phillips, 65, actor who played Ulysses S. Grant in John Drinkwater's "Abraham Lincoln," and more recently played the role of Stephen Douglas in the Broadway production of Robert Sherwood's "Abe Lincoln in Illinois," died February 24th in New York.

John Tyke

John Tyke, 45, a Hollywood extra since 1924, was shot and killed February 23rd on Sunset Boulevard in Hollywood near the Columbia studios where he had been employed in western films. Jerome B. Ward, also employed as an extra in westerns, was held by the police and charged with the shooting.

George Periolat

George Periolat, 65, former film actor, was found dead February 19th in his Hollywood apartment.

John A. Francoise

John A. Francoise, 47, South Barre, Mass., exhibitor, died at his home Februarv 25th.

File Connecticut Suit

Seeking to restrain Vitagraph, Inc., from performance of its second run contract with the Plaza Playhouse, Windsor, Conn., the Lampert Theatre of Windsor, Inc., operator of the Windsor theatre in the same town, has filed suit against the company in superior court for New Haven County. Damages of $25,000 as well as reformation of the plaintiff's contract, and temporary and permanent injunctions are sought. It is claimed that prior to and at the time of the execution of a contract in September, 1939, the defendant company agreed with the operator that there would be no licensing of second run in Windsor.

Suit Against Universal

Dolly Parkes and Mrs. Jane Janofsky, widow and daughter respectively of Roy Gardner, who committed suicide recently in San Francisco, filed a suit for $150,000 damages against Universal and Claire Trevor in superior court in Los Angeles last week. The action charges libel and invasion of privacy in the film, "I Stole a Million."

Salesman Wins Verdict

Julius Klein, film salesman, has obtained a jury verdict in New York municipal court for $733, the full amount of his claim against Producers Laboratories, Inc., and Jack Cosman, less payments made on account. Mr. Klein sued for commissions on the sale of "Small Town Idol" to the Vitaphone Corporation.

New Admission Tax in Mexico

A new admission tax, ranging from two cents on each ticket costing from 16 to 20 cents to 15 cents on tickets costing $1.25 and up, which was noted in MOTION PICTURE HERALD, issue of January 27th, affected the federal district of Mexico. Inquiries have indicated that several exhibitors took the announcement to refer to the state of New Mexico. The dispatch was from Mexico City.

IN COURTS

Goldwyn Action Pleas Postponed

Cross-applications in Samuel Goldwyn's suit against United Artists, Alexander Korda and London Film Productions were postponed to March 15th in a stipulation filed Monday in federal court in New York.

The postponement refers to a motion by Mr. Goldwyn to examine Mr. Korda before trial, one by Mr. Korda and London film to dismiss the suit against them, and an application by United Artists for an order to strike out parts of the complaint and for a bill of particulars. Under terms of the stipulations, answering affidavits were to be served by Wednesday and all replies by March 12th.

Mr. Goldwyn is suing Mr. Korda and United Artists for an injunction to restrain them from interfering with the distribution of his pictures. Mr. Goldwyn contends that his releasing contract with United Artists is cancelled.

The chancery court of Delaware recently dismissed a suit instituted there by Mr. Goldwyn against United Artists on the grounds that his suit did not include Mr. Korda as defendant.

Court Dismisses Wanger Libel Suit

The appellate division of the New York supreme court Friday reversed a decision which had upheld the $1,000,000 libel suit of Walter Wanger and Walter Wanger Productions, Inc., against the News Syndicate Company, Inc., publisher of the New York *Daily News* and Ed Sullivan, columnist, and dismissed the complaint.

The court ruled that Mr. Sullivan in an article which ran in the *Daily News* and which discussed the Goldwyn dispute with United Artists, did not libel Mr. Wanger without proof by him of damages caused by it. The suit claimed that the article implied that Mr. Wanger produced inferior pictures.

File Republic Suit

A copyright infringement suit against Republic productions, Inc., Republic Pictures Corporation and Republic Film Exchange, Inc., was filed Friday in federal court in New York by Marquis James, author of "The Raven," a biography of Sam Houston. The plaintiff claims that Republic's film, "Man of Conquest," infringes upon his biography.

Set Lloyd Hearing

A hearing in the plagiarism action instituted by Arthur Rapp and Lowell Brentano against Harold Lloyd will be held in New York Tuesday before John C. Knox, federal judge. The plaintiffs contend that Mr. Lloyd's film, "Professor Beware," was taken from their literary property, "Greek to You." Mr. Lloyd claims the story submitted by the plaintiffs was unacceptable.

Goldstein Suit Settled

The suit of Edward Goldstein for $8,332 against the Schine Theatre Company has been ended by a settlement for the full amount. The action sought damages charging failure by the circuit to pay the plaintiff for using Bank Night at Schine houses.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

IT'S A REMEDY, TOO

If every theatre newspaper ad is a combination of many others, the reasons-why are not hard to find. Next to the picture itself, continuous day-to-day advertising is the very life-line of exhibition. To titillate jaded entertainment appetites, admen search out new twists and developments of selling appeal. Thus, the conscientious ad maker sets himself a standard not easy to maintain. It is the artist in him that spurs on the lad to turn out a job that will pass his own inspection, often more critical than it needs be.

That would be illustrated currently in a letter from George E. Clark, able ad head of Famous Players Canadian theatres, in Vancouver, B. C., whose work has been represented in these pages. A twenty-year campaigner in showbusiness, the Round Tabler discusses with intelligence the hazards that beset the conscientious ad maker in turning out his daily stint. Writes the Canadian member:

"Being an ad man who must draw his own ads and write his own copy, we naturally are interested in your ad page. Our job here is to handle the space for the four downtown and eight neighborhood theatres. We turn out a plate each day. Some of our stuff has been good and some otherwise. It takes a lot of work and sometimes a fellow gets stale. The remedy I have always found is a ramble through the Round Table ad pages in our stack of Heralds.

"It has long been my contention that it is the easiest thing in the world and a favorite sport in showbusiness to criticize and to pull to pieces an ad that a man originated from nothing to a completed article. Therefore, I contend that a good man can invariably take any ad and improve it, not in the form of criticism, but in the matter of his own use of it."

Obviously, an ad is to be termed good or bad only in relation to its effectiveness. It is no secret that a layout which delivers in one situation can be a complete flop in another. The reasons are not difficult to find, what with the varying expressions of taste and temperament in picture audiences. Thus, the ads reproduced in these pages are not selected primarily through any especial rating of excellence. They are intended rather as a weekly presentation of representative advertising expression and, as Clark sees it, a possible tonic for the harassed ad man seeking to sell more tickets within the newspaper limitations of "black-and-white."

"I have used many of the ideas put forth by Managers' Round Table and decided it was time I sent something in."

The above is the opening paragraph of a letter from Manager Ralph E. Craig, who runs the largest kid club in northern Pennsylvania, and writes to tell the members about it.

Thus, in 22 words, in two lines of type, a manager sets down the reason-for-being which has secured for your Round Table its universal recognition as the industry's clearing house for showmanship. The voluntary obligation that theatremen assume to report their activities in return for ideas in these pages offered by others is this department's greatest asset.

SELLING THEATRE-GOING

Evidences reported here, and not infrequently, show that institutional advertising is not swept aside in the rush of contributions on picture campaigns. Round Tablers who have reason to value the results of consistent institutional plugging point out advantages to sell in the theatre other than the programs, that also command boxoffice approval.

A fitting example, detailed in a recent issue, is the ingenious "Do You Know" folder gotten out by George Laby. Copy stressed the theatre's fine equipment, policy, extra services. No program mention was carried. The idea brought excellent reaction from patrons and home-office heads.

It is still to be disproved that, with everything else equal, the house given the advantage of consistent and intelligent "institutionalizing" stands a better chance of topping the opposition.

△ △ △

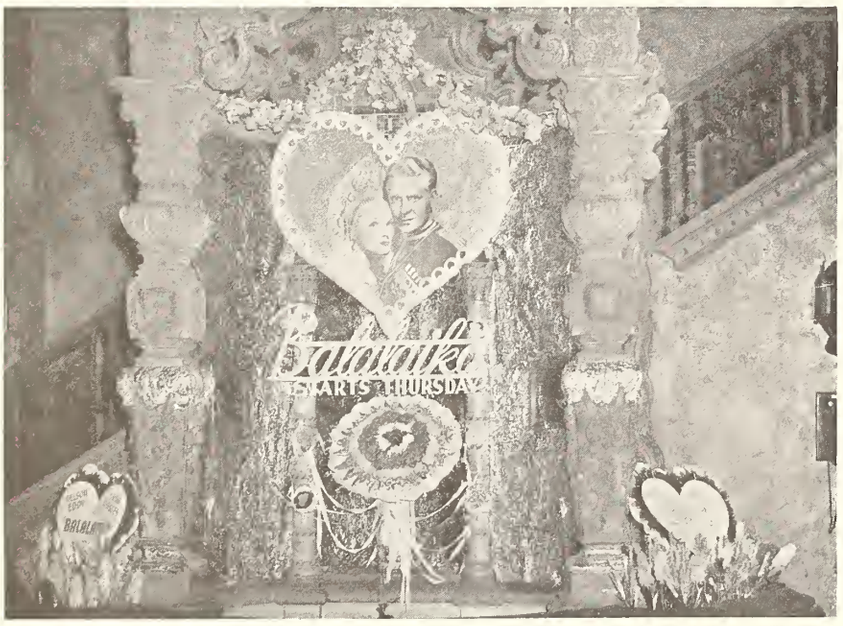
As we go to press, the latest flash from the coast is that David O. Selznick, head of Selznick International and producer of "Gone With the Wind", will be the toastmaster at the Quigley Grand Awards luncheon and presentation, in Hollywood, on March 12th. The winners, Ray Bell and Lige Brien, will arrive a day ahead as guests of Quigley Publications.

A-Mike Vogel

Round Table In Pictures



Folks out Chicago-way were treated to the sight of an old-fashioned bar, which was set up in the lobby of Warner's Avalon Theatre by Marlowe Conner for "Destry Rides Again." Figures of leading characters in the picture were blown up to life size, mounted on compo board and placed against the bar in various attitudes. For further atmosphere beer kegs were planted.



Playing "Balalaika" coincidently with Valentine's Day, at Loew's Valencia, in Jamaica, Tom Rogers conceived elaborate lobby setpiece illustrated above, left, consisting of cutouts of Massey and Eddy in large flitter background heart. In addition tieup was made with five-and-ten whereby boxes of powder were given to all women attending Valentine's Day show.



For street attention that tied into the rest of the comprehensive campaign for "Mice and Men" at the New York Roxy, the colorful float here reproduced was used by the theatre under the supervision of Homer Harman, ad head, to traverse the important traffic arteries in different sections of the city. Giant book made up the center display with life-size cut-outs and balloon copy for identification of the main characters in the story.



As a means of building up the picture's comedy angles, a "truth machine" was planted in the lobby of Loew's Granada, Cleveland, as advance for Johnny Newkirk's "All Women Have Secrets" engagement. Female contingency was invited to sit at the machine, holding lever, and answer questions put to them by their escorts, machine answering as detailed in photo.

WIRES ON LATEST DATES

Detailed Coverage On 'Swiss Family'

Woolworth and Kresge family luncheon tieups, public library display and bookmarks. Milk bottle hanger with Borden, display in Sears-Roebuck booth in Better Homes show at public auditorium. Book tieins drug stores, also book counters 10 stores. Wide coverage on personal visit Terry Kilburn, interviews and art both papers. Kilburn presented plaque by campus fraternities at Kansas City University ceremony before entire student body in auditorium. Presentation made by dean. Heralds distributed day ahead on campus, front page story university paper.

LAWRENCE LEHMAN,
Manager, RKO Orpheum, Kansas City.

▽

Serialization six days in morning paper. "Your Greatest Adventure" contest over WSAY with books as prizes. Local youth leader made speeches father-and-son and mother-and-daughter dinners, urging attendance. Bookmarks distributed, special cards in schools and libraries. Street float three days ahead. Heralds distributed to youth organizations with leaders' endorsements, including Y.M.C.A., J.Y.M.A., C.Y.A. and Knothole Gang. Snowbirds in downtown section following heavy blizzard, letter mailed to Scout leaders, wide bookstore displays.

C. J. FREEMAN,
Manager, Century, Rochester, N. Y.

▽

Three full picture layouts, in advance, two papers topped publicity. One-day visit of Terry Kilburn landed all dailies, with photos of acting-mayor's five daughters at City Hall. Star interviewed over radio, picture also featured in Jordan Marsh program by talk on date by local girl in Hollywood when picture was in production. Junior Aviation boys at early Saturday screening landed in newspapers.

JACK GRANARA,
Ad Head, RKO Keith's, Boston, Mass.

▽

Campaign designed especially to reach children but sold as entertainment for young and old. Photoplay studies distributed in English classes of high and Junior High schools, backed by letter to all teachers from English department head. Theatre letter to principals of High schools in all surrounding towns. Countywide coverage through Boy Scouts, Girl Scouts, Campfire Girls, with posters at headquarters, letters or telephone from headquarters to all group leaders.

Street ballyhoo walking book. Large Lux newspaper tieup ad on theatre page with credits. Lux windows with ad proofs in drug stores. Spot announcements before and after Orson Welles radio program that he is narrator at beginning of feature. Other radio plugs by giving copybooks as prizes on weekly kid amateur show.

GENE CURTIS,
Manager, Paramount, Syracuse.

▽

Full-page art Herald-American month in advance, followed by three-day contest on choice of item reader thought most important if marooned on desert isle. Cash and tickets daily prizes. Recommendation in 600 Boy Scout bulletins, displays in book departments of leading stores. Seed store put turtles in window, each carrying letter of title. Cash and merchandise prizes to person finding turtles in formation to correctly spell title. These are highlights of campaign put over with publicity head, Bob Haley, and RKO's Al Selig, under supervision of Tom Gorman, division manager.

FRANK B. SMITH,
Manager, RKO Palace, Chicago.

▽

EHRLICH DESCENDANT AIDS ALBANY DATE

Discovery that a State Assemblyman from Buffalo was a lineal descendant of Dr. Ehrlich whose career is portrayed in "Magic Bullet", led Charley Smakwitz, Warner Theatres Albany district manager, and Jules Curley, ad head, to arrange with the legislator for an interview by leading film critic. Special screenings were arranged for health officers, doctors in all hospitals, and leaders of civic clubs.

300 Per Cent Ad Increase For "Grapes of Wrath"

Entire campaign "Grapes of Wrath" predicated fact first picture in eight years to be booked anticipated two-week run. Newspaper space upped 300 per cent. Ten daily spot announcements acquired over N.B.C. Six-foot blowups of press raves used in lobby and twenty central downtown locations. Special press rave teaser trailer used two weeks in advance. All art used entire campaign to signature campaign was blowups of book and Thomas Benton sketch, as believe sordid art unsuitable. All lobbies advance and current in keeping with importance of picture and matching newspaper art white oil cloth background with wooden cutout letters combined with black-and-white art.

BERNIE HYNES,
Manager, Denver, Denver, Colo.

Contest Highlights "Seventeen" Tieins

Intermountain Theatres "Seventeen" contest great success here. High school senior chosen before Mayor Jenkins from 105 entries by sponsoring Exchange Club, as city's prettiest, most representative 17-year-old. Two hundred members at banquet where voting was done by number.

Chamber of Commerce welcomed 16 winners meeting Salt Lake first time as complete party. Both papers gave daily story and photo coverage two weeks ahead, during studio trip and on return. Lobby display of photos of event tied in with opening at Utah Theatre. Winner making personal appearances with picture had High school night in honor, aiding for one of biggest openings in theatre's history.

HELEN GARRITY,
Publicity, Intermountain Theatres,
Salt Lake City.

▽

Booth Tarkington name was built up in all advertising. Obtained special displays in main and branch libraries throughout city for display of Tarkington stories, placing emphasis on "Seventeen".

Copy sent to women's clubs and parent-teacher associations to be read at their meetings. Stress placed on Tarkington and the suitability of the picture for young folks. Contacted editors of all High school papers for readers in school papers, again stressing Tarkington as master story-teller. Radio announcements on attraction every day for one week in advance and for the week of engagement. Special tieup with Brown University for plugs over campus radio system.

EDWARD L. REED,
Manager, Strand, Providence, R. I.

▽

Direct Mail Campaign Aids "Bullet" in Cleveland

Highlights on "The Story of Dr. Ehrlich's Magic Bullet", Hippodrome Theatre, Cleveland, campaign include: two and one-half times regular amount of daily newspaper space, extremely laudatory advance critics' comments, generous publicity in all Jewish publications, advance screenings, front page break and special story in Tobacco Dealers' magazine, in addition to streamers on several thousand dealers' windows in Cleveland. Direct mail campaign encompassing all medical, sociological and educational groups. Special jumbo telegrams containing quotes from columnists, and celebrities.

E. C. PEARLSTEIN,
Ad Head, Warner Theatres,
Cleveland Zone.

SPRING FASHION REVIEW PUT ON IN KANSAS CITY

McManus Works with Merchants on Civic Tiein; Added Current Reports Detailed by Members

Spring style shows, corsages, Valentine Day ideas, contests and other sprightly items of immediate boxoffice note come to attention in the numerous tieins reported on current and prerelease dates and confirmed as bringing added interest to the situations concerned.

In Kansas City, it was Johnny McManus, at Loew's Midland, who bowed in with the first showing of women's Spring styles on a hookup with the merchants' association. The fashion shows were held on two successive mornings, as a civic enterprise, the theatre facilities furnished free of charge and admission charged. Over 3,500 women attended the first showing, with Grand Duchess Marie brought from New York to supervise the proceedings. Local socialites serving as models assured wide publicity in the press, the theatre receiving mention throughout, plus credits in all co-op ads.

Zinn Presents Niven Corsages

Gardenia corsages had the folks talking on the ingenious flower stunt effected by Charles Zinn and George Tharp, for "Eternally Yours," at the Century, Minneapolis. Florist was tied in to furnish the blooms distributed by messenger boys to society editors, business women, teachers and housewives. Each corsage was accompanied by a personal card with hand-written best wishes from David Niven and a note about the picture, theatre and date. Idea broke the leading newspaper columns.

Bell Holds Lamarr Valentine Contest

For "I Take This Woman," Ray Bell dug into his local papers and radio stations for the usual good results, outstanding being a newspaper contest wherein male readers were invited to plead with Hedy Lamarr to be their valentine. College football player was the winner which brought extra publicity in a popular sports column. Adapted from a pressbook idea was an inquiring-reporter tiein with another daily wherein Miss Lamarr was said she thought men were most attractive between 35 and 55.

On the radio, Bell arranged for leading Washington women to speak and be interviewed by the women's editor on the star's beauty after a screening of the picture. "Coin a phrase which will appropriately describe Hedy Lamarr" was the basis of another radio tiein that ran four days. For Spencer Tracy plugging, cards were mailed to all local doctors on the date.

Exploiteer Doubles for "Raffles"

Readers of the Milwaukee *News-Sentinel,* invited to find "Raffles" on the city streets on a four-day tiein with the picture at the Warner, were really searching for Art Catlin, United Artists Chicago territory exploiteer, who acted as the hunted man. Cash prizes and theatre tickets were awarded those most successful, making proper identification by tapping Catlin with a copy of the paper saying, "You Are Raffles." Much publicity was forthcoming.

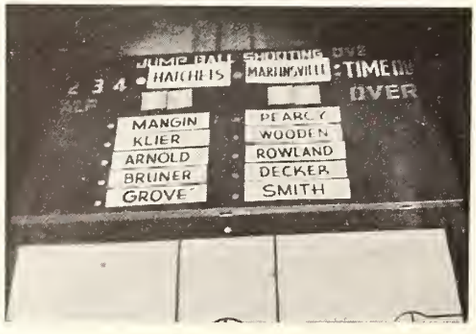
Whether Jack Dempsey in his prime could beat Joe Louis, was the topical angle reported by Edgar Goth, Staten Island Fabian Theatres publicity head, for attention to a combination booking of the old Dempsey-Willard pictures and those of the recent Louis-Godoy fight. An aggressive advance campaign was effected to sell the thought and day after the opening a one-column full was run with opinions of local sportsmen who had seen the show. Campaign was planned by Harry Black, district manager, John Firnkoess, manager, and Goth.

Another click on the Dempsey-Willard pictures was put across by Gene Curtis, at the Paramount, Syracuse, by tiein with a local jeweler, a personal friend of Dempsey, who paid for a two-column ad to announce free distribution of 500 children's tickets, paid for by the merchant, to youngsters bringing the ad to the store, from where they paraded in a body to the theatre. Photos of the donor and the former champ were run by the dailies.

Celebrating the event in the traditional manner, Stan Andrews handed out the cigars on the occasion of "A Child Is Born" at the Capitol, Guelph, Ontario. The smokes were attached to small cards reading, "We guarantee you say congratulations, a swell show, when you see," etc. Limited in number and distributed where the crowds were thickest, Andrews reports quite a bit of notice to this unusual angle.

"NORTHWEST PASSAGE" TIED TO SATEVEPOST

Insert in all copies of the Saturday Evening Post *for "Northwest Passage" was made with local distributor on date at Loew's Poli, Waterbury, Conn., by Ed Fitzpatrick. Headed by theatre and picture credits, insert read: "This is a picturization of the story which originally appeared in the* Saturday Evening Post *under the title, 'Rogers Rangers'. Now see it come to thrilling life," etc. Tiein was made for distribution in suburban areas as well as the city.*



KALBERER'S PLAY-O-GRAPH BOARD

Beats Basketball Opposition With 'Playograph' Idea

In common with other communities in that sector where basket-ball is tough opposition, patrons of the Indiana, Washington, Ind., were devoting a lot of attention to the home games of the winning high school team, the last contest playing to almost half the city's population, according to Manager Kal Kalberer, who did something about it. The "something" was an electrically operated Play-O-Graph board, six feet wide and eight high, on one side of the stage, that informed patrons of the play-by-play of the team's out-of-town games.

The board, illustrated below, was marked clearly so that patrons could follow the periods, time out and time over, jump ball, team shooting, etc. Names of players of both teams were listed with bulbs next to each which when lighted noted immediately who had the ball and those responsible for scores. Below was laid out a proportionally-correct court on white background with zone markings and baskets. Light bulbs were placed so that progress of the ball could be followed in actual play.

Commentator Relays Game Plays

Special wires direct from the out-of-town games were run to the theatre with local radio commentator phoning the running account of the game to newspaper sports editor backstage, who, in turn, transferred each play as given to the board via push buttons and small switches. Kalberer's projectionists are credited for putting together the apparatus which he reports took a lot of intricate wiring and lighting. Though complicated to build, the Round Tabler found it easy to operate.

Placed on the stage so it did not interfere with the screen program, the board allows the basket-ball fans to watch the game as others view the picture, without disturbing one another. In addition to Kalberer's extra advertising of the unique service, both papers gave the event front-page stories. Put on for the first time recently on a Friday night the theatre man doubled his usual night's grosses with the audience expressing enthusiasm for the extra feature included in the regular program.

Clark Gives Basketball Folders

Metropolis, Ill., is another town where basketball is hot. To cope with opposition, Eddie Clark, of Cluster's Massac theatre, got out an attractive four-page folder distributed at recent high school home game. Outside cover had figure of player shooting with copy: "It Pays to Boost the Trojans." Inside had two panels, one reading if the home team won, the folder and 10 cents would admit holder to theatre. The other panel offered the same if the other quintet was victor. Back page carried line up of both teams.

Ushers distributed folders at the game, and Clark says cost of printing was more than paid for in the extra business from locals and visitors after the battle. The Round Tabler further advises that the idea packed a lot of goodwill buildup.

50 TAKE DOWN 47

Getting hotter than a firecracker, this First Quarter competition, as 47 entries ride in for Fortnight Appointment in the fourth preliminary period. The winners represent 50 theatremen, since in three instances more than one man is credited. Who the boys are and from where is set down accordingly.

RAY BELL
Loew's Capitol, Wash'gt'n, D.C.

MEL BLIEDEN
Forsythe, East Chicago, Ind.

HAROLD BORRESEN
State, Winona, Minn.

CLIFF BOYD
Paramount, Brattleboro, Me.

LIGE BRIEN
Prince, Ambridge, Pa.

WILL BRIZENDINE
Rialto, Baltimore, Md.

E. L. CARTER
Playhouse, Statesville, N. C.

AL COHEN
Nixon, Philadelphia, Pa.

MARLOWE CONNER
Avalon, Chicago, Ill.

E. E. CRABTREE
Fischer, Danville, Ill.

GENE CURTIS
Paramount, Syracuse, N. Y.

E. V. DINERMAN
RKO, Cincinnati, Ohio

JOHN FIRNKOESS
ED GOTH
Paramount, Staten Island, N. Y.

ED FITZPATRICK
Poli, Waterbury, Conn.

BOB FULTON
Paramount, Waterloo, Ia.

HELEN GARRITY
Center, Salt Lake City, Utah

JAY GOLDEN
RKO Palace, Syracuse, N. Y.

CHARLES GREIME
PAT TAPPAN
Vitaphone, Wenatchee, Wash.

KEN GRIMES
Warner, Erie, Pa.

MEL GROTT
Met, Baltimore, Md.

LOU HART
Hippodrome, Gloversville, N.Y.

LEW HENSLER
Ben Ali, Lexington, Ky.

GEORGE IRWIN
Lyceum, Duluth, Minn.

A. J. KALBERER
Indiana, Washington, Ind.

W. RAY McCORMACK
Grand, Linton, Ind.

P. E. McCOY
Georgia, Athens, Ga.

JOHN McMANUS
Loew's Midland
Kansas City, Mo.

JOHNNY MANUEL
Strand, Delaware, Ohio

JACK MARKLE
Coolidge Corner, Brookline, Ms.

JOE MARQUIS
Egyptian, Brighton, Mass.

ED MAY
Hippodrome, Corbin, Ky.

ROBERT NEILSON
State, Johnstown, Pa.

ED PENN
FoxArlington,SantaBarbara,Cal.

J. R. MacEACHRON
Paramount, Jackson, Tenn.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

JOE SAMARTANO
Palace, Meriden, Conn.

DWIGHT SEYMOUR
Erie, Hugo, Okla.

CHUCK SHANNON
Boulevard, Pittsburgh, Pa.

CLYDE SMITH
Paramount, Hot Springs, Ark.

TOM SORIERO
United Artists, Los Angeles, Cal.

CHARLES TAYLOR
Buffalo, Buffalo, N. Y.

HARRY UNTERFORT
Keith, Syracuse, N. Y.

PAUL VALLIERE
Capitol, Quebec

JAY WHEELER
Lex, Chicago, Ill.

REX WILLIAMS
Elco, Elkhart, Ind.

HAL WINSTON
Metro, Puerto Rico

CHARLES ZINN
GEORGE THARP
Century, Minneapolis, Minn.

To be repeated: Entrants who earn Fortnight Appointments most frequently in the two-week Fortnights will obviously be expected to receive further consideration from the Judges in the voting for Quarter-Master Plaques, Medals and Citations. It is of advantage, then, to enter material in as many of the Fortnights of each Quarter as possible.

Contests Plug Premiere Of "Northwest Passage"

Newspaper highlights of the campaign on the premiere of "Northwest Passage" at the Pinney, in Boise, Idaho, included a contest to discover an Idaho girl whose looks, personality and physical measurements most closely approached those of the female star. Contest was state-wide and winner acted as official hostess night of premiere, wearing one of the costumes used by the actress in the film.

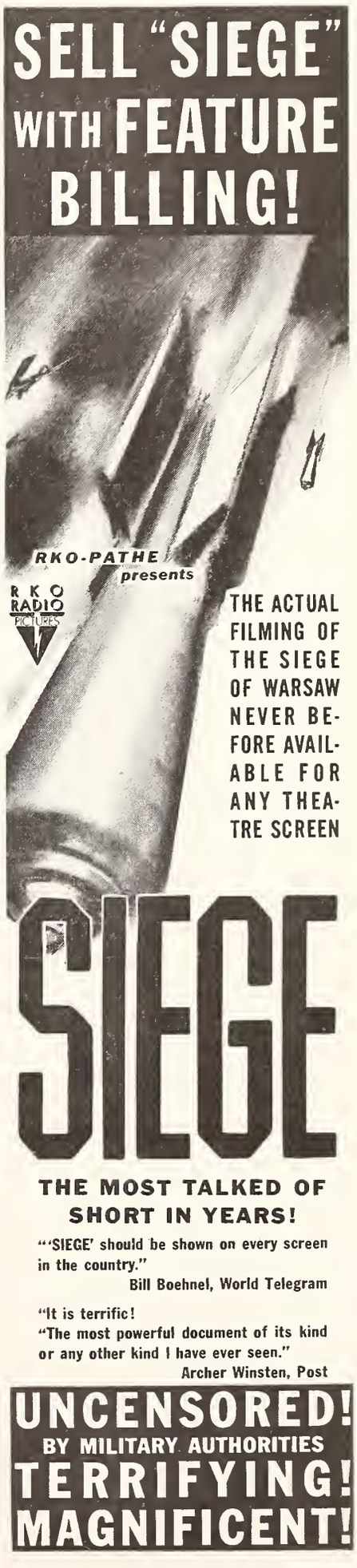
Union Pacific made special arrangements for transporting citizens within 100-mile radius offering special rates and adding trains for the convenience of out-of-towners visiting Boise for the occasion.

Another contest participated in was by all high school students who parade opening afternoon to welcome visiting stars, children wearing home-made costumes of the film's period, lucky boy and girl being selected by the visiting star to be guests of honor that evening. A number of costumes used during the filming of the picture were brought to Boise and displayed in leading department stores for a week ahead.

"LET'S HEAR FROM YOU"

Diller's "Fixer Dugan" Show

Exploiting the RKO picture "Fixer Dugan," as a three ring circus, manager Charles Diller of the Nugget Theatre, Telluride, Colorado, brought real circus atmosphere to his theatre with popcorn, peanuts and pink lemonade. Offering the kids a real treat at a special-after school circus show during his run of "Fixer Dugan," Diller had clowns, acrobats and other circus trimmings for the entertainment. Through a special circus ticket distributed through the schools he offered popcorn and peanuts to all comers.



Exploitation Briefs Here & There

In Wenatchee, Wash., local boys and girls were invited to earn admission to "69th" at the Vitaphone by having petitions signed in a house-to-house canvass, each petition containing space for a required 69 names and addresses. Promotion started with a pep meeting, supervised by Charles Greime and his assistant, Pat Tappan, where the youngsters were told what to do and where. City was zoned by districts so there would be no conflict. Petitions were mimeographed, lead copy stressing that the guest offer to the canvassers. To give it an extra twist, householders were also queried on whether they preferred single bills to double features. In addition to the picture plug, Tappan reports a lot of good names to the theatre's mailing lists.

▽

The most popular blond in Inglewood, Cal., was sought in a contest put on by Manager Dave Martin, aided by assistant, Earle Jones, for "Blondie Brings Up Baby" at the United Artists. Voting was restricted to men only, a 40 by 60 in the lobby alongside a ballot box explaining the idea.

▽

For animated display to promote March of Time, Manager Harold Johnson, Glen, Glenwood Springs, Colo., has devised a display made up of three composition board panels, framed for photos and posters. In half circle cut out at top has been set lettered compoboard revolving wheel connected by belt to small motor.

▽

For "Victor Herbert," Harry Unterfort at the Keith, Syracuse, arranged to have conductor of the Syracuse Symphony Orchestra and soloist of the Metropolitan Opera Company appearing there review the picture. In addition, soloist at his concert sang one of the hit tunes from the picture as an encore and urged all to see it at the theatre. Through tieup made with music company, throwaways plugging the picture were inserted in all bills and packages leaving the store and the picture received the endorsement of the Board of Education, Museum of Fine Arts, Syracuse University School of Music and Central New York Music Teachers Association.

▽

An oldie that proved successful for Boyd Scott at the Strand, in Uvalde, Texas, was used for his date on "The Women." Small pink folders were distributed, copy on outside read: "What men know about women." On looking inside, exactly nothing appeared.

▽

Reported by Arnold Stoltz is the stunt arranged by his assistant, Anthony Dapice, for the date on "Allegheny Uprising" at the Avon in Utica whereby Tony approached all English and history teachers and invited them to see the film and recommend it to their classes, student writing the best essay on the picture receiving tickets for future shows. Stoltz reports that 16 passes were distributed to the teachers with much goodwill resulting.

Krendel Promotes Store For "Gulliver" Party

Reported by Dan Krendel, is the campaign put on for "Gulliver's Travels" at the Capitol, Hamilton, Ontario, by his assistant, Martin Simpson and Ernie Warren, chief of staff. Tying up with leading department store's "Good-Deed Club," a stage show was put on at the theatre, merchant purchasing a block of 1,000 tickets for the occasion, in addition to broadcasting the program two weeks ahead over CKOC.

Orchestrations were planted in leading hotels, through tieup arranged with local regiment, hit tune, "We're All Together Now," was used as their marching song all week, displays put in public libraries, leading stores, etc. News trucks were appropriately bannered, blotters distributed to schools, heavy brick shaped blocks with "Gulliver" copy supplied to all newsboys and timely "Gulliver" cartoon promoted on editorial page of Hamilton *Spectator*.

"LET'S HEAR FROM YOU"

Saunders Ties Merchants To "Shop Around Corner"

Matt Saunders' exploitation campaign for "The Shop Around the Corner" at Loew's Poli, Bridgeport, was featured by a full-page cooperative ad in the local *Post*. Contacting neighborhood merchants, Saunders arranged for a display, day before opening, featuring ads of various dealers, including luggage, furniture, photographs, service stations, carrying copy plugging "The Shop Around the Corner" and urging readers to shop at these places following their visit to the theatre. The title of the film itself fitted in very easily with the individual ads.

"LET'S HEAR FROM YOU"

Johnson Engages "His Girl Friday"

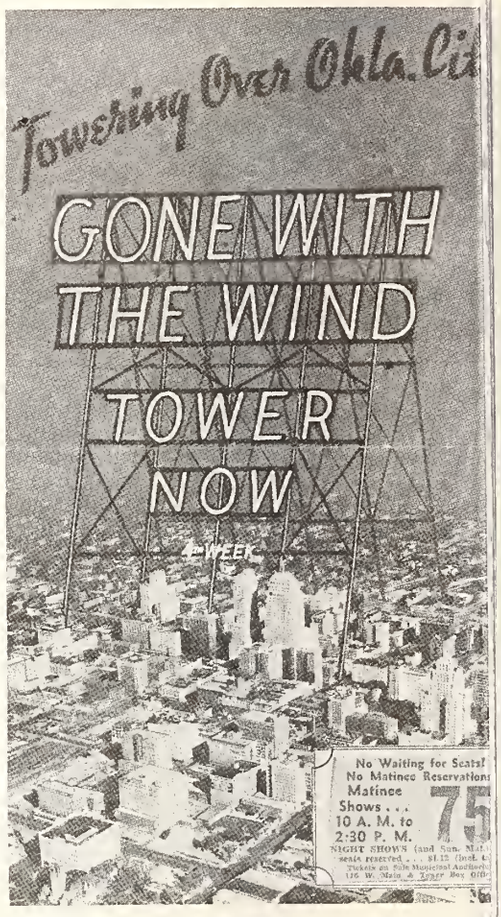
In conjunction with the theatre, local paper ran a contest full week ahead, to select the best girl reporter in Seattle, Wash., all this as part of Leroy Johnson's exploitation for his date on "His Girl Friday" at the Liberty Theatre. Girl was offered a week's job and a salary of $50 during the first week of the picture's engagement. Contestants had to write a news story on any subject of their choosing and the best in the opinion of the newspaper editor won the week's job. Contest was given space together with art in each day's edition. Supplementary prizes of makeup kits and theatre tickets were also awarded.

"LET'S HEAR FROM YOU"

Opens "Smith" Headquarters

Turning his entire theatre into campaign headquarters during run of "Mr. Smith Goes to Washington," Rex Williams at the Elco in Elkhart, Ind., planted election signs all over his house. Replacing ladies's and gent's room directional signs were "Mrs. Smith" and "Mr. Smith," appropriate strips used on all stairways, manager's office read "Campaign headquarters—Mr. Smith for Congress," etc. For his lobby display, Williams used giant cutouts of Stewart and Arthur, election signs were spotted, all signs being painted in red and blue lettering on white.

NEWSPAPE



(Above) To get over the "towering" idea for date at Standard's Tower, Oklahoma City, Pat Pat reports this unique 140 lines on 3 col., for a fou week pickup on "Gone With the Wind". Air sho the city was used as background for ad overlay. E ness jumped as a result, says Pat in crediting the work to Basil, circuit art head.



(Above) Pointed to sell three distinct screen u and personal appearance of "Dr. I.Q.", was this 85 li on 3 col., for the day-and-date show at Loew's St and Chinese, in Los Angeles. Reverse circle to resem bowling ball with bowling figure above was used background of copy to plug Pete Smith short.

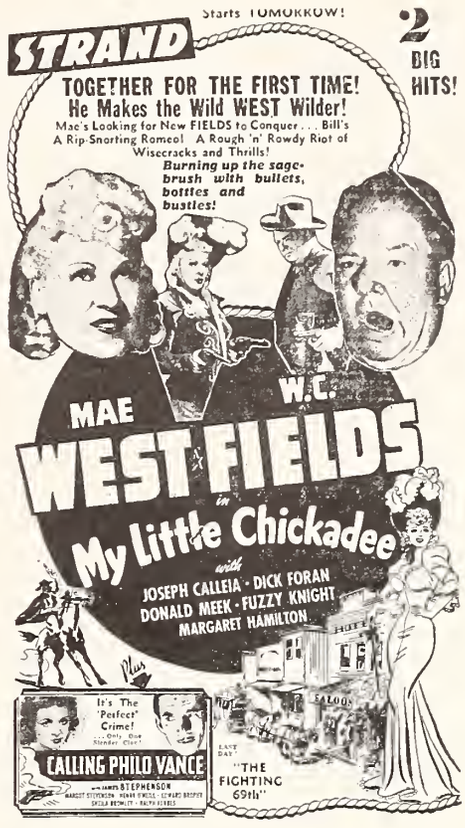
DISPLAYS



(Above) Tieing in on the local popularity of the stars on WLW's Music Hall broadcasts, Mike Chakeres topped his 150 lines on 2 col. with a copy hookup to the station for the personal on Lulu Belle and Scotty, also featured in "Village Barn Dance", at the Fairbanks, Springfield, Ohio.

(Below) To strengthen the first appearance together of the two stars as an event was the purpose of this 50 lines on 2 col., for "Broadway Melody". The effect was aimed for by benday background with star and title overlay.







(Above) Poster layout with different treatment for the two pictures is indicated here in the 135 lines on 3 col., by United Detroit Theatres to bear down on both ends of the double bill at the Michigan. Halftones and star drawings were spotted to bring the eye easily from top to bottom.

(Right) For opening day announcement of first date on "Northwest Passage", the Pinney, Boise, Idaho, devoted most of copy to times of picture and prices, since the premiere had been widely publicized by the M-G-M field forces in cooperation with the theatremen. Size: 100 lines on 2 col.

(Left) Selling his date on "Little Chickadee" at the Strand, Albany, as high burlesque of the western drama, Andy Roy emphasized this slant in copy and art for the day-ahead 145 lines on 3 col. Rope border above and below was used to tie layout together with second feature panel, below, set for spot balance.

(Below) For quick eye-appeal on "Vigil in the Night" at the RKO Palace, Cincinnati, Dinny Dinerman carefully refrained from any art that would unnecessarily blacken this 100 lines on 2 col. Picture copy was limited to a headline, the author's previous successes stressed in panel, intended to bid for equal attention with the picture copy.





personalities

GENE WORKS
who has been manager of the RKO Family, in Cincinnati, has been appointed manager of Gifts, downtown subsequent run, controlled by Ike Libson. ARTHUR PICCOLA, assistant at the RKO Palace, succeeds Works. JAMES GEERS, assistant manager RKO Orpheum, moves to the Star in a similar post and JOSEPH HANSBERRY, assistant at the RKO Lyric, goes to the Orpheum. HAROLD WAUGH, chief of service at the Palace, has been made assistant manager at the Lyric.

▽

FRED HALL
has taken over the Lathrop, Lathrop, Mo., from GEORGE OWENS.

▽

HUSTON CRAB
is now operating the Strand, Pierce City, Mo.

▽

G. J. SPENCER
has sold the Ritz, Trenton, Mo., to LELAND LAY.

▽

H. L. WHITE
has reopened the Norwich, in Norwich, Kan.

▽

LEO CHOQUETTE
has opened the Choquette, in Toronto, Ontario.

▽

J. E. WILLIAMS
is managing the new Dianne, in Linden, Ala.

▽

RODNEY SMITH
has been appointed manager of the Rex, Toronto, Ontario.

▽

GENE LACY
is now managing the Drive-In Theatre, in Corpus Christi, Tex.

▽

HENRY PRANEUF
has opened the Broadbrook, in Broadbrook, Conn.

▽

WILLIAM MACK
has been named manager of the Northwood, at Northwood, Ia., replacing FOSTER C. INGRAM, who goes to the Fremont in an exchange of positions.

▽

FRANCIS MILLER
has been named manager at the Riverside, Milwaukee, Wis., succeeding CHARLES CLARK.

▽

JOHN J. HOWLEY
is now managing the Rex Theatre, Pittsburgh.

▽

ANTHONY BURKE
assistant at the American, Pittston, Pa., has been promoted to manager of the Rex in Dickson City, with FRANK GUSS, assistant at the Roman, succeeding Burke.

▽

NATALE DI FRANCESCO
has opened the Cheshire, Cheshire, Conn.

▽

WESLEY BOLEN
is opening a new 300-seat house in Quinter, Kan.

Birthday Greetings

Sam Abrams
Elmer Amidon
Vern Austin
Ewell Bingham
Harold Blumenthal
Les Bowser
Albert E. Brown
William B. Bussay
Cecil W. Curtis
Lee J. Euering
Sidney Feder
Charles E. Fish
George Foster
Victor Geisel
Louis Gianazza
Paul W. Greer
Harold Gustafson
Harold B. Harris
Sim E. Heller
S. H. Horowitz
Charles Lee Hyde
Edward Jacobson
Milton L. Kaiser
William Keating
Sumy Landon
Stanley Lambert
Abraham Lowenstein
Richard Ludwig
Lloyd Murphy
Kenneth Mead
Rockey T. Newton
Joseph L. Parrott
Leo Raelson
Jack K. Randall
William Reiser
Norman C. Rolfe
Marvin E. Samuelson
Joe Scanlon
Dave Schiller
Sidney Seckler
C. H. Simpson
Samuel Sposato
Don R. Stevenson
Al Unger
Clarence E. Watson
Emory T. Warner
Alfred G. Wertin
T. A. Williams
John R. Willadsen
Jack Wright

Showmen's Calendar

APRIL

1st	All Fool's Day
	Wallace Beery's Birthday
	U. S. Mint Established—1792
3rd	Washington Irving Born—1783
	Leslie Howard's Birthday
	Walter Connolly's Birthday
5th	Elihu Yale Born—1649
	Bette Davis' Birthday
	Spencer Tracy's Birthday
	Melvyn Douglas' Birthday
8th	Louisiana Admitted into Union —1812
10th	George Arliss' Birthday
14th	Assassination of President Lincoln—1865
	Lee Tracy's Birthday
16th	Charlie Chaplin's Birthday
18th	Paul Revere's Famous Ride—1775
19th	May Robson's Birthday
23rd - 30th	Passover
23rd	Shakespeare Born—1564
	Shirley Temple's Birthday
27th	Samuel F. Morse (Telegrapher) Born—1791
	Daylight Saving Time Begins
27th - May 3rd	National Boys' Week
28th	James Monroe (5th President) Born—1758
	Lionel Barrymore's Birthday
30th	George Washington Became First President—1789

PAUL BINSTOCK
has resigned as manager of Warners' Lyric, in Hartford, Conn., to become affiliated with the Premium Promotion Syndicate, originators of Encyclopedia Nite.

▽

RAY WELLMAN
manager of the State, Pawhuska, Okla., has resigned that post and has been replaced by CHARLES MOHLER.

▽

CLYDE ANDERSON
manager of the Oriental, Denver, has resigned and gone to Helena, Mont., where he will manage the Rio for Fox. TED KIRKMEYER, who has been city manager there, will devote his time to the Marlow.

▽

HERBERT THORNBROUGH
manager of the Egyptian, Denver, has been given the Oriental post, while the Egyptian managership goes to SI GERTZ, who will also edit the *Civic News,* publicity outlet.

▽

VERN AUSTIN
has resigned as manager of the State, North Platte, Neb., and has been succeeded by his brother, LEE AUSTIN.

▽

STUART B. REES
has opened the new Rees Theatre, in Plymouth, Ind.

▽

W. H. JONES
is the manager of the new Pix Theatre, at Jackson, Miss.

▽

F. R. MORAN
office manager for the Republic Exchange, in Oklahoma City, Okla., has acquired the Ritz, in Pawnee.

▽

ED NELSON
city manager at Las Cruces has been moved to Denver where he will manage the Hiawatha Theatre. Other Fox Intermountain theatre changes include IKE BYRNE from city manager at Delta, Colo., to a like post at Las Cruces; VERN FLETCHER from manager in Billings, Mont., to Montrose, Colo., as city manager; DON DUNGAN from city manager at Montrose to city manager at Delta; and LLOYD BOREING promoted from an assistant's job at Pocatello, Idaho, to manager of the Babcock, Billings, Mont.

▽

BOYD SINCLAIR
assistant manager of the Capitol, Austin, Tex., has resigned to become picture critic of the Austin American-Statesman.

▽

ELMER IMMERMAN
formerly manager of the Garrick, Chicago, has become director of personnel of the Balaban and Katz circuit.

▽

ERNEST AUSTIN
of Russellville, Ark., is the manager of the New Theatre at Rison, Ark.

▽

CLIFFORD NICKS
of Newport, Ark., is the manager of the reopened McCrory Theatre, at McCrory, Ark.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKD
Adventure in Diamonds, Mel.....Para
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Affair Lafont, Mel.....Foreign
Alias the Deacon, Com.....Univ
Allegheny Uprising, 006, Mel.....RKO
All at Sea, Com.....Foreign
All Quiet on the Western Front, 4073, Mel. Univ.
All This and Heaven Too, Mel.....WB
All Women Have Secrets, 3914, Mel.....Para
Amazing Mr. Williams, Com.-Mel.....Col
And One Was Beautiful, Mel.....MGM
Andy Hardy Gets Spring Fever, 944, Com. MGM
Andy Hardy Meets a Debutante, Com....MGM
Angel from Texas, An, Mel.....WB
Angels Wash Their Faces, The, 367, Mel..FN
Another Thin Man, 13, Com.-Mel.....MGM
Arizona Kid, The, 951, West.....Rep

B

Babes in Arms, 9, Mus.-Com.....MGM
Bachelor Mother, 932, Mel.....RKO
Bad Lands, 933, West.....RKD
Bad Little Angel, 10, Com.....MGM
Balalaika, 17, Mus.....MGM
Band Wagon, Mus.....Foreign
Barricade, 026, Mel.....20th-Fox
Beau Geste, 3902, Mel.....Para
Behind Prison Gates.....Col
Betrayal, Mel. .....Foreign
Beware Spooks! Com.....Col
Beyond Tomorrow, Mel.....RKO
Big Guy, The, 4016, Mel.....Univ
Bill of Divorcement, Mel.....RKO
Biscuit Eater, The, Mel.....Para.
Billy the Kid Returns, 851, West.....Rep
Black Friday, Mel.....Univ
Blackmail, 5, Mel.....MGM
Blazing Six Shooters, West.....Col
Blondie Brings Up Baby, Cem.....Col.
Blondie on a Budget, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com. (C).....20th-Fox
British Intelligence, 416, Mel.....WB
Brivele Der Mamen, A, Mel.....Foreign
Broadway Melody of 1940, 21, Mus.....MGM
Brother Rat and a Baby, 406, Com.....WB
Brother Orchid, Mel.....WB
Buck Benny Rides Again, Com.....Para
Bulldog Drummond's Bride, Mel.....Para
Bullet Code, West.....RKO
Bullets for Rustlers, West.....Col.
Buried Alive, Mel.....Producers

C

Cafe Hostess, Mel.....Col.
Call a Messenger, 4020, Mel.....Univ
Calling All Marines, 912, Mel.....Rep
Calling Philo Vance, 420, Mel.....WB
Career, 930, Mel.....RKO
Castle on the Hudson, Mel.....FN
Cat and the Canary, The, 3909, Mel.....Para
Chalked Out, Mel.....FN
Champ, The, Mel.....MGM
Charlie Chan at Treasure Island, Mel 20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan in Reno, 948, Mel.....20th-Fox
Charlie Chan's Cruise, Mel.....20th-Fox
Charlie McCarthy, Detective, 4011, Com...Univ
Chasing Danger, 941, Mel.....20th-Fox
Chasing Trouble, 3917, Mel.....Mono
Cheyenne Kid, The, West.....Mono
Chicken Wagon Family, Com.....20th-Fox
Child Is Born, A, 415, Mel.....WB
Chip of the Flying U 4060 West.....Univ
Chump at Oxford, Com.....UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
Citadel of Silence Mel.....Foreign
City of Chance, 023, Mel.....20th-Fox
City in Darkness, 021, Mel.....20th-Fox
Clouds Over Europe, Mel.....Col
Coast Guard, Mel.....Col
Colorado Sunset, 846, West.....Rep
Come On, George, Com.....Foreign
Comet Over Broadway, 370, Mel.....FN
Congo Maisie, 19, Mel.....MGM
Conspiracy, 935, Mel.....RKO
Convicted Woman, Mel.....Col
Covered Trailer 915, Com.....Rep
Covered Wagon Trails, West.....Mono
Cowboy Quarterback, The, 366, Com.....WB
Cowboys from Texas, 962, West.....Rep
Crashing Thru, 3936, Mel.....Mono
Curtain Call, Mel.....RKO

D

Dance with the Devil, 042, Mel.....20th-Fox
Dancing Co-ed, 3, Com.....MGM
Danger Ahead, 3939, Mel.....Mono
Danger Flight, 3816, Mel.....Mono
Danger on Wheels, 4055, Mel.....Univ
Dark Command, The, Mel.....Rep
Dark Eyes of London, Mel.....Foreign
Daughters Courageous, 360, Mel.....WB
Days of Jesse James, 953, West.....Rep
Day the Bookies Wept, The, 002, Com...RKO
Day-Time Wife, 020, Mel.....20th-Fox
Dead End Kids on Dress Parade, Com. Mel. .....WB
Death of a Champion, 3901, Mel.....Para
Demon Barber of Fleet Street, Mel.....Foreign
Desperate Trails, The, 4058, West.....Univ
Destiny, Mel.....Para
Destry Rides Again, 4002, Mel..... ..Univ
Devil Is an Empress, Mel.....Foreign
Disputed Passage, 3908, Mel.....Para
Dock on the Havel, Mel.....Para
Dr. Cyclops, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, Mel.....FN
Dr. Kildare's Girl, Mel.....MGM
Doctor Takes a Wife, The, Com.....Col
Double Alibi, Mel.....Univ
Double Deal, 4034, Mel.....St. Rts
Down Our Alley, Mus.-Com.....Foreign
Down Went McGinty, Mel.....Para
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel.....FN

E

Each Dawn I Die, Mel.....FN
Earl of Chicago, 18, Mel.....MGM
Earthbound, 034, Mel.....20th-Fox
East Side Kids, Mel.....Mono
Edison, the Man, Mel.....MGM
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, 3917, Mel.....Para
End of a Day, 9, Mel.....Foreign
Enemy Agent, Mel.....Univ
Enemy Within, The, 3922, Mel.....WB
Englishman's Home, An, Mel.....Foreign
Entente Cordiale, Mel.....Foreign
Escape, The, Mel.....20th-Fox
Escape to Paradise, 945, Mus.....RKO
Espionage Agent, 462, Mel.....FN
Eternally Yours, Mel.....UA
Everybody's Hobby, 376, Com.....FN
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel.....RKO

F

Farmer's Daughter, The, 3927, Com.....Para
Fast and Furious, 6, Mel.....MGM
Fatal Hour, 3907, Mel.....Mono
Fifth Avenue Girl, 934, Com.....RKD
Fight for Peace, The, 3831, Mel.....Mono.
Fighting Gringo, 986, West.....RKD
Fighting Mad, 3937, West.....Mono
Fighting 69th, 451, Mel.....FN
First Film Concert, Mus.....Foreign
First Love, 3002, Mus.....Univ
First World War, 062, Mel.....20th-Fox
Five Came Back, 927, Mel.....RKD
Five Little Peppers and How They Grew, Com. .....Col.
Five Little Peppers at Home, Cem.....Col
Flight at Midnight, 911, Mel.....Rep
Flight 8, Mel.....WB
Flirting With Fate, 914, Com.-Mel.....MGM
Florian, Mel. .....MGM
Flying Deuces, 010, Cem.....RKO
Forgotten Girls, Mel.....Rep
Forgotten Woman, The, 3031, Mel.....Univ
40 Little Mothers, Com.....MGM
Four Feathers, Mel. (C).....UA
Four Wives, 453, Mel.....FN
Framed, 4032, Mel.....Univ
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, Com.....Para
Frontier Marshal, West.....20th-Fox
Frozen Limits, Cem.....Foreign
Fugitive at Large, Mel.....Col
Fugitive from Justice, Mel.....WB
Full Confession, 003, Mel.....RKD

G

Gambling on the High Seas, Mel.....WB
Gentleman from Arizona, 3912, West. (C) Mono
Geronimo, 3918, Mel.....Para
Ghost Breakers, The, Com.-Mel.....Para
Ghost Comes Home, The, 27, Com.....MGM
Ghost Valley Raiders, West.....Rep
Girl and the Gambler, 926, Mel.....RKO
Girl from Mexico, 928, Com.-Mel.....RKO
Girl from Rio, 3825, Mel.....Mono
Girl Must Live, Com.....20th-Fox
Golden Boy, Mel.....Col
Golden Gloves, Mel.....Para
Gold Star Mothers, Mel.....Producers
Gone With the Wind, Mel. (C).....MGM
Goodbye, Mr. Chips, 945, Com.-Mel.....MGM
Good Girls Go to Paris, Com. Mel.....Col.
Goose Step, Mel.....Producers
Gracie Allen Murder Case, Com.-Mel.....Para
Grand Jury Secrets, Mel.....Para
Granny Get Your Gun, Mel.....WB
Grandpa Goes to Town, Com.....Rep
Grapes of Wrath, The, 040, Mel.....20th-Fox
Great Victor Herbert, The, 3916, Mus....Para
Green Hell, 4011, Mel.....Univ
Gulliver's Travels, 3915, Cartoon (C)....Para

H

Harvest, Mel. .....Foreign
Hawaiian Nights, 4024, Mus.....Univ
Heartbeat, Mel. .....Foreign
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
Hell's Harbor, Mel.....St. Rts.
Hell's Kitchen, 312, Mel.....WB
Henry Goes Arizona, 2, Cem.....MGM
Here I Am a Stranger, Mel.....20th-Fox
Heritage of the Desert, West.....Para
Hero for a Day, 4035, Mel.....Univ
Heroes in Blue, 3919, Mel.....Mono
Hidden Enemy, Mel.....Mono
Hidden Power, Mel.....Col
High School, 028, Com.....20th-Fox
His Girl Friday, Mel.....Col
Hollywood Cavalcade, Mel. (C).....20th-Fox
Honeymoon in Bali, 3904, Com.....Para
Honeymoon Deferred, 4038, Mel.....Univ
Honeymoon's Over, The, 024, Com-Mel. 20th-Fox
Hoots, Mon! Com.....Foreign
Horrors of War, Mel.....St. Rts.
House Across the Bay, Mel.....UA
Housekeeper's Daughter, Com.....UA
Housemaster, Com.-Mel.....Foreign
House of Fear, The, 3038, Mel.....Univ
House of Seven Gables, Mel.....Univ
Human Monster, The, Mel.....Mono
Hunchback of Notre Dame, 015, Mel.....RKD

I

If I Had My Way, Mus.....Univ
I Met a Murderer, Mel.....Foreign
Indianapolis Speedway, The, 315, Mel.....WB
In Name Only, 936, Mel.....RKO
In Old Missouri, Com.....Rep
In Old Monterey, 847, West.....Rep
Inside Information, 3039, Mel.....Univ
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel.....UA
Invisible Killer, The, Mel.....Producers
Invisible Man Returns, 4009, Mel.....Univ
Invisible Stripes, 408, Mel.....WB
Invitation to Happiness, Com.-Mel.....Para
Irene, Mus. .....RKD
Irish Luck, Mel.....Mono
I Stole a Million, 3007, Mel.....Para
Island of Lost Men, 3848, Mel.....Para
Isle of Destiny, Mel.....RKO
I Take This Woman, 26, Mel.....MGM
It All Came True, Mel.....W.B.
It Could Happen to You, 950, Mel...20th-Fox
It's a Date, Mus.-Com.....Univ
I Was an Adventuress, 038, Mel.....20th-Fox

J

Jamaica Inn, 3906, Mel. .....Para
Jeepers Creepers, 914, Com.....Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel. .....MGM
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com. 20th-Fox
Judge Hardy and Son, 16, Com.....MGM
Just William, Com. .....Foreign

K

Kansas Terrors, The, 951, West.....Rep.
Katia, Mel. .....Foreign
Kid from Kokomo, The, 363, Mel.....FN
Kid Nightingale, 411, Mel.....WB
King of the Lumberjacks, Mel.....WB
Knights of the Range, 3923, West.....Para
Konga, the Wild Stallion, Mel.....Col

L

La Conga, Com.....Univ
Lady Dick, Mel. .....FN
Lady of the Tropics, 947, Mel.....MGM
Lambeth Walk, Com.....MGM
La Noche de los Maxas, Mel.....Foreign
Llano Kid, 3913, West.....Para
Last Desire, Mel.....Foreign
Last Express, 3028, Mel.....Univ
Laugh It Off, 4026, Mel.....Univ
Law of the Pampas, 3955, West.....Para
Law of the Texan, West.....Col

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(*Continued from preceding page*)

Legion of Lost Flyers, 4053, Mel.....Univ
Legion of the Lawless, 082, West.....RKO
Light of the Western Stars, West.....Para
Light That Failed, The 3921, Mel.....Para
Lillian Russell, Mus.....20th-Fox
Lion Has Wings, Mel.....UA
Little Accident, 4019, Com.....Univ
Little Orvie, Com.....RKO
Little Miss Broadway, Mus.....20th-Fox
Little Old New York, 031, Mel.....20th-Fox
Llano Kid, Mus.....Para
Lone Wolf Strikes, Mel.....Col
Lost on the Western Front, Mel.....Foreign
Lost Squadron, The, 994, Mel.....RKO
Louise, Mus.....Foreign
Lucky Texan, West.....Mono

M

Mademoiselle Ma Mere, Com.....Foreign
Mad Empress, The, 420, Mel.....WB
Magnificent Fraud, The, 3847, Mel.....Para
Main Street Lawyer, 905, Mel.....Rep
Ma! He's Making Eyes at Me, Com.....Univ
Maisie, 940, Com.-Mel.....MGM
Man About Town, 3845, Com.....Para
Man from Dakota, 24, Mel.....MGM
Man from Oklahoma, West.....Producers
Man from Montreal, 4054, Mel.....Univ
Man from Rio, West.....Rep
Man from Sundown, The, West.....Col
Man from Texas, 3865, West.....Mono
Man in the Iron Mask, Mel.....UA
Man They Could Not Hang, The, Mel.....Col
Man Who Dared, 375, Mel.....FN
Man Who Wouldn't Talk, 030, Mel..20th-Fox
Man Who Would Not Die, Mel.....Col
Marines Fly High, 018, Mel.....RKO
Married and in Love, 014, Mel.....RKO
Marseillaise, Mel.....Foreign
Marshall of Mesa City, 081, West.....RKO
Marx Brothers "At the Circus," 8, Com.MGM
Maryland, Mel.....20th-Fox
Meet Dr. Christian, 005, Mel.....RKO
Men Without Souls, Mel.....Col
Mercy Plane, Mel.....Producers
Mexican Spitfire, 016, Com.-Mel.....RKO
Mickey the Kid, 816, Mel.....Rep
Midas Touch, The, Mel.....Foreign
Middle Watch, The, Com.....Foreign
Midnight Limited, Mel.....Mono
Mikado, The 4044, Mus. (C).....Univ
Millionaire Playboy.....RKO
Million Dollar Legs, 3846, Mel.....Para
Mill on the Floss, Mel.....Foreign
Miracle on Main Street, Mel.....Col
Miracles for Sale, 946, Mel.....MGM
Mirele Efros, Mel.....Foreign
Missing Evidence, 4028, Mel.....Univ
Mr. Moto Takes a Vacation, 952, Mel. 20th-Fox
Mr. Smith Goes to Washington, Com.....Col
Mr. Wong in Chinatown, 3807, Mel.....Mono
Money to Burn, 917, Com.....Rep
Mortal Storm, The, Mel.....MGM
Mountain Rhythm, 845, West.....Rep
Murder on the Yukon, Mel.....Mono
Music in My Heart, Mus.....Col
Mutiny in the Big House, 3803, Mel.....Mono
Mutiny on the Blackhawk, 4051, Mel.....Univ
My Favorite Wife, Com.....RKO
My Little Chickadee, Com.....Univ
My Son Is Guilty, Mel.....Col
My Son, My Son, Mel.....UA
My Wife's Relatives, 810, Com.-Mel.....Rep

N

Nancy Drew and the Hidden Staircase, 419, Mel.....WB
Naughty But Nice, 311, Com.-Mel.....WB
Never Say Die, 3832, Com.....Para
New Frontier, 868, West.....Rep
New Moon, Mus.....MGM
News Is Made at Night, 953, Mel...20th-Fox
Nick Carter, Master Detective, 15, Mel...MGM
Night of Nights, 3912, Mel.....Para
Night Work, 3849, Com.....Para
Ninotchka, 7, Com.....MGM
No Place to Go, 469, Mel.....FN
Northwest Passage, 25, Mel. (C).....MGM
Nurse Edith Cavell, 001, Mel.....RKO

O

Offenders of the Law, Mel.....Col
Of Human Bondage, 993, Mel.....RKO
Of Mice and Men, Mel.....UA
Oh, Johnny, How You Can Love, 4021, Mel.....Univ
Oklahoma Frontier, 4059, West.....Univ
Oklahoma Terror, West.....Mono
Old Maid, The, 452, Mel.....FN
On Borrowed Time, Com.-Mel.....MGM
On Your Toes, 463, Mus.....FN
One Hour to Live, 4030, Mel.....Univ
$1,000 a Touchdown, 3903, Com.....Para
One of the Finest, Mel.....Producers
1,000,000 B.C., Mel.....UA
One Wild Night, Mel.....20th-Fox
On Their Own, Com.....20th-Fox
On the Night of the Fire, Mel.....Foreign
Opened By Mistake, Com.....Para
Orage, Mel.....Foreign
Our Leading Citizen, 3850, Com.-Mel.....Para
Our Neighbors—the Carters, 3911, Com...Para
Our Town, Mel.....UA
Outpost of the Mounties.....Col
Outside These Walls, Mel.....Col
Outside the Three Mile Limit, Mel.....Col
Overland Mail, 3857, West.....Mono
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

P

Pack Up Your Troubles, 011, Com...20th-Fox
Papa's Misadventure, Com.....Foreign
Parole Fixer, 3920, Mel.....Para
Passport to Alcatraz, Mel.....Col
Phantom Strikes, The, 3923, Mel.....Mono
Pinocchio, Cartoon (C).....RKO
Pioneer Days, 3961, West.....Mono
Pioneers of the Frontier, West.....Col
Pioneers of the West, West.....Rep
Pride and Prejudice, Com.....MGM
Pride of the Blue Grass, 418, Mel.....WB
Pride of the Navy, 822, Mel.....Rep
Primrose Path, The, Com.-Mel.....RKO
Proud Valley, The, Mel.....Foreign
Private Lives of Elizabeth and Essex, The, 402, Mel. (C).....WB

Q

Queen of Destiny, 061 (Mel. (C).....RKO
Queen of the Mob, Mel.....Para

R

Raffles, Mel.....UA
Rains Came, The, Mel.....20th-Fox
Rancho Grande, West.....Rep
Range War, 3954, West.....Para
Rasputin, Mel.....Foreign
Real Glory, The, Mel.....UA
Rebecca, Mel.....UA
Remember? 11, Com.....MGM
Remember the Night, 3919, Mel.....Para
Renegade Trail, 3859, West.....Para
Reno, 008, Mel.....RKO
Return of Dr. X, 464, Mel.....FN
Rhythm of the Rio Grande, West.....Mono
Ride 'Em Cowgirl W1-2 West.....GN
Riders of Black River, West.....Col
Riders of Destiny, West.....Mono
Riders of the Frontier, West.....Mono
Riders of Pasco Basin, 4062, West.....Univ
Rio, 4014, Mel.....Univ
Road Back, 4074, Mel.....Univ
Road to Glory, 061, Mel.....20th-Fox
Road to Singapore, 3926, Mus.....Para
Roaring Twenties, The, 403, Mel.....WB
Roll, Wagons, Roll, 3951, West.....Mono
Rose Marie, 643, Mus.....MGM
Rovin' Tumbleweeds, 848, West.....Rep
Riders of the Sea, 3910, Mel.....Para

S

Sabotage, 913, Mel.....Rep
Safari, Mel.....Para
Saga of Death Valley, 952, West.....Rep
Sagebrush Family Trails West, West.Producers
Sagebrush Trail, West.....Mono
Sailor's Lady, Mel.....20th-Fox
Saint in London, 929, Mel.....RKO
Saint's Double Trouble 021, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
Saint Takes Over, The, Mel.....RKO
Sandy Is a Lady, Com.....Univ
Santa Fe Marshal, 3956, West.....Para
Santa Fe Stampede, 863, West.....Rep
Saturday's Children, Com.-Mel.....WB
Scandal Sheet, Mel.....Col
Sea Hawk, Mel.....WB
Second Fiddle, 949, Com.-Mel.....20th-Fox
Secret Four, The, 3918, Mel.....Mono
Secret of Dr. Kildare, 12, Mel.....MGM
Seventeen, 3924, Com.....Para
She Goes to War, Mel.....St. Rts.
She Married a Cop, Mel.....Rep
Shipyard Sally, 018, Com.....20th-Fox
Shooting High, 041, West.....20th-Fox
Shop Around the Corner, 20, Mel.....MGM
Should a Girl Marry? 3830, Mel.....Mono
Should Husbands Work? 816, Com.....Rep
Showdown, 3957, West.....Para
Sidewalks of London, 3922, Mel.....Para
6,000 Enemies, 938, Mel.....MGM
Skeleton on Horseback, Mel.....Foreign
Sky Patrol, 3815, Mel.....Mono
Slightly Honorable, Mel.....UA
Smashing the Money Ring, Mel.....FN
Smuggled Cargo, 825, Mel.....Rep
Son of the Navy, Mel.....Mono
Song of the Street, Mel.....Foreign
Sons of the Sea, Mel.....Foreign
S.O.S.-Tidal Wave, 813, Mel.....Rep
So This Is London, Com.....Foreign
South of the Border, 941, West.....Rep
South of Pago Pago, Mel.....UA
Spellbinder, The, 931, Mel.....RKO
Spy for a Day, Com.....Foreign
Stage Coach War, West.....Para
Stanley and Livingstone, Mel.....20th-Fox
Star Dust, 036, Mel.....20th-Fox
Star Maker, The, 3851, Mus.....Para
Stars Look Down, The, Mel.....Foreign
Still Water, Com.....Foreign
Stop, Look and Love, 008, Com.....20th-Fox
Strange Cargo, 23, Mel.....MGM
Stranger from Texas, The, West.....Col
Stronger Than Desire, Mel.....MGM
Student Nurse, Mel.....WB
Stunt Pilot, 3814, Mel.....Mono
Sudan, Mel.....St. Rts.
Sued for Libel, Mel.....RKO
Sun Never Sets, Mel.....Univ
Susan and God, Com.....MGM
Susannah of the Mounties, 954, Com.-Mel. 20th-Fox
Swanee River, 017, Mus. (C).....20th-Fox
Swift Justice, West.....Producers
Swiss Family Robinson, 019, Mel.....RKO

T

Taming of the West, West.....Col
Tarzan Finds a Son, 939, Mel.....MGM
Tear Gas Squad, Mel.....WB
Television Spy, 3907, Mel.....Para
Ten Days in Paris, Mel.....Foreign
Tevya, Mel.....Foreign
Texas Stagecoach, West.....Col
Texas Renegades, West.....Producers
That's Right, You're Wrong, 011, Mus...RKO
That They May Live, Mel.....Foreign
They All Come Out, 943, Mel.....MGM
These Glamour Girls, 948, Mel.....MGM
They Came by Night, 033, Mel.....20th-Fox
They Drive by Night, Mel.....Foreign
They Shall Have Music, Mel.....UA
Thief of Bagdad, Mel. (C).....UA
This Man in Paris, 3865, Mel.....Para
Those High Grey Walls, Mel.....Col
Those Were the Days, Com.-Mel.....Para
Thou Shalt Not Kill, 916, Mel.....Rep
Three Cheers for the Irish, Mel.....FN
Three Sons, 004, Mel.....RKO
Thunder Afloat, 4, Mel.....MGM
'Til We Meet Again, Mel.....WB
Timber Stampede, 985, West.....RKO
Tomboy, Mel.....Mono
Too Busy to Work, 016, Com.....20th-Fox
Too Many Husbands, Com.....Col
Torchy Plays with Dynamite, 326, Mel...WB
Torrid Zone, Mel.....WB
Torpedo Raider, Mel.....Mono
Torture Ship, Mel.....Producers
Tower of London, 4012, Mel.....Univ
Traitor Spy, Mel.....Foreign
Tree of Liberty, Mel.....Col
20 Mule Team, Mel.....MGM
20,000 Men a Year, 013, Mel.....20th-Fox
Tropic Fury, 4052, Mel.....Univ
Turnabout, Com.-Mel.....UA
Two Bright Boys, 4017, Mel.....Univ
Two Fisted Rangers, West.....Col
Two's Company, Com.....UA
Two Girls on Broadway, Mel.....MGM
Two Thoroughbreds, 013, West.....RKO
Typhoon, Mel. (C).....Para

U

U-Boat 29, Mel.....Col
Ultimatum, Mel.....Foreign
Undercover Doctor, Mel.....Para
Under the Light of the Western Stars, West.....Mono
Under-Pup, The, 4010, Mel.....Univ
Unexpected Father, 3008, Com.....Univ
Untamed, Mel. (C).....Para

V

Vigil in the Night, 007, Mel.....RKO
Village Barn Dance, 919, Mus.-Com.....Rep
Virginia City, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

W

Wall Street Cowboy, 857, West.....Rep
Ware Case, Mel.....20th-Fox
Waterfront, 325, Mel.....WB
Waterloo Bridge, Mel.....MGM
Way Down South, 947, Mus.....RKO
Way of All Flesh, Mel.....Para
We Are Not Alone, 458, Mel.....FN
Westbound Stage, 3952, West.....Mono
Western Caravan, West.....Col
Westerner, The, Mel.....UA
West of Carson City, 4061, West.....Univ
West of the Divide, West.....Mono
What a Life, 3995, Com.....Para
What Do You Think, Chums? Mel.....Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel.....Foreign
Winter Carnival, Mel.....UA
Witness Vanishes, The, 4027, Mel.....Univ
Wizard of Oz, 949, Mus. (C).....MGM
Wolf of New York, 918, Mel.....Rep
Woman Is the Judge, A, Mel.....Col
Women, The, I, Com.-Mel.....MGM
Women Without Names, 3925, Mel.....Para
World Moves On, The, Mel.....WB
Wyoming Outlaw, 867, West.....Rep

Y

You Can't Fool Your Wife, Com.....RKO
You Can't Get Away With Murder, 364, Mel.....FN
Young As You Feel, 032, Com.....20th-Fox
Young Man's Fancy, Mel.....Foreign
Young Mr. Lincoln, 947, Mel.....20th-Fox
Young Tom Edison, 28, Mel.....MGM
Yukon Flight, 3938, Mel.....Mono

Z

Zanzibar, Mel.....Univ

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G)	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	86.	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Behind Prison Gates (G)	Brian Donlevy-Jacqueline Wells	July 28,'39	62.	Aug. 26,'39
Beware Spooks! (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68.	Oct. 28,'39
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39†	69.	Nov. 11,'39
Blondie on a Budget (G)	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†	*70.	Mar. 2,'40
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	71.	July 22,'39
Cafe Hostess (A)	Preston Foster-Ann Dvorak	Nov. 30,'39†	63.	Jan. 20,'40
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39	79.	Mar. 11,'39
(Reviewed under the title "Q Planes"; exploitation: July 29,'39, p. 67.)				
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39	72.	Sept. 2,'39
(Exploitation: Jan. 6,'40, p. 66.)				
Convicted Woman	Rochelle Hudson - June Lang - F. Inescort-L. Lane-G. Ford	Jan. 31,'40†	66.	
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39	60.	
Five Little Peppers at Home	Edith Fellows-Dorothy Peterson	Feb. 8,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66.	Aug. 5,'39
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia	Sept. 5,'39†	101.	Aug. 19,'39
(Exploitation: Oct. 21,'39, p. 66; Nov. 4,'39, p. 66.)				
Good Girls Go to Paris (G)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78.	June 24,'39
(Exploitation: July 29,'39, p. 66; Dec. 9,'39, p. 95.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60.	May 27,'39
His Girl Friday (A)	C. Grant-R. Russell-R. Bellamy	Jan. 18,'40†	92.	Jan. 13,'40
(Exploration: Jan. 27,'40, pp. 71. 75; Feb. 24,'40, p. 55.)				
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39	65.	
Lone Wolf Strikes, The (G)	Warren William-Joan Perry	Jan. 26,'40†	67.	Feb. 10,'40
Man From Sundown, The	Charles Starrett-Iris Meredith-Sons of the Pioneers	July 15,'39	59.	
Man They Could Not Hang, The (A)	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39	65.	Sept. 30,'39
(Exploitation: Nov. 25,'39, p. 57.)				
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78.	
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette	Oct. 19,'39†	130.	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65; Jan. 20,'40, p. 69; Feb. 3,'40, p. 74.)				
Music in My Heart (G)	Tony Martin - Rita Hayworth - Edith Fellows - Eric Blore	Jan. 10,'40†	70.	Jan. 13,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63.	Jan. 20,'40
Outpost of the Mounties	Charles Starrett-Iris Meredith-Sons of the Pioneers	Sept. 14,'39†	63.	
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	June 29,'39	58.	
Pioneers of the Frontier	Bill Elliott-Linda Winters	Feb. 1,'40†	58.	
Riders of Black River	Charles Starrett-Iris Meredith-Sons of the Pioneers	Aug. 23,'39	59.	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†	67.	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39†	54.	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55.	
Those High Grey Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82.	Oct. 28,'39
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers	Jan. 4,'40†	62.	
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	79.	Apr. 15,'39
(Reviewed under the title, "Spy in Black.")				
Western Caravans	Charles Starrett-Iris Meredith-Sons of the Pioneers	June 15,'39	58.	
Woman is the Judge, A (G)	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62.	Oct. 7,'39

Coming Attractions

Blazing Six Shooters — Charles Starrett-Iris Meredith-Sons of the Pioneers — 61.
(See "Charles Starrett, No. 4," "In the Cutting Room," Dec. 16,'39.)

Bullets for Rustlers — Charles Starrett-Lorna Gray — Mar. 5,'40*
(See "In the Cutting Room," Nov. 25,'39.)

Doctor Takes a Wife, The — L. Young-R. Milland-G. Patrick

Man Who Would Not Die, The — Boris Karloff-Jo Ann Sayers-Roger Pryor

Men Without Souls — John Litel-Rochelle Hudson — Mar. 14,'40*
(See "In the Cutting Room," Feb. 17,'40)

Offenders of the Law* — Jack Holt-Marian Marsh

Outside the Three Mile Limit (G) — J. Holt-D. Purcell-I. Ware — Mar. 7,'40* — *64. Feb. 17,'40

Passport to Alcatraz — Jack Holt-Noah Beery, Jr.
(See "In the Cutting Room," Jan. 27,'40.)

Texas Stagecoach — Charles Starrett-Iris Meredith
(See "Texas Express," "In the Cutting Room," Jan. 13,'40.)

Too Many Husbands — Jean Arthur-Fred MacMurray-Melvyn Douglas — Mar. 21,'40*
(See "In the Cutting Room," Feb. 17,'40.)

Tree of Liberty* — Cary Grant-Jean Fontaine

FIRST NATIONAL

(See Warner Brothers)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85.	July 15,'39
(Exploitation: July 8,'39, p. 52; Aug. 12,'39, pp. 68, 74; Aug. 19,'39, p. 66; Aug. 26,'39, p. 86; Sept. 2,'39, pp. 56, 60; Sept. 9,'39, p. 70.)				
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102.	Nov. 18,'39
(Exploration: Dec. 2,'39, p. 73; Dec. 16,'39, p. 66; Feb. 24,'40, p. 52.)				
Babes in Arms, 9 (G)	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97.	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70; Dec. 2,'39, pp. 74, 76; Dec. 9,'39, p. 96; Dec. 16,'39, p. 69.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72.	Oct. 28,'39
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102.	Dec. 23,'39
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81.	Sept. 9,'39
Broadway Melody of 1940 (G) 21	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†	*100.	Feb. 10,'40
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich	June 2,'39	86.	Oct. 17,'31
Congo Maisie (A) 19	Ann Southern - John Carroll - Rita Johnson	Jan. 19,'40†	70.	Jan. 20,'40
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84.	Sept. 23,'39
(Exploitation: Dec. 16,'39, p. 69; Jan. 6,'40, p. 72; Feb. 3,'40, p. 73.)				
Earl of Chicago (G) 18	Robert Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†	87.	Dec. 30,'39
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73.	Oct. 7,'39
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39	114.	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74; Aug. 26,'39, pp. 86, 88; Sept. 9,'39, p. 76; Nov. 25,'39, p. 59; Jan. 27,'40, p. 72.)				
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67.	
(See "In the Cutting Room," Aug. 12,'39.)				
I Take This Woman (G) 26	Spencer Tracy-Hedy Lamarr	Feb. 2,'40†	97.	Feb. 3,'40
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan-Walter Brennan	Dec. 1,'39†	70.	Dec. 9,'39
Judge Hardy and Son (G) 16	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Dec. 22,'39†	*90.	Dec. 16,'39
(Exploitation: Feb 10,'40, p. 69; Feb. 24,'40, p. 52.)				
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91.	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 64.)				
Lambeth Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†	66.	Apr. 22,'39
Maisie (A) 940	R. Young-A. Sothern-R. Hussey	June 23,'39	74.	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98; Aug. 12,'39, p. 74; Aug. 26,'39, p. 85; Sept. 2,'39, p. 60; Sept. 16,'39, p. 83; Nov. 4,'39, p. 70.)				
Man from Dakota (G) 24	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†	*74.	Feb. 17,'40
Marx Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87.	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64, 65; Dec. 9,'39, p. 86; Dec. 16,'39, p. 69; Jan. 6,'40, p. 72.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71.	Aug. 5,'39
Nick Carter, Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60.	Dec. 9,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110.	Oct. 14,'39
(Exploitation: Jan. 13,'40, pp. 52, 53; Jan. 27,'40, p. 72; Feb. 10,'40, p. 70; Feb. 24,'40, p. 55.)				
Northwest Passage (G) 25	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†	126.	Feb. 17,'40
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke - Bobs Watson - Una Merkel - Beulah Bondi	July 7,'39	99.	July 1,'39
(Exploitation: Sept. 9,'39, pp. 75,76; Sept. 16,'39, p. 85; Oct. 14,'39, p. 62; Oct. 21,'39, pp. 62, 64; Dec. 23,'39, p. 59.)				
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83.	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Rose Marie (reissue) (G) 643	Jeannette MacDonald - Nelson Eddy	July 7,'39	112.	Jan. 18,'35
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 73.)				
Shop Around the Corner (G)	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40†	100.	Jan. 6,'40
(Exploitation: Jan. 27,'40, pp. 66, 67.)				
6,000 Enemies (G) 938	Walter Pidgeon-Rita Johnson	June 9,'39	62.	May 27,'39
Strange Cargo 23	Clark Gable - Joan Crawford - Peter Lorre - Ian Hunter - Betty Compson	Mar. 1,'40†	113.	
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78.	June 4,'39
Tarzan Finds a Son! (G) 939	J. Weissmuller-M. O'Sullivan	June 16,'39	82.	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug 5,'39, pp. 98, 100; Aug. 19,'39, pp. 67, 70; Sept. 2,'39, pp. 54, 60; Sept. 23,'39, pp. 68, 70.)				
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carlson-J. Bryan	Aug. 18,'39	80.	Aug. 19,'39
(Exploitation: Sept. 23,'39, p. 73.)				
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70.	July 8,'39
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95.	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58; Nov. 4,'39, p. 64; Dec. 2,'39, p. 74.)				
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83; Sept. 23,'39, pp. 66, 73; Sept. 30,'39, p. 61; Oct. 7,'39, pp. 63, 64; Oct. 14,'39, pp. 62, 66; Oct. 21,'39, pp. 62, 66; Nov. 11,'39, p. 68; Dec. 2,'39, p. 78; Dec. 9,'39, pp. 96, 98; Dec. 23,'39, p. 59; Jan. 13,'40, p. 56.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134.	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp 62, 63, 67; Oct. 14,'39, pp. 60, 81; Oct. 21,'39, p. 66; Oct. 23,'39, p. 72; Nov. 4,'39, p. 65; Nov. 11,'39, p. 68; Dec. 2,'39, p. 78; Dec. 9,'39, p. 97; Dec. 30,'39, p. 65; Jan. 20,'40, p. 72.)				

Coming Attractions

And One Was Beautiful	Jean Muir-Laraine Day-Robert Cummings-Billie Burke			
Andy Hardy Meets a Debutante*	M. Rooney-J. Garland-L. Stone-C. Parker-F. Holden-A. Rutherford			
Dr. Kildare's Girl	L. Ayres-L. Barrymore-L. Day	Mar. 29,'40†		
Edison, the Man	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn			
Florian	Robert Young-Helen Gilbert	Mar. 22,'40†		
(See "In the Cutting Room," Jan. 20,'40.)				
40 Little Mothers	Eddie Cantor - Rita Johnson - Bonita Ganville			
Ghost Comes Home, The (G) 27	Frank Morgan - Billie Burke - Ann Rutherford	Mar. 8,'40†	79.	Mar. 2,'40
Gone with the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland		228.	Dec. 16,'39
(Exploitation: Jan 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53.)				
Mortal Storm, The	Margaret Sullavan - James Stewart - Robert Young			
New Moon	Jeanette MacDonald - Nelson Eddy-Mary Boland			
(See "In the Cutting Room," Jan. 27,'40.)				
Pride and Prejudice	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan			
Susan and God	J. Crawford - F. March - Rita Quigley-R. Hussey-J. Carroll-B. Cabot			
20 Mule Team	W. Beery-L. Carrillo-A. Baxter			
Two Girls on Broadway	J. Blondell-L. Turner-G. Murphy			
Waterloo Bridge	Vivien Leigh-Robert Taylor			
Young Tom Edison (G) 28	Mickey Rooney-Gene Reynolds-Virginia Weidler-Fay Bainter-George Bancroft	Mar. 15,'40†	85.	Feb. 17,'40

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chasing Trouble (G) 3917	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†	64.	Feb. 3,'40
Cheyenne Kid, The	Jack Randall-Louise Stanley	Feb. 20,'40†		
(See "In the Cutting Room," Feb. 17,'40.)				
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60.	
Danger Ahead 3939	James Newill	Jan. 10,'40†	60.	
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65.	Oct. 28,'39
East Side Kids (G)	Dennis Moore-Vince Barnett	Feb. 10,'40†	62.	Feb. 24,'40
Fatal Hour (G) 3907	Boris Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†	68.	Jan. 20,'40
Fight for Peace, The (A) 3831	Documentary	Sept. 30,'39	63.	Apr. 30,'38
Fighting Mad 3937	James Newill	Nov. 5,'39†	60.	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	76.	Dec. 9,'39
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62.	
(See "In the Cutting Room," July 15,'39.)				
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61.	Nov. 25,'39
Hidden Enemy 3922	Warren Hull-Kay Linaker	Jan. 20,'40†	63.	
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58.	Aug. 26,'39
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56.	Jan. 27,'34
Man from Texas 3865	Tex Ritter	July 21,'39	60.	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70.	July 22,'39
Murder on the Yukon	James Newill	Feb. 25,'40†		
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83.	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	50.	
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51.	Nov. 18,'39
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58.	Nov. 18'39
Pioneer Days 3961	Jack Randall	Jan. 25,'40†	51.	
(See "In the Cutting Room," Jan. 13,'40.)				
Rhythm of the Rio Grande	Tex Ritter-Susan Dale	Mar. 2,'40†		
(See "In the Cutting Room," Feb. 10,'40.)				
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58.	Jan. 27,'34
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 18,'39	58.	Sept. 9,'39
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52.	Dec. 23,'39
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55.	June 24,'39
Secret Four, The (A) 3918	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85.	June 24,'39
(Reviewed under the title, "Four Just Men.")				
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61.	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61.	Sept. 23,'39
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	62.	July 1,'39
Torpedo Raider	B. Mackay-B. Balfour-J. Mills	Feb. 28,'40†		
Westbound Stage (G) 3952	Tex Ritter	Dec. 15,'39†	56.	Feb. 24,'40
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55.	Jan. 20,'34
Yukon Flight 3938	James Newill-Louise Stanley	Dec. 5,'39†	60.	
(See "In the Cutting Room," Nov. 18,'39.)				

Coming Attractions

Covered Wagon Trails*	Jack Randall	Apr. 10,'40†		
Human Monster, The	Bela Lugosi	Mar. 9,'40†		
Midnight Limited	Marjorie Reynolds-John King	Mar. 20,'40†		
Son of the Navy	J. Parker-J. Dunn-M. Spellman	Mar. 30,'40†		
Tomboy	Jackie Moran-Marcia Mae Jones	Apr. 5,'40†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Women Have Secrets (A) 3914	Jos. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	74.	Dec. 9,'39
Beau Geste (G) 3902	Gary Cooper-Ray Milland-Robert Preston - Brian Donlevy - Donald O'Connor	Sept. 15,'39†	114.	July 22,'39
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64; Nov. 4,'39, pp. 64, 66, 67.)				
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57	July 8,'39
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74	Oct. 29,'39
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67.	Sept. 2,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	91.	Oct. 21,'39
Emergency Squad (G) 3917	W. Henry-R. Paige-L. Campbell	Jan. 5,'40†	58.	Jan. 13,'40
Geronimo 3918	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90.	Nov. 25,'39
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68.	June 10,'39
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91.	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 80; Feb. 10,'40, p. 70.)				
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77.	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56; Jan. 27,'40, p. 71; Feb. 3,'40, pp. 72, 74, 76, 78; Feb. 17,'40, pp. 54, 55.)				
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39	74.	Mar. 18,'39
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	95.	Sept. 18,'39
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95.	May 13,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64.	Aug. 5,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99.	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Knights of the Range (G) 3923	Russell Hayden-Jean Parker	Feb. 23,'40†	*68.	Feb. 24,'40
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Dunn	Nov. 3,'39	74.	Oct. 21,'39
Light That Failed, The (G) 3921	R. Colman-W. Huston-I. Lupino	Feb. 9,'40†	99.	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 70; Feb. 17,'40, p. 53.)				
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70.	Nov. 4,'39
Magnificent Fraud, The (A) 3847	Akim Tamiroff - Lloyd Nolan - Patricia Morison	July 21,'39	78.	July 22,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85.	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Million Dollar Legs (G) 3846	Betty Grable-John Hartley-Donald O'Connor-Jackie Coogan	July 14,'39	65.	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82.	Mar. 11,'39
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	86.	Nov. 25,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62.	Aug. 12,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73.	Sept. 30,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Our Leading Citizen (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88.	Aug. 5,'39
(Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)				
Our Neighbors—the Carters (G) 3911	Fay Baniter-Frank Craven	Nov. 24,'39†	85.	Nov. 4,'39
Parole Fixer (G) 3920	W. Henry-V. Dale-R. Paige	Feb. 2,'40†	*60.	Feb. 17,'40
Range War (G) 3954	William Boyd-Russell Hayden	Sept. 8,'39†	66.	Aug. 5,'39
Remember the Night (G) 3919	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†	94.	Jan. 13,'40
(Exploitation: Jan. 27,'40, p. 71.)				
Renegade Trail 3859	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58	
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Margaret Lockwood-Will Fyffe	Nov. 17,'39†	97.	Sept. 16,'39
(Exploitation: Feb. 24,'40, p. 55.)				
Sante Fe Marshal (G) 3956	William Boyd-Russell Hayden	Jan. 26,'40†	68.	Jan. 13,'40
Seventeen (G) 3924	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†	*78.	Feb. 24,'40
Sidewalks of London (A) 3922	Charles Laughton-Vivien Leigh	Feb. 16,'40†	86.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53.)				
Star Maker, The (G) 3851	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94.	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, pp. 63, 66; Nov. 4,'39, pp. 66, 67; Dec. 9,'39, p. 98.)				
Television Spy (G) 3907	Judith Barrett-Wm. Henry	Oct. 20,'39†	60.	Oct. 14,'39
This Man in Paris (A) 3865	Barry K. Barnes-Valerie Hobson	Aug. 18,'39	86.	July 8,'39
Undercover Doctor (G) 3840	L. Nolan-J. C. Nalsh-H. Angel	June 9,'39	65.	June 3,'39
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander-John Howard	Oct. 6,'39†	79.	Sept. 23,'39
(Exploitation: Nov. 11,'39, p. 66; Jan. 6,'40, p. 72.)				

Coming Attractions

Adventure in Diamonds (G)	Isa Miranda-George Brent	Apr.	76.	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 66.)				
Biscuit Eater, The	Lonnie LeRoy-Helene Millard	Apr. 26,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Buck Benny Rides Again	Jack Benny - Ed. "Rochester" Anderson-Andy Devine	May 31,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				
Destiny	B. Rathbone-E. Drew-J. Howard			
Dr. Cyclops	Albert Dekker-Janice Logan	Apr. 12,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Down Went McGinty	Brian Donlevy-Akim Tamiroff-Muriel Angelus			
(See "In the Cutting Room," Feb. 10,'40.)				
Farmer's Daughter, The (G) 3927	Martha Raye-Charlie Ruggles	Mar. 29,'40†	*60.	Feb. 17,'40
French Without Tears (A)	Ray Milland-Ellen Drew	Apr. 19,'40†	67.	Nov. 11,'39
Ghost Breakers, The	B. Hope-P. Goddard-R. Carlson			
Golden Gloves	Jean Cagney-Richard Denning			
(See "In the Cutting Room," Jan. 13,'40.)				
Light of the Western Stars	V. Jory-R. Hayden-N. Beery, Jr.	May 24,'40†		
(See "In the Cutting Room," Nov. 18,'39.)				
Opened by Mistake	C. Ruggles-R. Paige-J. Logan	Apr. 12,'40†		
Queen of the Mob	Ralph Bellamy - Jean Cagney - Wm. Henry-Blanche Yurka			
(See "Women from Hell," "In the Cutting Room," Feb. 10,'40.)				
Road to Singapore (G) 3926	B. Crosby-O. Lamour-B. Hope	Mar. 22,'40†	*83.	Feb. 24,'40
Safari	Madeleine Carroll-Douglas Fairbanks, Jr.			
(See "In the Cutting Room," Jan. 13,'40.)				
Showdown 3957	Wm. Boyd-Russell Hayden	Mar. 8,'40†	63.	Mar. 2,'40
Stage Coach War	Wm. Boyd-Russell Hayden			
(See "War Along the Stage Coach Trail," "In the Cutting Room," Jan. 20,'40.)				
Those Were the Days	Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser			
(See "At Good Old Siwash," "In the Cutting Room," Dec. 30,'39.)				
Typhoon	Dorothy Lamour-Robert Preston	May 17,'40†		
(See "In the Cutting Room," Oct. 28,'39.)				
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff			
(See "In the Cutting Room," Sept. 23,'39.)				
Way of All Flesh	A. Tamiroff - Wm. Henry - G. George-M. Angelus-J. Cagney	May 3,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				
Women Without Names (G) 3925	Ellen Drew-Robert Paige	Mar. 15,'40†	*62.	Feb. 24,'40

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov. 6,'39†	62	
Goose Step (G)	Roland Drew-Steffi Duna	Oct. 29,'39†	84.	Nov. 25,'39
(Reviewed under the title, "Beasts of Berlin.")				
Invisible Killer, The (G)	Grace Bradley-Roland Drew	Nov. 14,'39†	61.	Feb. 24,'40
Mercy Plane	James Dunn-Frances Gifford	Dec. 4,'39†	58	
(See "In the Cutting Room," Dec. 9,'39.)				
Texas Renegades	Tim McCoy	Jan. 21,'40†		
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†	64	
(See "In the Cutting Room," Sept. 16,'39.)				
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan. 14,'40†		

Coming Attractions

Gold Star Mothers	
Man from Oklahoma	
One of the Finest	
Swift Justice	Tim McCoy

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept. 29,'39†	61.	Oct. 14,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	86.	Sept. 9,'39
Colorado Sunset (G) 846	Gene Autry - Smiley Burnette - June Storey-Buster Crabbe	July 31,'39	64.	Aug. 5,'39
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66.	Nov. 11,'39
Cowboys from Texas (G) 962	Three Mesquiteers	Nov. 29,'39†	57.	Dec. 9,'39
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec. 20,'39†	63.	Dec. 23,'39
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug. 28,'39†	66.	Sept. 2,'39
Heroes of the Saddle (G) 963	Three Mesquiteers	Jan. 12,'40†	56.	Jan. 20,'40
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June 19,'39	57.	July 22,'39
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73.	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 65.)				
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69.	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57.	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72.	Nov. 11,'39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39	65.	July 1,39
Money to Burn (G) 917	Jas., Lucile & Russell Gleason	Dec. 28,'39†	69.	Dec. 30,39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June 9,'39	59.	July 1,'39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57.	Aug. 19,'39
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 18,'39	64.	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Dec. 13,'39†	69.	Oct. 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22,'39†	58.	Nov. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,'39	66.	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucille, Russell - Marie Wilson - Tommy Ryan	July 26,'39	65.	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62.	Aug. 28,'39
S.O.S. Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June 2,'39	61.	June 3,'39
(Exploitation: Sept. 30,'39, p. 61.)				
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec. 15,'39†	71.	Dec. 18,'39
Thou Shalt Not Kill (A) 916	Charles Bickford-Owen Davis, Jr.-Doris Day	Dec. 22,'39†	68.	Dec. 16,'39
Village Barn Dance (G) 919	Richard Cromwell - Doris Day - Lulu Belle & Scotty	Jan. 30,'40†	74.	Feb. 3,'40
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,'39	66.	Sept. 9,'39
Wolf of New York (G) 916	Edmund Lowe - Rose Hobart - James Stephenson	Jan. 25,'40†	69.	Jan. 27,'40
Wyoming Outlaw (G) 867	Three Mesquiteers	June 27,'39	56.	July 15,'39

Coming Attractions

Dark Command, The	J. Wayne-C. Trevor-W. Pidgeon
Forgotten Girls	Louise Platt-Donald Woods
Ghost Valley Raiders	Donald Barry-Lona Andre
Grandpa Goes to Town	James, Lucile, Russell Gleason
In Old Missouri	Weaver Bros. & Elviry
Man from Rio	Roy Rogers-Geo. (Gabby) Hayes
Pioneers of the West	Three Mesquiteers
Rancho Grande	G. Autry-S. Burnette-J. Storey

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81.	Oct. 28,'39
(Exploitation: Jan. 6,'40, pp. 66, 67.)				
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82.	July 1,'39
(Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70; Oct. 14,'39, pp. 60, 64.)				
Bad Lands (G) 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39	70.	Aug. 19,'39
Career (G) 930	Anne Shirley-Edward Ellis	July 7,'39	80.	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59.	Aug. 26,'39
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	64.	Sept. 16,'39
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec. 22,'39	62.	Dec. 9,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67.	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59.	Aug. 26,'39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83.	Aug. 26,'39
(Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68; Nov. 4,'39, p. 65.)				
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,'39	75.	June 10,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65.	Oct. 14,'39
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept. 8,'39†	73.	Aug. 26,'39
Girl and the Gambler (G) 926	S. Ouna-L. Carrillo-T. Holt	June 16,'39	63.	June 30,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39	71.	May 20,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†	115.	Dec. 23,'39
Legion of the Lawless (G) 082	George O'Brien-Virginia Vale	Jan. 5,'40†	59.	Nov. 25,'39
Little Orvie	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†	66	
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94.	Aug. 5,'39
(Exploitation: Sept. 16,'39, pp. 84, 85; Sept. 30,'39, p. 61; Nov. 11,'39, p. 68.)				
Marine Fly High (G) 018	R. Dix-C. Morris-L. Ball	Feb. 2,'40†	68.	Feb. 17,'40
Married and In Love (G) 014	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Jan. 19,'40†	59.	Dec. 18,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Marshal of Mesa City (G) 081.	George O'Brien-Virginia Vale....	Nov.	3,'39†....62.	Oct. 7,'39
Meet Dr. Christian (G) 005...	Jean Hersholt-Dorothy Lovett.....	Nov.	17,'39†....70.	Oct. 21,'39
Mexican Spitfire (G) 018.....	L. Velez-D. Woods-L. Errol.....	Jan.	12,'40†...*67.	Dec. 16,'39
Nurse Edith Cavell (G) 001...	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts..	Sept.	29,'39†....97.	Aug. 26,'39
(Exploitation: Nov. 25,'39, p. 56.)				
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee.....	July	14,'39.....83.	July 7,'34
Pinocchio (G)	Disney Feature Cartoon.....	Feb.	23,'40†....87.	Feb. 3,'40
(Exploitation: Feb. 17,'40, p. 53.)				
Reno (G) 008.....	R. Dix-G. Patrick-A. Louise....	Dec.	1,'39†....73.	Nov. 18,'39
Saint in London (G) 929.....	George Sanders—Shirley Grey...	June	30,'39.....72.	July 1,'39
Saint's Double Trouble (G) 021.	George Sanders-Helene Whitney-Bela Lugosi	Jan.	26,'40†....68.	Jan. 20,'40
Spellbinder, The (G) 931.....	L. Tracy-B. Read-P. Knowles....	July	28,'39.....69.	July 29,'39
Sued for Libel (G) 012.....	Kent Taylor-Linda Hayes.....	Oct.	27,'39†....69.	Mar. 25,'39
Swiss Family Robinson (G) 019.	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt.....	Feb.	18,'40†....91.	Feb. 3,'40
(Exploitation: Feb. 24,'40, p. 53.)				
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-May Robson-E. E. Horton-Lucille Ball	Nov.	24,'39†....91.	Nov. 18,'39
(Exploitation: Jan. 13,'40, p. 56; Feb. 10,'40, p. 71.)				
Three Sons (G) 004.....	E. Ellis-W. Gargan-K. Taylor...	Oct.	13,'39†....72.	Sept. 30,'39
Timber Stampede (G) 985.....	Geo. O'Brien-Marjorie Reynolds..	June	30,'39.....59.	June 24,'39
Two Thoroughbreds (G) 013....	Jimmy Lydon-Joan Brodel.....	Dec.	8,'39†....62.	Dec. 2,'39
Vigil in the Night (A) 007....	Carole Lombard - Anne Shirley - Brian Aherne	Feb.	9,'40†....96.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Feb. 24,'40, p. 53.)				
Way Down South (G) 947.....	B. Breen-S. Blane-A. Mowbray...	July	21,'39.....63.	July 22,'39

Coming Attractions

Abe Lincoln in Illinios (G) 009	R. Massey-R. Gordon-M. Howard		110.	Jan. 27,'40
(Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74.)				
Beyond Tomorrow	Chas. Winninger-Harry Carey-Jean Parker-Binnie Barnes.....	Apr.	19,'40†.....	
Bill of Divorcement, A.....	Maureen O'Hara - Adolphe Menjou - Fay Bainter.....	May	3,'40†.....	
(See "In the Cutting Room," Jan. 27,'40.)				
Bullet Code	George O'Brien-Virginia Vale....	Apr.	5,'40†....58.	
(See "In the Cutting Room," Dec. 30,'39.)				
Curtain Call	B. Read-J. Archer-H. Vinson....	Apr.	26,'40†.....	
Irene	Anna Neagle-Ray Milland-R. Young-M. Robson-B. Burke....	Mar.	29,'40†.....	
(See "In the Cutting Room," Feb. 3,'40.)				
Isle of Destiny.....	W. Gargan-W. Ford-J. Lang.....	Mar.	8,'40†....83.	
Millionaire Playboy (G).....	Joe Penner-Linda Hayes.....	Mar.	15,'40† .*64.	Mar. 2,'40
My Favorite Wife.....	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick.....	Apr.	12,'40†.....	
Primrose Path	Ginger Rogers-Joel McCrea.....	Mar.	22,'40†.....	
(See "In the Cutting Room," Feb. 3,'40.)				
Queen of Destiny (G) 061....	Anna Neagle-Anton Walbrook-C. Aubrey Smith.....		95.	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Saint Takes Over, The.....	George Sanders-Wendy Barrie.....			
You Can't Fool Your Wife...	Lucille Ball-James Ellison.....			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005.....	B. Rathbone-I. Lupino-N. Bruce..	Sept.	1,'39†....82.	Aug. 26,'39
Barricade (G) 026.....	Alice Faye-Warner Baxter.....	Dec.	8,'39†....71.	Dec. 16,'39
Charlie Chan at Treasure Island (G) 006.....	S. Toler-C. Romero-P. Moore....	Sept.	8,'39†....74.	Aug. 26,'39
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers.....	Mar.	1,'40†....67.	Feb. 10,'40
Charlie Chan in Reno (G) 948.	S. Toler-P. Brooks-R. Cortez....	June	16,'89.....71.	June 3,'39
Chicken Wagon Family (G) 002.	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug.	11,'39†....64.	Aug. 19,'39
Cisco Kid and the Lady, The (G) 012.....	C. Romero-V. Field-M. Weaver..	Dec.	29,'39†....73.	Dec. 2,'39
City in Darkness (G) 021....	Sidney Toler-Lynn Bari.....	Dec.	1,'39†....74.	Nov. 18,'39
City of Chance (G) 027.....	Lynn Bari-Donald Woods.....	Jan.	12,'40†....57.	Dec. 30,'39
Day-Time Wife (A) 020.....	Tyrone Power - Linda Darnell - Warren William-B. Barnes.....	Nov.	24,'39†....72.	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver.....	Nov.	10,'39†...103.	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 65; Jan. 13,'40, p. 56.)				
Earthbound 034	Warner Baxter-Andrea Leeds.....	Mar.	1,'40†.....	
Elsa Maxwell's Hotel for Women (G) 001.....	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug.	4,'39†....83.	Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The (G) 010.....	Amanda Duff-Kane Richmond....	Oct.	6,'39†....58.	Nov. 11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec.	22,'39†....77.	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 69.)				
First World War, The (re-issue) (A) 062.....	Documentary	Oct.	27,'39†....78.	Nov. 17,'34
Frontier Marshal, The (G) 951.	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes...	July	28,'39.....71.	July 29,'39
(Exploitation: Sept. 2,'39, p. 54; Oct. 14,'39, pp. 60, 66.)				
Heaven with a Barbed Wire Fence (G) 019.....	Jean Rogers-Glenn Ford.....	Nov.	3,'39†....62.	Oct. 7,'39
He Married His Wife (A) 023.	J. McCrea-N. Kelly-M. Boland...	Jan.	19,'40†....83.	Jan. 20,'40
Here I Am a Stranger (G) 009.	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George...	Sept.	29,'39†....83.	Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
High School (G) 028.....	Jane Withers-Joe Brown, Jr.....	Jan.	26,'40†....74.	Jan. 6,'40
Hollywood Cavalcade (G) 007..	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton....	Oct.	13,'39†....96.	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94; Dec. 23,'39, p. 57; Dec. 30,'39, p. 65.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles..	Dec.	15,'39†. ..70.	Nov. 25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim.....	Dec.	1,'39†....74.	Nov. 18,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin.....	June	30,'39.....65.	June 17,'39
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington.....	June	2,'39.....60.	May 27,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington.....	Aug.	25,'39†....61.	Aug. 12,'39
Little Old New York (G) 031..	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce..	Feb.	9,'40†...100.	Feb. 10,'40
(Exploitation: Feb. 10,'40, p. 70.)				
Man Who Wouldn't Talk, The (G) 030	L. Nolan-J. Rogers-M. Marsh...	Feb.	2,'40†....72.	Jan. 20,'40
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut..	July	7,'39.....68.	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari.....	July	21,'39.....73.	July 15,'39
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct.	20,'39†....75.	Oct. 14,'39
Rains Came, The (G) 011.....	T. Power-M. Loy-G. Brent.....	Sept.	15,'39†...103.	Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang.....	Oct.	13,'39†...101.	June 6,'36
Second Fiddle (G) 949.....	S. Henie-T. Power-R. Vallee.....	July	14,'39.....87.	July 8,'39
(Exploitation: Aug. 26,'39, p. 86; Oct. 21,'39, p. 66.)				
Shipyard Sally (A) 018.....	Gracie Fields-Sydney Howard....	Oct.	20,'39†....79.	July 29,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke....	Aug.	18,'39†...101.	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64; Nov. 4,'39, p. 64; Nov. 11,'39, p. 67; Dec. 30,'39, p. 65.)				
Stop, Look and Love (G) 008.	Jean Rogers-Robert Kellard.....	Sept.	22,'39†....57.	Sept. 2,'39
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott..	June	23,'39.....78.	June 24,'39
(Exploitation: July 29,'39, p. 69; Aug. 26,'39, p. 88.)				
Swanee River (G) 017.....	D. Ameche-A. Jolson-A. Leeds...	Jan.	5,'40†....86.	Dec. 23,'39
(Exploitation: Feb. 24,'40, p. 55.)				
They Came by Night 033.....	Will Fyffe-Phyllis Calvert.....	Feb.	23,'40†....73.	
Too Busy to Work (G) 016...	J. Prouty-S. Byington-J. Davis...	Nov.	17,'39†....65.	Nov. 4,'38
20,000 Men a Year (G) 013...	R. Scott-P. Foster-M. Lindsay...	Oct.	27,'39†....84.	Oct. 28,'39
Ware Case, The (A) 8014.....	Clive Brooks-Jane Baxter.....	July	21,'39.....72.	Dec. 31,'38
Young As You Feel (G) 032...	Jed Prouty-Spring Byington.....	Feb.	16, 40†....59.	Feb. 3,'40
Young Mr. Lincoln (G) 947....	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady....	June	9,'39.....101.	June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70; Oct. 21,'39, p. 62.)				

Coming Attractions

Blue Bird (G) 025.....	Shirley Temple-Spring Byington..	Mar.	22,'40†....83.	Jan. 27,'40
Charlie Chan's Cruise.....	Sidney Toler-Marjorie Weaver.....			
Dance With the Devil 042.....	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan....	Apr.	19,'40†.....	
(See "In the Cutting Room," Feb. 3,'40.)				
Free, Blonde and Twenty-one (A) 037	L. Bari-J. Davis-H. Wilcoxon....	Mar.	29,'40†...*75.	Feb. 17,'40
Girl Must Live, A (A).....	Lilli Palmer-Margaret Lockwood.....		92.	May 13,'39
Grapes of Wrath, The (A) 040.	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Mar.	15,'40†...128.	Jan. 27,'40
I Was an Adventuress 038.....	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre...			
Lillian Russell	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-John Payne - Leo Carrillo - Weber & Fields			
Maryland'	Brenda Joyce - John Payne - W. Brennan - F. Bainter - C. Ruggles			
On Their Own	Jed Prouty - Spring Byington - Henry Armetta			
Sailor's Lady	J. Hall-D. Andrews-N. Kelly.....			
Shooting High 041.....	J. Withers-G. Autry-M. Weaver..	Apr.	26,'40†.....	
(See "In the Cutting Room," Jan. 6,'40.)				
Star Dust 036.....	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr.	5,'40†.....	
Viva Cisco Kid	Cesar Romero-Jean Rogers.....	Apr.	12,'40†	

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford.....	Laurel and Hardy.....	Feb.	18,'40†....63.	Mar. 2,'40
Eternally Yours (A).....	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts..	Oct.	12,'39†....95.	Oct. 7,'39
(Exploitation: July 22,'39, p. 81; Dec. 30,'39, p. 66.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115.	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62; Dec. 16,'39, p. 68.)				
House Across the Bay	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George	Mar. 1,'40†	*85.	Mar 2,'40
(See "In the Cutting Room," Dec. 16,'39.)				
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80.	Sept. 16,'39
(Exploitation: Dec. 30,'39, p. 66.)				
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best.	Sept. 22,'39†	70.	Sept. 30,'39
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson	Jan. 19,'40†	73.	Nov. 18,'39
(Exploitation: Dec. 23,'39, pp. 57, 59; Jan. 20,'40, p. 72.)				
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112.	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56; Oct. 28,'39, p. 70.)				
Of Mice and Men (A)	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†	106.	Dec. 30,'39
(Exploitation: Jan. 20,'40, pp. 66, 67; Jan. 27,'40, p. 70; Feb. 3,'40, p. 78.)				
Raffles (G)	David Niven-Olivia de Havilland	Dec. 29,'39†	71.	Dec. 23,'39
(Exploitation: Jan. 20,'40, p. 67.)				
Real Glory, The (G)	G. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	98.	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62; Nov. 25,'39, p. 57; Jan. 6,'40, p. 72; Jan. 20,'40, p. 67.)				
Slightly Honorable (A)	Pat D'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	*85.	Jan. 13,'40
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101.	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p. 68; Dec. 16,'39, p. 62; Dec. 2,'39, p. 76.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100.	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)				

Coming Attractions

My Son, My Son	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†		
(See "In the Cutting Room," Feb. 3,'40.)				
1,000,000 B.C.	Carole Landis-Lon Chaney, Jr.-John Hubbard	Apr. 5,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				
Our Town	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin			
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78.	Dec. 30,'39
Rebecca	Laurence Olivier-Joan Fontaine-Judith Anderson-Nigel Bruce			
(See "In the Cutting Room," Dec. 2,'39.)				
South of Pago Pago*	Jon Hall-Victor McLaglen			
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Turnabout*	Carole Landis - John Hubbard - A. Menjou - W. Gargan - M. Astor			
Two's Company	Laurel and Hardy			
(See "In the Cutting Room," Dec. 16,'39.)				
Westerner, The	Gary Cooper-Doris Davenport-Fred Stone-Lilian Bond			
(See "In the Cutting Room," Feb. 10,'40.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Quiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93.	Apr. 28,'30
(Exploitation: Oct. 28,'39, p. 70; Nov. 25,'39, p. 58; Dec. 2,'39, p. 73.)				
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78.	Dec. 2,'39
Call a Messenger (G) 4020	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65.	Sept. 23,'39
Charlie McCarthy, Detective (G) 4011	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77.	Dec. 23,'39
Chip of the Flying "U" (G) 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55.	Jan. 27,'40
Danger on Wheels 4055	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†	61	
Desperate Trails, The 4058	Johnny Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58	
(See "In the Cutting Room," July 15,'39.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94.	Dec. 2,'39
Double Alibi 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†		
(See "Devil is Yellow," "In the Cutting Room," Jan. 13,'40.)				
First Love (G) 3002	Deanna Durbin-Helen Parrish-Robert Stack-Eugene Pallette-Leatrice Joy	Nov. 10,'39	84.	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66.)				
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67.	July 1,'39
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60	
(See "In the Cutting Room," Nov. 18,'39.)				
Green Hell (G) 4041	Douglas Fairbanks, Jr. - Jean Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87.	Jan. 20,'40
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65.	Aug. 19,'39
Hero for a Day 4035	Charlee Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66	
Honeymoon Deferred (G) 4038	Edmund Lowe-Margaret Lindsay	Feb. 18,'40†	59.	Feb. 24,'40
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66.	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	82.	June 10,'39
Invisible Man Returns (G) 4009	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†	81.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 68; Jan. 27,'40, p. 70.)				
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80.	July 22,'39
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63.	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63.	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65.	Nov. 4,'39
Man from Montreal 4054	R. Arlen-A. Devine A. Gwynne	Dec. 8,'39†	60	
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91.	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64.	Nov. 25,'39
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66.	Aug. 12,'39
My Little Chickadee (A)	Mae West - W. C. Fields - Jos. Calleia - D. Foran - A. Nagel	Feb. 9,'40†	*83.	Feb. 10,'40
Oh, Johnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†	63	
(See "In the Cutting Room," Dec. 30,'39.)				
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59.	Nov. 11,'39
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77.	Oct. 14,'39
Road Back (re-issue) (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79.	June 26,'37
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96.	June 10,'39
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. D'Neil-I. Hunter	Nov. 17,'39†	92.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 72.)				
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62½	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70.	Sept. 18,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88.	Aug. 26,'39
(Exploitation: Oct. 7,'39, p.65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58; Dec. 23,'39, p. 60.)				
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78.	July 15,'39
(Exploitation: July 1,'39, p. 62; Nov. 25,'39, p. 58.)				
West of Carson City 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55	
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92.	Aug. 19,'39
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66.	Oct. 28,'39

Coming Attractions

Alias the Deacon	B. Burns-P. Moran-D. O'Keefe	Apr. 5,'40†		
Black Friday	Boris Karloff-Bela Lugosi			
(See "In the Cutting Room," Feb. 10,'40.)				
Enemy Agent	Richard Cromwell-Helen Vinson	Apr. 19,'40		
(See "In the Cutting Room," Feb. 17,'40.)				
House of Seven Gables	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran			
(See "In the Cutting Room," Feb. 17,'40.)				
If I Had My Way	Bing Crosby-Gloria Jean	Apr. 26,'40†		
It's a Date	Deanna Durbin-Kay Francis-Walter Pidgeon	Mar. 22,'40†		
La Conga Nights*	H. Herbert - D. O'Keefe - C. Moore			
Ma! He's Making Eyes at Me	Tom Brown-Constance Moore	Mar. 15,'40†		
Riders of Pasco Basin 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†		
Sandy Is a Lady	Baby Sandy-Mischa Auer-Billy Lenhart-Kenneth Brown	Apr. 12,'40†		
Zanzibar	Lola Lane-James Craig	Mar. 8,'40†		
(See "Rigadoon," "In the Cutting Room," Jan. 13,'40.)				

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan "Dead End Kids"-B. Granville	Aug. 26,'39	86.	Sept. 9,'39
(Exploitation: Jan. 20,'40, pp. 66, 67.)				
Castle on the Hudson (G)	John Garfield - Pat O'Brien - Ann Sheridan	Feb. 17,'40†	*76.	Mar. 2,'40
(Exploitation: Feb. 24,'40, p. 53.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room," June 3,'39; exploitation: Jan. 6,'40, p. 66.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page-J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107.	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Dr. Ehrlich's Magic Bullet (G)	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	*100.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dust Be My Destiny (G) 461	John Garfield-Priscilla Lane	Sept. 16,'39†	88	Aug. 19,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Each Dawn I Die (G) 358	James Cagney-Jane Bryan-Geo. Raft-Geo. Bancroft	Aug. 19,'39	92	July 22,'39
(Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88; Oct. 14,'39, p. 66.)				
Espionage Agent (G) 462	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83	Sept. 30,'39
Everybody's Hobby, The 738	Henry O'Neill-Irene Rich	Aug. 26,'39	54	
Fighting 69th (G) 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†	90	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 78; Feb. 24,'40, pp. 52, 56.)				
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99	Nov. 25,'39
(Exploitation: Jan. 20,'40, p. 66.)				
Kid from Kokomo, The (G) 383	Wayne Morris-Pat O'Brien-Joan Blondell-May Robson	June 24,'39	92	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57	
Old Maid (A) 452	Bette Davis - Miriam Hopkins - Geo. Brent-Jane Bryan	Sept. 1,'39†	95	Aug. 5,'39
(Exploitation: Oct. 1,'39, p. 62; Nov. 11,'39, p. 68; Dec. 18,'39, p. 68.)				
On Your Toes (G) 463	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55	Dec. 9,'39
Return of Dr. X, The (G) 464	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62	Dec. 2,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Oct. 21,'39†	57	Nov. 25,'39
We Are Not Alone (G) 458	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112	Nov. 11,'39
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39	75	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				
Coming Attractions				
Three Cheers for the Irish	Priscilla & Rosemary Lane-Dennis Moore-Thomas Mitchell-Peter Lorre-Alan Hale	Mar. 16,'40†		
(See "In the Cutting Room," Feb. 17,'40.)				

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Intelligence (G) 416	Boris Karloff-Margaret Lindsay	Jan. 29,'40†	62	Feb. 17,'40
Brother Rat and a Baby (G) 406	W. Morris-P. Lane-J. Bryan-R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	87	Jan. 13,'40
Calling Philo Vance (G) 420	J. Stephenson-Margot Stevenson	Feb. 3,'40†	62	Feb. 17,'40
Child Is Born, A (A) 415	Geraldine Fitzerald - Jeffrey Lynn - Gladys George	Jan. 6,'40†	79	Jan. 6,'40
(Exploitation: Dec. 9,'39, p. 96; Jan. 27,'40, p. 72; Feb. 3,'40, p. 75; Feb. 10,'40, p. 71; Feb. 24,'40, p 53.)				
Dead End Kids on Dress Parade (G)	Dead End Kinds-John Litel	Nov. 18,'39†	62	Nov. 4,'39
Granny, Get Your Gun	May Robson-Harry Davenport-Margot Stevenson	Feb. 10,'40†	56	
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81	July 8,'39
Indianapolis Speedway (G) 315	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82	July 22,'39
(Exploitation: Sept. 30,'39, p. 59; Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)				
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	*80	Jan. 6,'40
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57	Sept. 23,'39
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90	July 1,'39
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53.)				
Roaring Twenties, The (G) 403	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106	Oct. 21,'39
(Exploitation: Nov. 25,'39, p. 59; Feb. 17,'40, p. 54.)				
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59	July 22,'39
Coming Attractions				
All This and Heaven Too	Bette Davis-Charles Boyer-Jeffrey Lynn-Virginia Weidler			
Angel from Texas, An	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman			
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page			
Enemy Within, The	Ronald Reagan-Lya Lys			
Flight 8	Virginia Bruce-Dennis Morgan-R. Bellamy - J. Wyman - W. Morris			
Fugitive from Justice	Roger Pryor-Lucille Fairbanks			
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel			
It All Came True	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts			
(See "Years Without Days," "In the Cutting Room," Oct. 28,'39.)				
King of the Lumberjacks	John Payne-Gloria Dickson			
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill		72	Apr. 22,'39
(Reviewed under the title, "Jaurez and Maxmilian.")				
Saturday's Children	J. Garfield-A. Shirley-C. Rains			
Sea Hawk	E. Flynn-B. Marshall-A. Hale-C. Rains - F. Robson - U. O'Connor			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Tear Gas Squad	D. Morgan-J. Payne-G. Dickson			
'Til We Meet Again	Merle Oberon - George Brent - Pat O'Brien-Binnie Barnes			
Torrid Zone	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine			
Virginia City	Errol Flynn-Miriam Hopkins-R. Scott-A. Hale-H. Bogart	Mar. 23,'40†		

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39†	80	
Horrors of War* (G)	Documentary	Merit	Feb. 7,'40	51	Feb. 17,'40
Pocomania (G)	Nina Mae McKinney	Lenwal	Dec. 9,'39	65	Dec. 9,'39
She Goes to War (A)		Leichter	Nov. 10,'39†	55	Nov. 25,'39
Sudan		Leichter	Oct. 10,'39	58	
Coming Attractions					
Double Deal (G)	Monte Hawley	International		*55	Dec. 18,'39

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Affair Lafont, The (A)	Corinne Luchaire	Transatlantic	Nov. 4,'39	85	Nov. 4,'39
All at Sea (G)	Sandy Powell	British Lion		74	Dec. 9,'39
Band Wagon* (G)	Arthur Askey	Central		85	Feb. 24,'40
Betrayal (A)	Annie Vernay	World	Sept. 15,'39	78	Sept. 23,'39
Brivele Der Mamen	Lucy & Misha Gehrman	Sphinx	Sept. 14,'39	106	
Citadel of Silence, The (A)	Annabella	Film Alliance	Dec. 23,'39	90	Dec. 30,'39
Come On, George (G)	George Formby	ABFD		88	Dec. 2,'39
Dark Eyes of London (A)	Bela Lugosi	Pathe		78	Nov. 18,'39
Demon Barber of Fleet Street, The (A)	Tod Slaughter	Select	Sept. 29,'39	67	Oct. 7,'39
Devil Is an Empress, The (G)	Conrad Veidt	Columbia	Dec. 1,'39	70	Dec. 9,'39
Down Our Alley (G)	Hughie Green	British Screen		65	Aug. 12,'39
End of Day, The (A)	Victor Francen	Juno	Oct. 1,'39	94	Sept. 18,'39
Englishman's Home, An (A)	Edmund Gwenn	United Artists		72	Nov. 11,'39
Entente Cordial (G)	Victor Francen	Concord	Dec. 25,'39	110	Jan. 6,'40
First Film Concert (G)		World	Oct. 31,'39	53	Nov. 18,'39
Frozen Limits, The (G)	Jimmy Nervo	General		80	Nov. 18,'39
Harvest (A)	Gabriel Gabrio	French Film Center		80	Aug. 5,'39
(Exploitation: Oct. 21,'39, p. 83.)					
Heartbeat (A)	Orane Demagis	French M. P. Co.	Sept. 4,'39	90	Sept. 18,'39
Hoots, Mon! (A)	Max Miller	Warner Bros.		77	Dec. 23,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83	Feb. 28,'36
I Met a Murderer (A)	James Mason	York	Oct. 2,'39	70	Oct. 14,'39
Just William (G)	Dicky Lupino	Assoc. British		75	Sept. 9,'39
Katia (G)	Danielle Darrieux	Mayer-Burstyn	Dec. 25,'39	90	Dec. 2,'39
La Noche de los Maxas (The Night of the Mayas) (G)	Arturo Cordoba	Fama	Sept. 16,'39	96	Oct. 21,'39
Last Desire (A)	Raimu	Transatlantic	Dec. 16,'39	100	Jan. 6,'40
Lost on the Western Front (G)	Paul Cavanaugh	World	Jan. 10,'40	63	Jan. 20,'40
Louise* (A)	Grace Moore	Mayer-Burstyn	Feb. 2,'40	80	Feb. 10,'40
Mademoiselle Ma Mere (A)	Danielle Darrieux	Hoffberg	Sept. 18,'39	82	Sept. 30,'39
Marseillaise (G)	Pierre Renoir	World	Nov. 3,'39	80	Nov. 18,'39
Midas Touch, The (A)	Barry K. Barnes	Warner		68	Dec. 30,'39
Middle Watch, The	Jack Buchanan	Pathe		75	Dec. 30,'39
Mill on the Floss, The (G)	Geraldine Fitzgerald	Standard	Nov. 14,'39	90	Feb. 13,'37
(Exploitation: Dec. 23,'39, p. 58.)					
Mirele Efros (G)	Berta Gersten	Credo	Oct. 19,'39	90	Nov. 4,'39
On the Night of the Fire (A)	Ralph Richardson	General		94	Jan. 6,'40
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias		98	Sept. 2,'39
Proud Valley, The (A)	Paul Robeson	ABFD		77	Jan. 27,'40
Rasputin (A)	Harry Baur	Concord	Oct. 16,'39	93	Oct. 21,'39
Skeleton on Horseback* (G)	Hugo Haas	C. L. Import Corp.		78	Feb. 24,'40
Song of the Street (A)	V. Sokoloff	Mayer-Burstyn	Sept. 1,'39	75	Aug. 26,'39
Sons of the Sea (G)	Leslie Banks	Grand National		83	Dec. 23,'39
Spy for a Day (G)	Duggie Wakefield	Paramount		71	Jan. 27,'40
Stars Look Down, The*	Michael Redgrave	Grand National		103	Jan. 27,'40
Still Waters (Acqua Cheta) (G)	Germana Paolieri	Modern	Nov. 18,'39		
Ten Days in Paris (A)	Rex Harrison	Columbia		82	Oct. 28,'39
Tevya (G)	Maurice Schwartz	Maymon	Feb. 5,'40	93	Jan. 13,'40
That They May Live (A)	Victor Francen	Mayer-Burstyn	Nov. 6,'39	87	Dec. 30,'39
Traitor Spy	Bruce Cabot	Assoc. British		73	Nov. 4,'39
Ultimatum* (G)	Eric Von Stroheim	Hoffberg	Feb. 3,'40	73	Feb. 24,'40
What Would You Do, Chums? (A)	Syd Walker	Anglo American		75	Sept. 2,'39
Where's That Fire (G)	Will Hay	Assoc. British		74	Aug. 19,'39
Young Man's Fancy (A)	Anna Lee	20th Cent.-Fox		77	Sept. 2,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewd; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
All American Blondes (11-11-39) 1423	Oct. 20,'39	16½..
Andy Clyde		
Andy Clyde Gets Spring Chicken (12-30-39) 1428	Dec. 15,'39	19....
A Plumbing We Will Go 1406	Apr. 19,'40	†.2 rls.
(3 Stooges)		
Awful Goof, The, 1427	Dec. 22,'39	†17....
Charley Chase		
Andy Clyde		
Calling All Curs (9-9-39) 1401	Aug. 25,'39	†17½..
(3 Stooges)		
Glove Slingers (1-6-40) 1425	Nov. 24,'39	†18....
(All Star)		
Heckler, The (2-10-40) 1430	Feb. 16,'40	†17....
Charley Chase		
Mr. Clyde Goes to Broadway 1429	Feb. 2,'40	†.2 rls.
Andy Clyde		
Mooching Through Georgia (9-9-39) 9438	Aug. 11,'39	19....
(All Star)		
Nothing But Pleasure (2-24-40) 1428	Jan. 5,'40	†17½..
Buster Keaton		
Now It Can Be Sold 9434	June 2,'39	17....
Andy Clyde		
Oh, You Nazty Spy (2-24-40) 1404	Jan. 19,'40	†18....
(3 Stooges)		
Oily to Bed, Oily to Rise (10-14-39) 1402	Oct. 6,'39	†18½..
(3 Stooges)		
Pardon My Berth Marks 1431	Mar. 22,'40	†.2 rls.
Buster Keaton		
Pest from the West (6-17-39) 9435	June 16,'39	19....
Buster Keaton		
Rattling Romeo 9436	July 14,'39	17....
Charley Chase		
Rockin' Thru the Rockies 1404	Mar. 8,'40	†18....
(3 Stooges)		
Saved by the Belle (8-2-39) 9408	June 30,'39	17....
(3 Stooges)		
Skinny the Moocher 1421	Sept. 8,'39	†16½..
Charley Chase		
Statie in the Attic 1422	Sept. 22,'39	†19....
Walter Catlett		
Teacher's Pest 1424	Nov. 3,'39	†16½..
Charley Chase		
Three Sappy People 1403	Dec. 1,'39	†18½..
(3 Stooges)		
Trouble Finds Andy Clyde 9437	July 28,'39	18....

CINESCOPES

Threads of a Nation, The (2-10-40) 1972	Jan. 19,'40	!!....
World of 1960 (Futurama) (1-6-40) 1971	Dec. 22,'39	†.9....

COLOR RHAPSODIES

Blackboard Revue 1508	Mar. 15,'40	†.1 rl..
Boy, a Gun and Birds, A (12-30-39) 1508	Jan. 12,'40	†7½..
Crop Chasers (10-14-39) 1502	Sept. 22,'39	†.8....
Dreams On Ice (10-7-39) 1504	Oct. 20,'39	†.6½..
Greyhound and the Rabbit 1509	Apr. 19,'40	†.1 rl..
Happy Tots' Expedition 1507	Feb. 9,'40	†.6½..
Hollywood Sweepstakes (8-12-39) 9512	July 28,'39	..8....
Jitterbug Knights (9-9-39) 1501	Aug. 11,'39	†.7....
Lucky Pigs (6-17-39) 9510	May 26,'38	.7....
Mother Goose in Swingtime 1505	Dec. 18,'39	†.7....
Mountain Ears (11-11-39) 1503	Nov. 3,'39	†.7....
Nell's Yells 9511	June 30,'39	..7....

COLUMBIA TOURS

Beautiful Switzerland (1-6-40) 1553	Nov. 17,'39	†10....
Historic Cities of India 1552	Oct. 27,'39	†10....
Holland and the Zuyder Zee (11-25-39) 1551	Sept. 15,'39	†10....
Life In Paris 1555	Dec. 22,'39	†11....
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May 26,'39	..9....
Morocco 9556	Aug. 11,'39	10½..
New Hampshire 1554 (color)	Jan. 26,'40	†.1 rl..
Sojourn In India 9555	July 7,'39	..9½..
Unveiling Algeria 1556	Mar. 1,'40	†.1 rl..

COMMUNITY SING

No. 8 (4-2-39) 9658 (Strauss Music)	Apr. 21,'39	..8....
No. 9 9659 (Songs of the West)	May 19,'39	10....
No. 10 (6-17-39) 9660 (Romance Songs)	June 16,'39	10....
(New Series)		
No. 1 (9-939) 1651 (Crosby Hit Songs)	Aug. 4,'39	†.9....
No. 2 1652 (Old Time Songs)	Sept. 8,'39	†.9½..
No. 3 1653 (College Songs)	Oct. 13,'39	†10....
No. 4 1654 (Stephen Foster Songs)	Nov. 17,'39	†11....
No. 5 (2-10-40) 1655 (Gypsy Songs)	Dec. 29,'39	†10....
No. 6 1656	Mar. 8,'40	†.1 rl..
No. 7 1657	Apr. 19,'40	†.1 rl..

FABLE CARTOONS

Park Your Baby (2-24-40) 1752	Dec. 22,'39	†.6....
Little Lost Sheep 1751	Oct. 6,'39	†.7....
Practice Makes Perfect 1753	Apr. 5,'40	†.6....

FOOLS WHO MADE HISTORY

No. 1 (Elias Howe) (10-2-39) 1601	Sept. 1,'39	†11....
No. 2 (Charles Goodyear) 1602	Oct. 6,'39	†10½..

HAPPY HOUR
Know Your History
(Remakes from "March of Years")

No. 3 9473	Apr. 21,'39	11...

SPECIAL (HAPPY HOUR)

No. 1 (11-11-39) 1520 (Book of Books)	Oct. 6,'39	†10....
No. 2 1521 (Building of Boys)	Oct. 12,'39	†11....

KRAZY KAT CARTOONS

30. Golf Chumps 9705	Apr. 6,'39	..7....
31. Krazy's Shoe Shop 9706	May 12,'39	..6....

MUSIC HALL VANITIES

Montmartre Madness (6-3-39) 9964	June 30,'39	10½..
Yankee Doodle Home (5-27-39) 9963	May 19,'39	10....

PHANTASIES CARTOON

Charm Bracelet, The (9-9-39) 1701	Sept. 1,'39	†.6½..
Man of Tin 1704	Feb. 23,'40	†.1 rl..
Millionaire Hobo 1702	Nov. 24,'39	†.7....
Mouse Exterminator, The 1703	Jan. 26,'39	†.6½..

SCRAPPY CARTOONS

Scrappy's Rodeo 9756	June 2,'39	..8....
Worm's Eye View, A (5-20'39) 9755	Apr. 28,'39	..7....

SCREEN SNAPSHOTS

No. 8 (4-29-39) 9858	Apr. 8,'39	..9½..
No. 9 (5-20-39) 9859	May 12,'39	10....
No. 10 9860	May 26,'39	10....
No. 11 9861	June 15,'39	10....
No. 12 (8-19-39) 9862	July 28,'39	10....
(New Series)		
No. 1 (10-14-39) 1851	Sept. 22,'39	†.9½..
No. 2 (11-18-39) 1852	Nov. 10,'39	†10....
No. 3 1853	Dec. 1,'39	†10....
No. 4 1854	Jan. 1,'40	†10....
No. 5 1855	Feb. 23,'40	†.1 rl..
No. 6 1856	Mar. 29,'40	†.1 rl..
No. 7 1857	May 3,'40	†.1 rl..

SPECIAL
SPORT THRILLS

Big Fish (9-9-39) 9810	Aug. 18,'39	10....
Bows and Arrows 1801	Oct. 6,'39	†.9....
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	10....
Flying Targets 1804	Feb. 22,'40	†.1 rl..
Jai Alai (1-6-40) 1802	Nov. 30,'39	†.8½..
Jockeys Up (6-17-39) 9807	June 2,'39	..9½..
Rough House Fiesta 1805	Mar. 8,'40	†.1 rl..
Skiing Technique 1803	Jan. 19,'40	†.1 rl..
Technique of Tennis (6-17-39) 9808	June 30,'39	..8½..
There Goes Rusty (8-26-39) 9809	July 15,'39	10½..

WASHINGTON PARADE

No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39	10..
No. 4 9904 (Library of Congress)	Aug. 4,'39	10..

1939-40

No. 1 (11-25-39) 1901 (Smithsonian Institution)	Oct. 20,'39	†10½..
No. 2 (2-17-40) 1902 (U. S. Treasury)	Dec. 8,'39	†10....
No. 3 1903 (Federal Bureau of Investigation)	Feb. 9,'40	†.2 rls.

MGM

Title	Rel. Date	Min.

CARTOONS
(Color)

Art Gallery (6-3-39) W-886 (Color)	May 13,'39	..9....
Bear That Couldn't Sleep (7-15-39) (W-887)	June 10,'39	..9....
Blue Danube, The (12-23-39) W-891	Dec. 16,'39	..7....
Bookworm, The (9-16-39) W-889	Aug. 26,'39	..9....
Puss Gets the Boot W-84	Feb. 10,'40	†.9....
Fishing Bear, The (2-3-40) W-83	Jan. 20,'40	†.8....
Goldilocks and the Three Bears (7-22-39) W-888	July 15,'39	11....
Mad Maestro, The (2-3-40) W-82	Dec. 30,'39	†.8....
One Mother's Family (11-11-39) W-890	Sept. 30,'39	..9....
Peace on Earth (12-9-39) W-81	Dec. 9,'39	†.9....

CRIME DOESN'T PAY

No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June 10,'39	21....
No. 24—Think First (10-21-39) P-815 Laraine Day-Ann Morriss	Sept. 9,'39	21....
No. 25—Drunk Driving (10-28-39) P-816 Dick Purcell-Jo Ann Sayers	Oct. 28,'39	21....
No. 26—Pound Foolish (1-27-40) P-1 Neil Hamilton-Lynn Carver	Dec. 23,'39	†20....
No. 27—Know Your Money (2-3-40) P-2 Dennis Morgan-Noel Madison	Jan. 27,'40	†.21....

FITZPATRICK TRAVELTALKS

Calling on Colombia T-59	Mar. 16,'40	†.1 rl..
Colorful Curacao (7-29-39) T-862	May 27,'39	..9....
Day on Treasure Island, A (9-30-39) T-51	Sept. 2,'39	†11....
Glimpses of Australia.... (5-27-39) T-859	Apr. 15,'39	..9....
Land of Alaska Nellie.... (2-3-40) T-55	Dec. 23,'39	†.9....
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,'39	†.9...
Night Descends on Treasure Island T-57	Jan. 20,'40	†.8....
Old Natchez (2-10-40) T-56	Dec. 30,'39	†.9....
Picturesque Udaipur (7-15-39) T-861	May 13,'39	..8....
Quaint St. Augustine..... (12-2-39) T-53	Nov. 4,'39	†.9....
Rural Hungary (6-24-39).. T-860	Apr. 29,'39	..9....
Seattle, Gateway to Northwest T-58	Feb. 17,'40	†.9....
Valiant Venezuela (12-30-39) T-54	Nov. 25,'39	†.9....

MGM MINIATURES

Ash Can Fleet (10-21-39) M-72 Robert Warwick	Sept. 9,'39	†11....
Failure at 50, A (11-18-39) M-73 Truman Bradley-Jack Mulhall	Oct. 7,'39	†10....
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May 27,'39	11....
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May 13,'39	10....
Mendelssohn's Wedding March (12-2-39) M-74	Nov. 4,'39	†.8....
Miracle at Lourdes .. (1-20-40) M-75 G. P. Huntley, Jr.- Jo Ann Sayers (Sepia)	Dec. 30,'39	†11....
Old South, The (2-3-40) M-77	Jan. 20,'40	†11....
Prophet Without Honor (6-17-39) M-879 Tom Neal	May 20,'39	11....
Rhumba Rhythm (9-9-39) M-71 Mary Teen-Sally Blaine (Sepia)	Sept. 2,'39	†11....
Where Turf Meets Surf (2-24-40) M-76 Sally Paine-Mary Treen (Sepia)	Jan. 6,'40	†11....

MUSICAL COMEDIES

Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr. 15,'39	20....

OUR GANG

Auto Antics (9-16-39) C-942	July 22,'39	10....
Alfalfa's Double (2-3-40) C-134	Jan. 20,'40	†11....
Captain Spanky's Showboat (10-28-39) C-131	Sept. 9,'39	†11....
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39	10....
Dad for a Day (12-2 39) C-132	Oct. 21,'39	†11....
Dog Daze (7-29-39)	July 1,'39	11....
Time Out for Lessons (1-8-40) C-133	Dec. 2,'39	†11....
Joy Scouts (7-29-39)	June 24,'39	10....
Tiny Troubles (3-25-39) C-936	Feb. 18,'39	10....

PASSING PARADE
(Sepia)

No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May 20,'39	10....
No. 6—(6-17-39) K-928 (Yankee Doodle Goes to Town)	June 17,'39	..9....
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	11....
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July 22,'39	11....
No. 9—One Against the World (9-16-39) K-929	Aug. 19,'39	11....
No. 10—Unseen Guardians (10-14-39) K-930	Aug. 26,'39	11....
No. 11—Forgotten Victory (12-23-39) K-121 (Sepia)	Dec. 9,'39	†11....

PETE SMITH SPECIALTIES

Culinary Carving (8-12-39) S-910	July 1,'39	..9....
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39	10....
Let's Talk Turkey (12-2-39) S-101	Oct. 28,'39	†11....
Maintain the Right (1-27-40) S-104	Jan. 13,'40	†10....
Poetry of Nature (7-8-39) (Sepia)	May 17,'39	10....
Radio Hams (6-17-39) S-908	May 20,'39	10....
Romance of the Potato (1-6-40) S-103 (Sepia)	Dec. 9,'39	†.9....
Set 'Em Up (10-21-39) S-913	Oct. 7,'39	10....
Ski Birds (11-25-39) S-102	Nov. 18,'39	†.8....
Stuffie S-106	Mar. 2,'40	11....
Take a Cue (9-16-39) S-911 (Sepia)	Aug. 12,'39	..9....
Weather Wizards (4-22-39) S-907	Apr. 8,'39	..9....
What's Your I. Q.? S-105	Feb. 8,'40	†.8.. .

ROBERT BENCHLEY

Dark Magic (5-27-39) F-956	May 13,'39	10....
Day of Rest, The (10-21-39) F-141	Sept. 6,'39	†.9....
Home Early (6-17-39) F-957	May 27,'39	..9....

(THE RELEASE CHART--CONT'D)

Title Rel. Date Min.

Home Movie F-144.....Feb. 17,'40†7....
How to Eat (7-8-39)
F-958 .....June 10,'39.10....
See Your Doctor (12-23-39)
F-142 .....Dec. 16,'39†.8....
That Inferior Feeling
(1-27-40) F-143 .....Dec. 9,'39†.9....

MONOGRAM

Title Rel Date Min.

Raiders Over England 3830.Nov. 15,'39†.2 rls.

PARAMOUNT

BETTY BOOP CARTOONS

Title Rel. Date Min.

Musical Mountaineers
(5-27-39) T8-8.....May 12,'39..7....
Rhythm on the Reservation
(7-22-39) T8-10.....July 7,'39..7....
Scared Crows, The
(7-8-39) T8-9 .....June 9,'39..7....
Yip Yip Yippy (7-29-39)
J8-6 .....July 28,'39..7....

COLOR CLASSICS

Barnyard Brat (7-15-39)
C8-5 .....June 30,'39..7....
Busy Little Ants C9-3....Feb 23,'40†.1 rl..
Fresh Vegetable Mystery,
The (10-14-39) C9-1.. Sept. 22,'39†.1 rl..
Little Lambkin (2-24-40)
C9-2 .....Feb. 2,'40†.7....
Small Fry (5-638) C8-4. Apr. 21,'39..7....

COLOR CRUISES

Chile (1-6-40) K9-3.....Nov. 10,'39†10....
Colombia (8-12-39) K8-7..July 21,'39.10....
Cuba K9-4 .....Jan. 5,'40†.1 rl..
Ecuador (9-16-39) K9-1...Sept. 1,'39†10....
Isle of Columbus K9-5....Feb. 9,'40†.1 rl..
Jamaica (7-15-39) K8-6...May 26,'39.10....
Peru (10-14-39) K9-2.....Oct. 6,'39†.1 rl..

HEADLINERS

Artie Shaw's Class In
Swing (8-26-39) A9-1...Sept. 8,'39†10....
Frankie Masters & Orch.
(1-27-40) A9-5 .....Dec. 29,'39†11....
Here's Hal (1-6-40) A9-4.Nov. 24,'39†10....
Jimmy Dorsey & Orch.
(2-24-40) A9-6.....Feb. 2,'40†10....
Moments of Charm of 1940
(10-4-39) A9-2 .....Oct. 13,'39†11....
Phil Spitalny & Girl Or.
Paramount Presents Hoagy
Carmichael (6-3-39)
A8-10 .....May 5,'39.10....
Sweet Moments (9-9-39)
A8-12 .....Aug. 11,'39.11....
Russ Morgan and Orch.
Ted Flo Rito and His
Orchestra (11-18-39)
A9-2 .....Oct. 6,'39†11....
Tempo of Tomorrow
(7-1-39) A8-11 .....June 2,'39.10...
Richard Himber and Orch.
Three Kings and a Queen
A8-9 .....Apr. 7,'39..1 rl..
Vincent Lopez and Orch.

PARAGRAPHICS

Bits of Life (1-6-40)
V9-3 .....Nov. 17,'39†11....
Breaking the News
(9-2-39) J8-12 .....Aug. 25.'39.10....
Busy Little Bears
(11-18-39) V9-2 .....Oct. 20,'39†10....
Farewell Vienna (7-15-39)
V8-11 .....June 23.'39.10....
Fisherman's Pluck V8-9...Apr. 14,'39..1 rl..
Paramount Pictorial
(2-24-40) V9-6 .....Feb. 16,'40†10....
Public Hobby No. 1
(9-16-39) V9-1 .....Sept. 22.'39†11....
Sugar Wind (2-3-40) V8-5.Jan. 19,'40†10....
Swans (5-27-39) V8-10....May 19,'39.10....
Touchdown Review
(1-20-40) V9-4 .....Dec. 22,'39†10....

PARAMOUNT PICTORIAL

(New Series)

No. 10—P8-10 .....May 5,'39..1 rl..
No. 11—6-24-39) P8-11...June 2,'39.10..
No. 12—(8-12-39) P8-12..July 14,'39.10....

POPEYE THE SAILOR

Aladdin and His Wonderful
Lamp (4-29-39) E 8-8..Apr. 7,'39.22....
(Special)
Females Is Fickle E9-3..Feb. 23,'40†.1 rl..
Ghosts Is the Bunk
(7-22-39) E8-9.....June 16,'39..7....
Hello How Am I?
(8-12-39) E8-10.....July 14,'39..7....
It's the Natural Thing to
Do (8-26-39) E8-11....July 28,'39..7....

Title Rel. Date Min.

Never Sock a Baby
(11-26-39) E9-1 .....Nov. 3,'39†.6....
Shakespearean Spinach
(2-3-40) E9-2 ... .Jan. 19,'40†.7....

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(In Color)

No. 5—(5-27-39) J8-5.... May 12,'39.11....
No. 6—(7-29-39) J8-6.....Aug. 4,'39.11....

1939-40

No. 1—J9-1 .....Sept. 15,'39†10....
No. 2—(12-2-39) J9-2.....Nov. 3,'39†10....
No. 3—(1-20-40) J9-3.....Dec. 15,'39†10....
No. 4—(2-24-40) J9-4.....10....

GRANTLAND RICE SPORTLIGHTS

No. 62—Good Skates
(5-6-39) R8-10.....Apr. 14,'39.10....
No. 63—Diamond Dust
(6-3-39) R8-11 .....May 12,'39.10....
No. 64—Death Valley
Thrills (6-24-39) R8-12.June 9,'39.10....
No. 65—Watch Your Step
(8-19-39) R8-13 .....July 7,'39.10....
No. 66—Hydro Maniacs
(9-9-39) R9-1 .....Sept. 1,'39†10....
No. 66—A Desert Adventure
(9-16-39) R9-2 .....Sept. 22,'39†10....
No. 67—Catching Whoppers
(9-16-39) R9-3 ..... Oct. 13,'39†10....
No. 68—A Dog Is Born
(11-11-39) R9-4 .....Nov. 3,'39†10....
No. 69—Aqua-Rhythm
(11-18-39) R9-5 .....Nov. 24,'39†10....
No. 70—Judo Experts
(1-27-40) R9-6.....Dec. 8,'39†10....
No. 71—Bowling Skill
(2-3-40) R9-7 ..... Jan. 26,'40†10....
No. 72—Human Fish R9-8.Feb. 23,'40†.1 rl..

STONE AGE CARTOONS

Way Back When a Triangle
Hads Its Points
(2-24-40) .....7....

SYMPHONIC SERIES

Blue Danube, The D9-1...Sept. 29,'39†.1 rl..
Merry Wives of Windsor...
(11-18-39) D9-2 .....9....
William Tell (1-6-40)
D9-3 .....Nov. 24,'39†18....

UNUSUAL OCCUPATIONS

(In Color)

No. 5—(5-6-39) L8-5.....Apr. 14,'39.11....
No. 6—(7-29-39) L8-6.....June 16,'39.10....

(New Series)

No. 1—(10-14-39) L9-1...Oct. 13,'39†.1 rl..
No. 2—(12-16-39) L9-2...Nov. 17,'39†11....
No. 3—(2-3-40) L9-3.....Jan. 19,'40†10....

RKO RADIO

Tile Rel. Date Min.

LEON ERROL COMEDIES

Ring Madness 9370.....June 30,'39.19....
Scrappily Married 03,703..Jan. 12,'40†20....
Truth Aches 03,702.....Nov. 3,'39†19....
Wrong Room, The (9-30-39)
03,701 .....Sept. 22,'39†19....

HEADLINERS

No. 4—Sales Slips 93,604..June 2,'39.17....

EDGAR KENNEDY COMEDIES

Act Your Age (10-14-39)
03,401 .....Oct. 6,'39†18....
Feathered Pests 93,406...July 14,'39.16....
Kennedy the Great 03,402..Dec. 8,'39†19....
Slightly at Sea.....Feb. 9,'40†16....

INFORMATION PLEASE

No. 1—(10-14-39) 04,201..Sept. 8,'39†10....
No. 2—(10-28-39) 04,202..Oct. 6,'39†11....
No. 3—(12-2-39) 04,203...Nov. 3,'39†10....
No. 4—(1-6-40) 04,204... Dec. 1,'39†11....
No. 5—(2-3-40) 04,205....Dec. 29,'39†10....
No. 6—(2-3-40) 04,206....Jan. 26,'40†11....
No. 7—04,207 ..... Feb. 23,'40†.1 rl..
No. 8—04,208 .....Mar. 22.'40† 1 rl..

MARCH OF TIME

1938-39

No. 11—War, Peace and
Propaganda (6-10-39)
93,111 .....June 9,'39.19....
No. 12—The Movies March
On (7-8-39) 93,112.....July 7,'39.22....
No. 13—Metropolis—1939
(8-5-39) 93,113 .....Aug. 4,'39.18....

1939-40

No. 1—Soldiers with Wings
(9-9-39) 03,101 .....Sept. 1,'39†19....
No. 2—Battle Fleets of
England (10-7-39) 03,102.Sept. 29,'39†18....
No. 3—Uncle Sam — The
Farmer (10-28-39)
03,103 .....Oct. 27,'39†18....

Title Rel. Date Min.

No. 4—Newsfronts of War
—1940 (11-25-39) 03,104.Nov. 24,'39†19 .
No. 5—Crisis In the Pacific
(12-23-39) 03,105.....Dec. 22,'39†17...
No. 6—Republic of Fin-
land, The (1-20-40)
03,106 .....Jan. 19,'40†18....
No. 7—Vatican of Pius XII
(2-17-40) 03,107.....Feb. 16.'40†18....
No. 8—Canada at War
03,108 .....Mar. 15,'40†.2 rls.

NU-ATLAS PRODUCTIONS

Arcade Varieties (5-20-39)
94,210 .....May 12,'39.11...
Lillian Roth

PATHE NEWS

Released twice a week

PATHE REVIEWS
PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Blamed for a Blonde
(10-14-39) 03,201.....Oct. 20,'39†16....
Chicken Feed 03,203.....Jan. 19,'40†18....
Coat Tails 03,202.....Nov. 17,'39†18...
Goodness, a Ghost 03,205..July 5,'40†16....
Marriage Go-Round 93,204.July 28,'39.18....
Twinpuplets 03,204 .....Apr. 12,'40†20....

RAY WHITLEY COMEDIES

Bandits and Ballads
03,502 .....Dec. 15,'39†.2 rls.
Cupid Rides the Range
(10-14-39) 03,501 .....Sept. 8,39†18....
Molly Cures a Cowboy
03,503 .....Mar. 22,'40†.2 rls.
Sagebrush Serenade 93,504 . June 6,39.19....

REELISMS

Acres of Plenty (11-18-39)
04,602 .....Oct. 13,'39†.9....
American Royal (11-18-39).Nov. 10,'39†.9....
Kennel Kings (8-26-39)
94,612 ....July 12,'39..9....
Men of Muscle (2-3-40)
04,605 .....Jan. 12,'40..9....
Navajo Land (2-30-40)
04,607 .....Mar. 1,'40†10....
Nevada Unlimited
(9-16-39) 04,601 .....Sept. 15,'39†.8....
Pack Trip (9-16-39) 94,613 Aug. 18,'39..9....
Siege 04,608 .....Mar. 29,'40†10....
Vacation Diary (2-10-40)
04,606 .....Feb. 2,'40†.9....
West Wall (1-6-40) 04,604 Dec. 8,'39†10....
World of Tomorrow
(7-15-39) 94,611. ..... June 23,'39..9....
Zoo ((8-12-39) 94,612 ....July 21,'39..9....

RKO PATHE SPORTSCOPE

Aquapoise (2-3-40) 04,306.Jan. 19,'40†.9....
Devil Drivers (7-15-39)
94,311 ..... June 16.'39 9....
Fly Casting 04,308.....Mar. 15,'40.1 rl..
Court Favorites 04,309.....Apr. 12,'40†.1 rl..
Gun Play (10-14-39)
04,301 .....Sept. 1,'39.9..
Hunting Hounds (11-18-39)
04,302 .....Sept. 29,'39†.9....
Ice Cutters (11-4-39) 04,303Oct. 27,'39†.9....
Pennant Chasers 04,307....Feb. 16,'40†.9....
Riding the Crest (7-8-39)
94,312 .....July 14,'39. 9....
Sky Game (12-30-39)
04,305 .....Dec. 22,'39†.9....
Winter Playground
(12-23-39) 04,304.....Nov. 24,'39†.9....

SPECIAL

Five Times Five (9-16-39)
93,801 .....July 23,'39.20....

WALT DISNEY CARTOONS

Autograph Hound 94,116..Sept. 1,'39..8....
Beach Picnic (5-27-39)
94,114 .....June 9,'39..8....
Billposters, The 04,105....May 17,'40†.1 rl..
Day in a Dog's Life 04,109..July 12,'40† 1 rl.
Donald's Dog Laundry
04,103 .....Apr. 5,'40†.1 rl..
Donald's Outboard Motor
04,107 .....June 28,'40†.1 rl..
Donald's Vacation 04,108...June 21,'40.1 rl..
Donald's Penguin (5-27-39)
94,117 ....Aug. 11,'39..8....
Magician Mickey 04,110...Aug. 2,'40†.1 rl..
Mr. Donald Steps Out
04,106 .....June 7,'40†.1 rl..
Officer Duck 04,101.....Sept. 22,'39† 8....
Riverter 04,102 .....Mar. 15,'40†.1 rl..
Sea Scout 94,115.....Juno 30,'39..8....
Tugboat Mickey 04,104....Apr. 26,'40†.1 rl..

Title Rel Date Min.

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title Rel. Date Min.

Conquering the Colorado
(8-26-39) 0201.....Aug. 18,'39†11...
Filming the Fleet (9-23-39)
0202 .....Oct. 27,'39†11....
Sky Fighters (12-9-39)
0203 .....Dec. 8,'39†11....

FASHIONS (In Color)

Fashion Forecast, No. 4
9604 .....July 7,'39..10....
Fashion Forecast, No. 5
0601 .....Sept. 15,'39†10....
Fashion Forecast, No. 6
(2-10-40) 0602 .....Dec. 22,'39†10....
Fashion Forecast, No. 7
0603 .....Mar. 29,'40†.1 rl..

FATHER HUBBARD'S ALASKAN ADVENTURES

Aghileen Pinnacles
(10-21-39) 0103..... Nov. 10,'39†11...
Birthplace of Icebergs
(9-2-39) 0101 .....Aug. 4,'39†11...
Valley of 10,000 Smokes
(12-23-39) 0105.....Feb. 16,'40†10....

LEW LEHR

Monkeys Is the Cwaziest
People (9-30-39) 0401...Sept. 29,'39†10....
Silly Season, The (12-2-39)
0402 ..... Jan. 5,'40.10....

MAGIC CARPET SERIES

(Lowell Thomas)

Evergreen Empire The
(10-21-39) 0102.....Oct. 13,'39†11....
Flying Stewardess 0204...Mar. 15,'40†.1 rl..
Kangaroo Country
(12-9-39) 0104 .....Feb. 2,'40†10....
Tempest Over Tunis 9107..June 9,'39.11....

TERRY-TOONS

Africa Squawks 9516.....June 30,'39..7....
All's Well That Ends Well
0510 .....Mar. 8,'40†.1 rl..
Barnyard Baseball 9517....July 14,'39..7....
Dog in a Mansion, A 0507.Jan. 12,'40†.1 rl..
Edgar Runs Again
(2-24-40) 0508.....Jan. 26,'40†.7....
First Robin, The 0555....Dec. 29,'39†.1 rl..
(color)
Gandy Goose In a Bully
Romance 9515 .....June 16,'39..7....
Golden West, The (8-26-39)
0501 .....Aug. 25.'39† 7 ...
Hare and the Hounds 0509.Feb. 23,'40†.1 rl..
Harvest Time (2-17-40)
0556 .....Feb. 9.'40†.7....
(color)
Hitch-Hiker, The 0505....Dec. 1,'39†.7....
Hook Line and Sinker 0552..Sept. 8,'39†.7....
Ice Pond, The 0506..... Dec. 15,'39†.1 rl..
Much Ado About Nothing
0557 .....Mar. 22,'40†.1 rl..
Old Fire Horse 9518.....July 28,'39†.7....
One Mouse in a Million
(12-9-39) 0504..... Nov. 3,'39†.7....
Orphan Duck, The
(10-14-39) 0553 .....Oct. 6,'39†.7....
(color)
Sheep In the Meadow
(10-14-39) 0502 .....Sept. 22,'39†.7....
Two Headed Giant ..
(8-12-39) 0551.....Aug. 11,'39†.7....
Watchdog, The 0503.....Oct. 20,'39†.7....
Wicky-Wacky Romance, A
(12-9-39) 0554 .....Nov. 17,'39†.7....
(color)

ED THORGERSEN (Sports)

Big Game Fishing 0301...Sept. 1,'39†10....
Clocking the Jockeys
(10-7-39) 0302 .....Nov. 24,'39†11....
Following the Hounds
(2-10-40) 0304 .....Mar. 1,'40†10....
(color)
Sports Immortals 9305....June 23,'39.11....
Topnotch Tennis (2-24-40)
0303 .....Jan. 19,'40†10....

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title Rel. Date Min.

Arabian Bazaar (12-31-38) Sept. 1,'39.10....
Eternal Fire, The
(1-28-39) .....Sept. 21,'39.10....
Lebanon Coast .....Dec. 1,'39.10....
Petra (1-14-39) .....Aug. 1,'39.10...
River Thames (4-15-39)...Nov. 1,'39.10...
Ruins of Palmyra.....Oct. 1,'39.10...
Wanderers of the Desert...July 1,39.10....

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH GRAHAM McNAMEE		
No. 64—(7-15-39) 3362	June 26,'39	8½
No. 65—(7-29-39) 3363	July 17,'39	9
No. 66—(9-30-39) 4351	Sept. 25,'39†	9
No. 67—(10-14-39) 4352	Oct. 16,'39†	9
No. 68—(10-14-39) 4353	Nov. 13,'39†	9
No. 69—(12-23-39) 4354	Dec. 11,'39†	8
No. 70—(12-30-39) 4355	Dec. 25,'39†	8
No. 71—4356	Jan. 15,'40†	9
No. 72—4357	Feb. 5,'40†	1 rl.
No. 73—4358	Feb. 26,'40†	1 rl.
No. 74—4359	Mar. 18,'40†	1 rl.
No. 75—4360	Apr. 8,'40†	1 rl.
No. 76—4361	Apr. 29,'40†	1 rl.
LANTZ CARTUNES		
Arabs with Dirty Fezzes (8-26-39) 3259	July 31,'39	7
Bird on Nellie's Hat (7-8-39) 3257	June 19,'39	7
Silly Superstition (9-23-39) 3262	Aug. 28,'39	7
Slap Happy Valley 3261	Aug. 21,'39	7
Snuffy Skunk's Party (9-23-39) 3260	Aug. 7,'39	7
Stubborn Mule (8-12-39) 3258	July 3,'39	7
LANTZ COLORED CARTUNES		
A-Hunting We Will Go (7-15-39) 4621	Sept. 4,'39†	7
Andy Panda Goes Fishing 4265	Jan. 22,'40†	8
Kitten Mittens (2-24-40) 4266	Feb. 12,'40†	9
Life Begins for Andy Panda (9-23-39) 4262	Oct. 9,'39†	8½
Scrambled Eggs 4263	Nov. 20,'39†	8¾
Sleeping Princess, The (12-2-39) 4264	Dec. 4,'39†	9
Tom Thumb, Jr. 4267	Mar. 4,'40†	1 rl.
MENTONE MUSICAL COMEDIES		
Gals and Gallons (6-3-39) 3232 — East and Dumke	July 12,'39	17½
Swing Sanitarium (5-20-39) 3231 — Dorothy Stone-Chas. Collins	June 14,'39	18
With Best Dishes (6-3-39) 3233 — Charles Kemper	Aug. 9,'39	17
SPECIAL		
March of Freedom (5-28-39) 4110	Sept. 6,'39†	20
STRANGER THAN FICTION SERIES		
No. 63—Novelty (5-3-39) 3374	June 5,'39	9
No. 64—Novelty (9-9-39) 3375	July 3,'39	10
No. 65—Novelty (7-15-39) 3376	Aug. 7,'39	9½
No. 66—Novelty (10-21-39) 4371	Sept. 18,'39†	8½
No. 67—Novelty (10-14-39) 4372	Oct. 9,'39†	9
No. 68—Novelty (10-28-39) 4373	Nov. 6,'39†	9
No. 69—Novelty (1-6-40) 4374	Dec. 4,'39†	9
No. 70—Novelty (12-23-39) 4375	Dec. 18,'39†	9
No. 71—Novelty 4376	Jan. 8,'40†	1 rl.
No. 72—Novelty 4377	Jan. 29,'40†	1 rl.
No. 73—Novelty 4378	Feb. 19,'40†	2 rls.
No. 74—Novelty 4379	Mar. 11,'40†	1 rl.
No. 75—Novelty 4380	Apr. 1,'40†	1 rl.
No. 76—Novelty 4381	Apr. 15,'40†	1 rl.
TWO-REEL MUSICALS		
Boy Meets Joy (11-18-39) 4221 — Pinky Tomlin-Joy Hodges	Sept. 6,'39†	17
Bullets and Ballads 4225	Feb. 14,'40†	2 rls.
International Revels 4227	Mar. 13,'40†	2 rls.
Rhumba Land (1-6-40) 4223 — Wini Shaw	Nov. 15,'39	18
Rhythm Jamboree 4225	Jan. 17,'40†	2 rls.
Snow Follies (1-6-40) 4224 — Lillian Roth	Dec. 13,'39†	18
Swing Hotel (10-14-39) 4222 — Wini Shaw	Oct. 18,'39†	18

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
You're Next to Closing 4027 — Cross and Dunn	May 13,'39	2 rls.
Broadway Buckaroo (6-17-39) 4028 — Red Skeleton	June 3,'39	20
Quiet Please (5-27-39) 4006 — Fritz Feld. (Color)	July 1,'39	20
Wardrobe Girl 4029 — Ginger Manners	June 17,'39	
A Swing Opera 4030 — Tess Gardella	July 22,'39	2 rls.
Seeing Red (8-26-39) 4018 — Red Skeleton	Aug. 26,'39	20
Slapsie Maxie (9-18-39) 5303 — Maxie Rosenbloom	Sept. 10,'39†	17
Ride, Cowboy, Ride (10-21-39) 4008 — Dennis Morgan	Sept. 9,'39	20
Ice Frolic (10-14-39) 5102 — Eleanor Gardner	Oct. 28,'39†	20
World's Fair Junior (10-28-39) 5104	Oct. 9,'39†	20
Royal Rodeo, The (12-9-39) 5002 — John Payne	Nov. 25,'39†	15
Remember When (9-16-39) 5101 — Eaton Boys	Jan. 20,'40†	20
One for the Book (1-6-40) 5105 — Betty Hutton	Feb. 3,'40†	20
COLOR PARADE		
For Your Convenience (6-17-39) 4610	May 20,'39	10
Mechanix Illustrated, No. 5 4612	June 17,'39	1 rl.
Modern Methods (8-12-39) 4611	July 15,'39	10
Mechanix Illustrated, No. 6 4613	Aug. 5,'39	1 rl.
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept. 30,'39†	10
American Saddle Horses (12-2-39) 5402	Nov. 11,'39†	1 rl.
Mechanix Illustrated, No. 2 5403	Dec. 2,'39†	1 rl.
New Horizons (1-13-40) 5404	Jan. 6,'40†	10
Mechanix Illustrated, No. 3 (2-24-40) 5405		10
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Voodoo Fires (5-27-39) 4309	May 6,'39	12
Haunted House (6-24-39) 4310	June 3,'39	12
Lives in Peril 4311	July 1,'39	1 rl.
Three Minute Fuse (9-2-39) 4312	July 29,'39	11
Verge of Disaster 4313	Aug. 26,'39	1 rl.
HISTORICAL TECHNICOLOR FEATURETTES		
Sons of Liberty (3-25-39) 4005 — Claude Rains	May 20,'39	20
Bill of Rights (9-16-39) 4007 — Moroni Olson	Aug. 19,'39†	20
Monroe Doctrine (10-28-39) 5001 — Charles Waldron	Oct. 14,'39†	16
Old Hickory (1-6-40) 5003 — Hugh Sothern	Dec. 23,'39†	17
Teddy the Rough Rider (2-10-40) 5004 — Sydney Blackmer	Feb. 24,'40†	19
LOONEY TUNES		
No. 70—Polar Pals (6-17-39) 4813	June 3,'39	7
No. 71—Scalp Trouble 4814	June 24,'39	1 rl.
No. 72—Porky's Picnic 4815	July 15,'39	1 rl.
No. 73—Wise Quack (8-19-39) 4816	Aug. 5,'39	7
No. 74—Porky's Hotel 5601	Sept. 2,'39†	1 rl.
No. 75—Jeepers Creepers (9-30-39) 5602	Sept. 23,'39†	7
No. 76—Naughty Neighbors (11-4-39) 5603	Nov. 4,'39†	1 rl.
No. 77—Pied Piper Porky (11-25-39) 5604	Nov. 4,'39†	7
No. 78—Porky the Giant Killer 5605	Nov. 18,'39†	1 rl.
No. 79—The Film Fan (1-6-40) 5606	Dec. 16,'39†	7
No. 80—Porky's Last Stand 5607	Jan. 6,'40†	1 rl.
No. 81—Africa Squeaks (2-10-40) 5608	Jan. 27,'40†	7
MELODY MASTERS		
Clyde McCoy and Orch. (5-27-39) 4712	Mar. 18,'39	10
Artie Shaw and Orch. (4-8-39) 4713	Apr 28,'39	10
Larry Clinton and Orch. 4714	May 20,'39	1 rl.
Leith Stevens and Orch. (6-17-39) 4715	June 10,'39	10
Rita Rio and Orch. 4716	July 1,'39	1 rl.
Will Osborne and Orch. (8-5-39) 4717	July 22,'39†	10
Eddie Delange and Orch. 4718	Aug. 12'39	1 rl.
Swing Styles (9-16-39) 5501	Sept. 2,'39†	10
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept. 30,'39†	10
Rubinoff and His Violin (11-11-39) 5503	Nov. 11,'39†	10
Artie Shaw and His Orchestra (12-9-39) 5504	Dec. 30,'39†	10
Frances Carroll and the Coquettes (12-30-39) 5505	Feb. 17,'40†	10
Dave Apollon and His Orchestra (2-24-40)		10
MERRIE MELODIES (In Color)		
No. 82—Naughty But Mice 4519	May 10,'39	1 rl.
No. 83—Believe It or Else 4520	June 3,'39	1 rl.
No. 84—Hobo Gadget Band (6-17-39) 4518	June 17,'39	7
No. 85—Old Glory (6-17-39) 4521	July 1,'39	10
No. 86—Oangerous Dan McFoo 4522	July 15,'39	1 rl.
No. 87—Snow Man's Land 4523	July 29,'39	1 rl.
No. 88—Hare-Um Scare-Um (8-12-39) 4524	Aug. 12,'39	7
No. 89—Detouring America (9-9-39) 4525	Aug. 26,'39	7
No. 90—Little Brother Rat 4526	Sept. 2,'39	1 rl.
No. 91—Sioux Me 5301	Sept. 9,'39†	1 rl.
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept. 23,'39†	1 rl.
No. 93—Little Lion Hunter 5302	Oct. 7,'39†	1 rl.
No. 94—The Good Egg 5304	Oct. 2,'39†	1 rl.
No. 95—Fresh Fish (11-18-39) 5305	Nov. 4,'39†	7
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov. 18,'39†	1 rl.
No. 97—Sniffles and the Bookworm 5307	Dec. 2,'39†	1 rl.
No. 98—Screwball Football (1-13-40) 5308	Dec. 16,'39†	7
No. 99—The Curious Puppy 5309	Dec. 30,'39†	1 rl.
No. 100—Early Worm Gets the Bird 5310	Jan. 13,'40†	1 rl.
No. 101—Mighty Hunters (1-20-40) 5311	Jan. 27,'40†	7
TECHNICOLOR SPECIALS		
Romance in Color 4404	Aug. 19,'39	1 rl.
VITAPHONE VARIETIES		
Dean of the Pasteboards (5-27-39) 4910 — Luis Zingone	May 27,'39	10
Right Way, The (6-17-39) 4908 — Irene Rich	July 1,'39	9
Witness Trouble 4911 — Grouch Club	July 29,'39	1 rl.
One Day Stand (8-26-39) 4912	Aug. 19,'39	10
Vote Trouble (9-16-39) 5701 — Grouch Club	Sept. 9,'39†	9
History Repeats Itself (10-14-39)		10
Sword Fishing (10-14-39) 5702	Oct. 21,'39†	10
An Organ Novelty (11-4-39) — Mr. & Mrs. Jesse Crawford	Jan. 13,'40†	9

OTHER PRODUCT

Title	Rel. Date	Min.
ALLIANCE		
Birth of the Movies	Sept. 1,'39	22
ATLAS		
Pyramids of Mexico, The (1-20-40)		11
Xochimilco (1-13-40)		11
BRITISH		
Border Collie (8-12-39)		
CENTRAL		
Country Fair (2-24-40)		10
Zoo in Manhattan (11-18-39)		10
ENNIS		
Memory Lingers On, The (8-5-39)		10
FRENCH FILM EXCHANGE		
Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10
Violin, The (9-23-39)		10
G. P. O.		
"Do It Now" (9-30-39)		11
Health for the Nation (7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		
LENAUER INTERNATIONAL		
Getting Your Money's Worth, No. 3 (10-21-39)		1 rl.
PARAMOUNT BRITISH		
'Arf a Mo' Hitler (10-28-39)		28
PATHE COMMERCIAL		
Homes of Today (11-18-39)		11
Miracles of Modernization (7-8-39)		8
RENOWN		
Smart Footwork (2-24-40)		15
Thank You, Mr. Silkworm (2-24-40)		15
SPECTATOR-DENNING		
Point of View (6-3-39)		
U. S. FOREST SERVICE		
4,000 Gifts of the Forest (8-26-39)		2 rls
YORKE		
Couriers of the Nation (12-9-39)		17
Finland Fights! (2-17-40)		5
Ninth States, The (10-7-39)		22

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Overland with Kit Carson — Bill Elliott-Iris Meredith	July 21,'39	
Shadow, The (1-13-40) 1140 (15 episodes)	Nov. 24,'39†	2 rls. (each)
Victor Jory-Veda Ann Borg	(1 episode 31 min.)	

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy's G-Men (8-19-39) 872 (15 episodes) — Ralph Byrd	Sept. 2,'39 (1st episode 29 min.)	
Drums of Fu Manchu (2-17-40) — Henry Brandon-Luana Walters (15 episodes)	Mar. 15,'40† (1st episode 30 min.)	20 (each)
Zorro's Fighting Legion (12-2-39) 873 — Reed Hadley	Dec. 16,'39 (1st episode 30 min.)	18 (each)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92 — Larry (Buster) Crabbe (15 episodes)	Apr. 9,'40†	21 (each)
Green Hornet, The (12-2-39) 4781-93 — Gordon Jones-Anne Nagel (13 episodes)	Jan. 9,'40†	21 (each)
Oregon Trail, The (5-20-39) 4581-95 — John Mack Brown-Louise Stanley (15 episodes)	July 4,'39†	21 (each)
Phantom Creeps, The (9-2-39) 4681-92 — Bela Lugosi-Dorothy Arnold	Oct. 17,'39†	21 (each)

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Limited Commercializing of Television Starts September 1

Producers Demand Revision Of the Wagner Labor Law

Stock Deals by Officers of Film Companies in a Year

VOL. 138, NO. 10 In Two Sections—Section One MARCH 9, 1940

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to this boy.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 138, No. 10 March 9, 1940

ONE MAN DECISIONS

SPEAKING before the Academy of Motion Picture Arts and Sciences the other night Mr. Walter Wanger observed:

"Fortunately, and unfortunately, today all eyes are on Hollywood—the racketeers, the self-appointed censor, the political publicity seeker, the scandal monger, the would-be dictator. All see their chance.

"We want a strong Academy—an Academy which will say to these parasites: 'Hands off'."

Mr. Wanger's intent is obviously constructive. But his suggestion that the Academy should make the answers is hardly workable, or probable. The answer on motion picture production has to be made, as Mr. Wanger so well knows, one production at a time, by the one producer concerned at the time.

Significantly interesting was Mr. Wanger's observation: "We want our programs as varied as the book publishers."

Long, long it has been more than apparent that the art and the box office would be well served if Hollywood might abandon its copy-cat cycles. That it will achieve such separate independences of thought is most improbable. There is nothing in the record to promise it.

It is a help, no doubt, to have the problems proclaimed, but they are to be solved only by individuals pursuing individual courses.

Meanwhile initial costs permit book publishers to speculate in terms impractical for the motion picture, where experiments can cost so much.

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BLACK & WHITE

MARCH the third was the twenty-fifth anniversary of the opening of "The Birth of a Nation", early and great milestone in the modern career of the screen. It was marked for its producer, Mr. D. W. Griffith, principally by the receipt of a congratulatory telegram from Mr. Seymour Stern and a group of friends of the Griffith tradition.

Out in Colorado a motion picture exhibitor was the while being subjected to fines and a suspended jail sentence for showing "The Birth of a Nation", on the charge that it incited race prejudice, etc., as an attack on the American negro.

New York's *Daily Worker* says that the picture industry is ruled by Wall Street, and is committed to an anti-negro policy. What the *Daily Worker* is looking for is a policy.

In Hollywood two days before a negro actress, wearing a vast array of ivory white cape jasmines, received from the motion picture industry, through "the Academy", high honors.

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THE Rockefeller Foundation appears to have quite a flair for the nourishment of the Left. The announcement has just been made of a grant to the New School for Social Research for a study of the music in film production. It seems only the other day that the Foundation made a grant for a study of the theatre to be made by Mrs. Hallie Flanagan, at Vassar, in sequel to her contributions to the radical art of the Federal Theatre.

THE LOSS COLUMN

TURNING the news proofs of this issue one discovers a deal of discussion of efforts on the part of sundry exhibitor interests to gain from the "majors" agreements to plans for round-tables and arbitration boards and the like. It might be assumed that the distributors would be in a slightly more plastic mood on trade practises, what with the pending trust trial. It is equally clear, however, that their lawyers are not going to approve any unified action that could be even remotely indictable as too close harmony, or inferentially as an admission of something about the status quo ante.

There does remain, as ever and always, the fact that in an industry so complex, with so many customers, so many potential points of issue, some machinery of adjustment between buyer and seller could serve, and save a lot of court costs, direct and indirect.

The millions that the motion picture industry spends fighting with itself are of no benefit to either stockholder or boxoffice. This is not offered as news.

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MODERN ADVENTURE

AT one of those sessions about this-and-that, running from Little America to Finland, the Publisher tilted his chair and leaned back to observe: "As we, the world and the motion picture audiences grow up there is developing a new order of adventure. It used to consist entirely of the affairs of soldiers of fortune, the business of pushing back the horizon or fighting the Indians. .

"Now high adventure for our age may be had in a test tube, a crucible or a clinic. So this 'Dr. Ehrlich's Magic Bullet' is very much an adventure tale, a subject of thrills and daring in a war for humanity quite as real as any fought with gunpowder and bayonets.

"The skill of its telling on the screen, developing this adventure quality, is another demonstration of the greater scope of the motion picture. In no other medium could it have been done quite so effectively."

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SALES DRIVE

ONCE upon a time if anyone got reasonably famous in the show world he was likely to have a cigar named for him. Nowadays if one attains status in motion picture distribution it is reasonably certain that he'll have a "drive" named after him. Among contemporary success stories is the career of Mr. Abe Montague, who began as a concert pianist, worked up to a job as usher, and in time became an exhibitor, eventually a Columbia franchise holder and in turn Columbia's sales manager. That's why there's a "Montague Drive" which celebrates his fifteenth anniversary. Columbia celebrates, while Mr. Montague, on one of his rare vacations, drives—just now about 18 holes a day in Florida.

—Terry Ramsaye

This Week in the News

Gov't Interference

ONE OF THE strongest attacks made on the floor of Congress this session against Administration "interference with business" came Wednesday at the opening of the morning session of the House of Representatives, by Representative John G. Alexander (Rep., Minn.), who, moved specifically by the threatened legislation concerning the motion picture industry, demanded that Congress call a halt to the enactment of business legislation which, he said, "is destroying individual initiative."

"Let the motion picture industry clean its own house," he urged.

[The Department of Justice, late Wednesday, filed in the Federal Court at New York a 310-page answer to interrogatories of the major distributor defendants in the "key" New York trust case, naming 550 independent exhibitor and producer witnesses who are "alleged to have knowledge of monopoly". The Government's witnesses are named on pages 39 and 40.]

Inserting in the Congressional Record a letter sent by Ben Ashe, secretary of Allied Theatres of the Northwest, to W. H. Workman, of Metro-Goldwyn-Mayer, in Minneapolis, charging MGM with staging a motion picture preview in that city for the purpose of influencing attending "outside" organizations to condemn the pending Neely anti-block bill, Congressman Alexander declared that the industry should "rectify its program so as to meet the criticism on the part of the public which favors that bill." Northwest Allied met in annual convention Tuesday and Wednesday, in Minneapolis, and acted on the Neely matter, as reported in the middle column on page 20.

"Why is it necessary to make such business problems matters of legislation?" Representative Alexander asked his Congressional colleagues. "Why do we have to try, and I believe foolishly, to legislate business ethics and principles of business management? It is not only foolish, but it is just another one of the many insidious ways in which we are doing away with individual initiative, contaminating business with politics, and otherwise destroying the sound and fundamental principle of free Government," concluded the Congressman.

Distributors and exhibitors, last year, after years of sporadic efforts, succeeded in formulating a program of self-regulation. The Government's Thurman Arnold, acting as chief U. S. anti-trust prosecutor, prevented adoption of the program, charging it was illegal, and advising the distributors that any program must conform to the letter of the anti-trust complaint in the "key" New York action filed by the U. S. against the industry. This action is now proceeding toward trial, set for May 1st, as reported on page 38.

Meanwhile, various organized exhibitor groups this week set out to reopen negotiations with distributors for some arrangement to solve trade practice problems. Specifically, the Independent Theatre Owners of Ohio invited executives of the majors to talk things over "across the table." The majors refused, evidently feeling that any concerted action has potential additional anti-trust troubles. See page 20.

A proposal for a federal bill to take the place of the pending Neely bill, basically aimed at correcting the block-booking abuses but eliminating some of the Neely bill's more drastic features was suggested by the MPTOA in a bulletin sent Wednesday to its members.

Two Los Angeles lawyers, Maurice Benjamin and Alfred Wright, this week sponsored in Washington the motion picture industry's first application for changes in present labor laws and especially from provisions and rulings under the Wagner Labor Act and its agencies. Procedural amendments to the Act were suggested. See page 45.

The lawyers appeared before the House Labor Committee on Monday. Their action was the first official participation of the motion picture industry in such matters since it joined the NRA. Five amendments designed to aid producers and distributors were sought as follows: freedom to discharge for reasons other than union activity; the requirement of "substantial and material evidence" in NLRB decisions; permission for employers to appeal for a certified union election; protection from claims of rival unions after one union has been certified; and provision for NLRB "consent decrees."

Hollywood Hits Dies

HOLLYWOOD talent's first organized expression against Representative Martin Dies's charges of Red infiltrations was wired Tuesday afternoon to Congress by the Screen Writers Guild, and demanded that Dies be removed from the House committee investigating un-American activities. The Guild charged that Mr. Dies sought to make himself "a political censor of motion pictures" and wrote magazine articles which "revealed prejudice and bias" against the industry.

The Guild sent copies of their complaint to the President, Vice-President and to all Congressmen from California. A committee was appointed by the Guild to answer in detail the charges brought by Mr. Dies.

McKenzie to Indiana

MAURICE McKENZIE, executive assistant to Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., has resigned, effective April 1 and will be succeeded in that post by Francis S. Harmon, who has been with the organization in Production Code and related activities for several years.

Mr. McKenzie has been with the Hays organization from its inception in capacities close to the president. He became first associated with Mr. Hays when "the General" was elected chairman of the Republican National Committee in 1918. Their acquaintance was formed in Indiana, when Mr. Hays was the lawyer from Sullivan and Mr. McKenzie was from Crown Point.

Mr. McKenzie is building a new country home at Crown Point, where he plans to turn his life long hobby of gardening into an incidental profession. He recently sold his picturesque and landscaped country place at Lockwood's Corners on Long Ridge Road in Fairfield County, Connecticut. Hoosiers like to go home.

Will H. Hays on Tuesday observed his 18th year as President of the Motion Picture Producers and Distributors of America. On March 4, 1922, he left the postmaster generalship, and came to the motion picture business. Since then he's been "the General."

Odlum Dollars

FLOYD B. ODLUM on Tuesday night told a New York forum of security analysts that investment trusts should concentrate their funds in special situations rather than "blue chips" in an effort to do better than the market averages—admitting that his Atlas Corporation investment trust had increased its asset value 150 per cent from 1929 to 1939, while the market averages had declined 40 per cent.

Floyd B. Odlum on Wednesday night told the shareholders of his Atlas Corporation that the investment trust had tucked away in a bulging portfolio exactly $63,074,729.59 worth of securities as of the last count; three of the "special situations"; $3,414,311 worth of RKO, an increase of $981,429 over last year, representing the largest single stockholder; $412,650 worth of Paramount Pictures (no change over last year); $87,000 worth of General Theatres Equipment (no change)—all of which represents Mr. Odlum's holdings of record in the motion picture business; $4,000,000 in films, $59,000,000 elsewhere, in everything from farm machines, sugar, home appliances, etc., etc.

Fined for Classic

ECHOES of the trouble which David Wark Griffith's "Birth of a Nation" caused some theatre owners variously during its 25 years' existence rang through a Denver county court house this week, as Robert E. Allan, former manager of the Jewel Theatre, Denver, was fined $200 for showing "Birth" and thereby violating that city's ordinance prohibiting screening of films "inciting race hatred." Mr. Allan was fined $1,400, the limit, last April, for showing the film seven times. At the time, he was also sentenced to 120 days in jail. The latest penalty, in the county court (which declared the ordinance constitutional) was modified. Judge Lawrence Hinkley suspended half the fine, and allowed Mr. Allan 60 days to pay the balance.

The picture, with the largest gross income in the history of the motion picture business (an estimated $17,000,000), was 25 years old last Sunday. Mr. Griffith, who reputedly received only a small part of the gross, did receive congratulations at his California home this week.

Plots, arrests, virulent written protests, suits, newspaper campaigns—all these the picture has stirred up.

It has been playing at the Sonotone Theatre, Chicago, covered by an injunction restraining the city's censor board from interfering; however, only adults have been admitted. Grosses are said to have been good.

"Gone With the Wind" is also playing at Chicago. Its grosses are also said to be good, $12,500,000 worth, as reported on page 27.

More Product

HOLLYWOOD has not let extended runs, holdovers or moveovers, the war abroad or labor conditions at home interfere to any noticeable extent with its primary business of producing motion pictures, as shown in a survey of product, reported on pages 12, 13 and 14.

A list of some 75 features still to be delivered under 1939-40 contracts which are already complete and "in the can" awaiting release, and an additional 34 pictures now shooting, together with data on 1939-40 films released up to the present, shows that there is no lag in production or any delay in releasing.

Fifty-three per cent of 1939-40 product schedule has been delivered up to the present. By March 8th last year 55 per cent of the season's product had been released. Figures also show that 79 features are finished and awaiting delivery as against 86 at the same period last year. 162 pictures are yet to be made for the current program.

Fair Questions

FILM INDUSTRY LEADERS were approached this week by officials of both World's Fairs with "concrete proposals" for participating at the Treasure Island (Cal.) and Flushing Meadows (N. Y.) expositions. Last year motion picture participation at both fairs was confined to the showing of a special film, "Land of Liberty."

Harvey D. Gibson, chairman of the board of the New York Fair and a director of Paramount Pictures, presented a plan to the Motion Picture Producers and Distributors of America under which the Fair structure known last year as the Textile Building would be rented to the industry. Stanton Griffis, chairman of the board of Paramount, is said to have worked out preliminary plans with Mr. Gibson, Major Leslie E. Thompson, president of RKO theatres, heads the film committee which was to report on the proposal to the MPPDA before the week-end.

Industry leaders will be asked to decide whether participation in the Fair would be advisable and, if so, what type of exhibit would be most suitable. A Hays official said Wednesday that, "if 'the boys' intend going into the Fair, they had better act quickly with the opening date only two months away." It was further pointed out that the film company heads would indorse no plan which would offend exhibitors, many of whom look upon the Fair as a competitor. John Manheimer, executive secretary of the Independent Theatre Owners Association in New York, sent a protest to the MPPDA Tuesday against "any free exhibit at the New York World's Fair by the motion picture industry."

Film Fair proposals now receiving attention include the establishment of a film museum, or a "Street of Theatres" where four small theatres would show by decades the progress of the motion picture from 1900 to 1940. Other plans advanced include a preview theatre to show each day a new film, have personal appearances of stars and a sound stage for actual production.

Meanwhile the San Francisco Fair is reported to be negotiating with Walt Disney to establish a cartoon-studio and theatre on Treasure Island.

16th Political Ban

The March of Time, on Monday, counted the 16th political banning of its monthly magazine-reel, which Henry Robinson Luce's Time-Life-Fortune interests make for RKO distribution. "Canada at War," released this week, was refused exhibition by the provincial censors at Ontario, "because of political pressure forced by Premier Mitchell Hepburn, according to Louis de Rochemont, producer.

Canadian Press wire service reported from Toronto that Premier Hepburn described the film, which tells a story of wartime Canada, as "nothing but pure political propaganda for the Mackenzie King (Dominion) Government," which is of different political faith than Premier Hepburn's party. Both sides are preparing for general elections on March 26th, and the Premier said Tuesday that the ban on March of Time might be lifted thereafter.

The ban in Canada followed 15 similar actions on previous March of Time subjects for various reasons, all political. Vol. 1, No. 3, was banned in April, 1935, by the late Huey Long, because he didn't like the subject: "The Story of Huey Long." Vol. 1, No. 7 was banned in October, 1935, by Chicago and Ohio censors; they objected to Hitler anti-Jewish scenes in "The Rise of Hitler in Germany." The April, 1937, issue was banned by the Kansas State Censor Board, who felt that remarks by Senator Wheeler were unfriendly to their Governor. Vol. 4, No. 6, was banned by Chicago censors in January, 1938, on the ground that scenes in "Inside Nazi Germany" were unfair to the German Nation.

"Permanent" prohibitions on the March of Time are in effect in Russia, Manchukuo, Germany, et al.

In every instance the banning was followed by much headline attention and platform expression, all of which melted down into the publicity pot, helping the March of Time to march on: 1935, there were 468 theatre accounts in the United States, two in two countries abroad, circulating in one language; 1940: 7,400 accounts in the United States, 4,300 in 38 countries abroad, circulating in five languages.

FOR READY REFERENCE TO THE BUSY READER

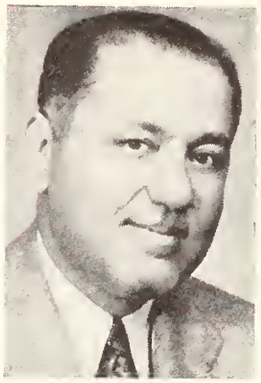
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THIS WEEK INPICTURES



HATTIE McDANIEL and gardenias. The Negro player, first of her race to receive Motion Picture Academy recognition, is presented with her award for the best support-the role of 1939 by Fay Bainter. She was "Mammy" to Vivien Leigh's "Scarlett O'Hara".



WILLIAM BENJAMIN, newly appointed vice-president and sales manager of Monogram's Kansas City exchange.



WAR MACHINES are rumbling not far away but Stockholm still enjoys its American motion pictures. The lobby decorations above are part of the elaborate settings copied from "The Wizard of Oz" set up in the Rigoletto theatre in the Swedish capital for the showing of that picture by Walter Fuchs of MGM publicity. The girl is staff, not scenery.



VISITORS FROM THE HOME OFFICE. Guests on the set of "Waterloo Bridge" in Culver City, left to right: Arthur Loew, Loew's vice-president in charge of international operations; Mrs. Loew; Vivien Leigh; Robert Taylor; Oscar A. Doob, Loew's director of advertising; Mrs. Doob; Col. E. A. Schiller, and William Rodgers.



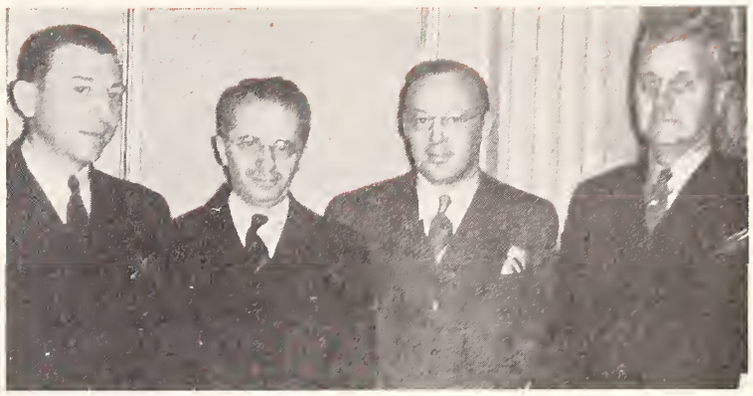


SURPRISE PREVIEW in Miami. Standing, left to right, in front of the Lincoln theatre after a showing of Columbia's "Too Many Husbands" are Sidney Meyer of Wometco Theatres, Harry Cohn, president, and Nate Spingold, executive, of Columbia. The "Too Many Husbands" one-sheet proclaiming the preview is behind Mr. Spingold. "Blue-bird" in the lobby wall frame is a Twentieth Century-Fox picture.

OPENING AT FORT WAYNE. Mrs. Helen Quimby, left, owner of the Quimby Theatre, with Wade W. Willman, MGM Indianapolis branch manager, at the premiere of "Gone with the Wind" at the Emboyd in Fort Wayne.

SAYING IT WITH BOOKINGS. Chicago exhibitors express their congratulations to Walter Hyland, manager of the Universal exchange booking department, on his 25th anniversary with the company. Mr. Hyland is behind the counter. Among those booking pictures are M. O. Wells, Ben Bartelstein, L. Bartelstein and Abe Fader.



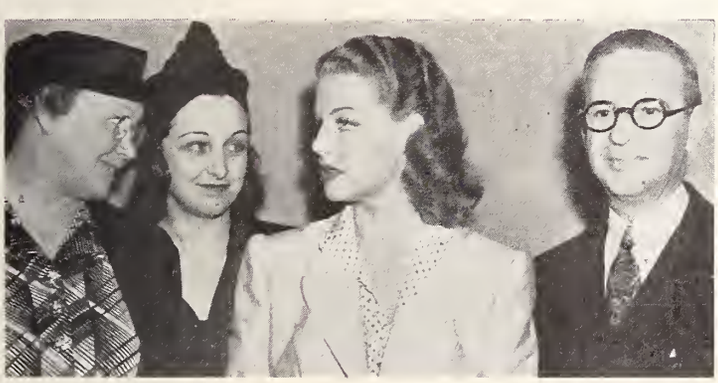


ELECTED at the Ohio ITO convention last week, above, were Robert G. Menches, Akron, vice-president; P. J. Wood, Columbus, secretary; Martin G. Smith, Toledo, president, and Hoy Simons, Washington Court House, treasurer. Mr. Smith and Mr. Wood are serving their seventh terms.



LOUIS CHARNINSKY, right, manager of the Capitol, Dallas, with Gene Autry on a personal appearance tour.

HOLLYWOOD VISITORS



JOHN SPALO of the Bryn Mawr, Chicago, with his wife, daughter and Ann Sheridan on the "Torrid Zone" set at the Warner studios.



SHANDOR KLINGER, exhibitor who controls the Ritz and Ambassador theatres in Cleveland, and friends visit the RKO lot and George Sanders, center.



FRANK KNIGHT, Blenheim, Ontario, exhibitor, with Pat O'Brien at the Warner studios in Burbank.



CHARLES H. GIBSON, above left, of the Gibson, Greenville, Mich., visits RKO and Lucille Ball, Ray McCarey, and Rosina Galli.

F. H. COOK, below, of the Granada, Beaver Falls, Pa., and Mrs. Cook with Ronald Reagan watch "Angel from Texas."



NO RELEASING DELAY, 53% OF PROGRAM DELIVERED

Of 500 Feature Commitments for Season, 259 Have Been Delivered; 79 More Ready, 162 to Be Completed

Holdovers and moveovers given "Gone With the Wind" and the many other high-caliber productions of recent date may have caused some local interferences with the normal flow of product from first-runs to subsequents, as reported last week, but they have not drastically slowed down studio commitments to their distribution affiliates, nor distributors' commitments on releasing.

As the 1939-40 film season—September-to-September—this week entered its second half, the ten large companies stood near normal with numerical requirements, as witness the following comparison of production and distribution activities for the same date one year ago:

	1939-40 No.	%	1938-39 No.	%
Features Promised (a-b)	500	100	479	100
Actually Delivered to March 8th (b)	259	.53	263	.55
Completed for Release After March 8th (b)	79	.16	86	.18
To Be Completed (b)	162	.31	130	.27

(a) Features Promised: 1939-40: Minimum, 500, Maximum, 512; 1938-39: Minimum, 479, Maximum, 493.
(b) Including Western Features.

With all the big productions coming along, at least a score of them arriving since January last, "Wind," "Abe Lincoln in Illinois," "Pinocchio," "Northwest Passage," among them, Hollywood, at this halfway mark of the season, has completed 68 per cent, a total of 338 of the 500 features promised, compared with last year's 70 per cent, or 349, or a total of 479 promised.

Guide for Exhibitors

A guide for exhibitors appearing later in this analysis of 1939-40 product, lists the titles, stars and supporting players of 75 features completed and "in the can", and for 34 other features actually shooting—giving the identities of material and talent for more than three-quarters of the product still to come.

On actual releases, the ten large distributors have delivered 53 per cent of the 1939-40 commitments, a total of 259, compared with 55 per cent, a total of 263, of last season's programs released up to this time.

Completed and "in the can" for release subsequent to this week are 79 pictures, or 16 per cent; last year in March there were 86 completed, representing 18 per cent.

Although Hollywood is committed to furnish 162 features, representing 31 per cent of the total promised, compared with 130 still to film at this time last year, it must be considered that the 500 features promised for 1939-40 are 21 more than the distributors were committed to the year previous.

Shooting Full Blast

Regardless, the studios have been shooting full blast, averaging between 30 and 35 in work. This week there were 35 shooting, 21 in preparation and 57 in the cutting rooms, a total of 113, the bulk of which are intended for 1939-40, only a comparative few being held for next season. Six features were completed in the past few days and seven new ones were started, as *The Hollywood Scene* reports on page 39.

The usual reduction in total commitments is particularly in sight this season, due to the trend in Hollywood toward longer and costlier productions, and to the marked move away from "B" pictures.

While Hollywood's product completed and distributors' deliveries to date compare fa-

(Continued on opposite page)

EXHIBITORS LOOKING UP, SAYS SKOURAS

Spyros Skouras, operating head of National Theatres, who returned to New York from the coast this week after a five week survey and conferences with division managers, reports that a definite feeling of optimism is prevalent in the theatre business.

Mr. Skouras also said that from the information he obtained while conferring with production heads on the coast the major studios are planning to deliver about the same number of pictures next season as in the current season. He said that from all reports exhibitors may expect "a fine crop of pictures" in the next few months.

How Distributors Stand on Product Commitments and Deliveries

Distributor	"Regular" Features Promised	Western Features Promised	Total Promised	Actually Delivered to Mar. 8th (Inc. Westerns)	No. Completed for Release After Mar. 8th (Inc. Westerns)	Total Uncompleted (Inc. Westerns)
COLUMBIA	42	16	58	25(b)	7(b)	26(b)
METRO-GOLDWYN-MAYER	44 to 52		44 to 52	28	6	10 to 18
MONOGRAM	30	16(a)	46	20	6	20
PARAMOUNT	52	6	58	28	20	10
RKO	52	6	58	24	10	24
REPUBLIC	26	24	50	16	4	30
TWENTIETH CENTURY-FOX	52		52	38	8	6
UNITED ARTISTS	28 to 32		28 to 32	14	4	10 to 14
UNIVERSAL	44	14	58	34(c)	4	20
WARNERS	48		48	32(d)	10	6
TOTALS	418 to 430	82	500 to 512	259	79	162 to 174

(a) Plus 16 Western reissues.
(b) Columbia Pictures' home office in New York did not supply Program details; figures used were taken from general information available.
(c) Including two reissues.
(d) Plus 6 Western reissues.

75 COMPLETED, 34 MORE SHOOTING

(*Continued from opposite page*)

vorably with last year, advance release dates pegged at this time are at a four-year low, as witness:

Distributor	Future Release Dates Set Beyond Mar., 1940	Mar., 1939	Mar., 1938	Mar., 1937
(*Westerns are included in all instances*)				
Columbia	2	7	9	4
MGM	4	13	6	11
Monogram	5	10	5	—
Paramount	13	15	8	3
Republic	—	3	6	9
RKO	9	6	8	8
Fox	7	8	4	22
UA	3	2	3	3
Universal	8	7	4	7
Warners	2	2	9	10
Totals	53	73	62	77

While the "Wind" and other big-picture holdovers and moveovers have had no real effect on a normal flow of releases, it would seem from the foregoing that there might be a slowing down of releases in the next few weeks, with 20 fewer advance dates set at this time than in the first week of March, 1939, nine fewer than in 1938; 24 fewer than in 1937.

Advance releases set by Paramount, Twentieth Century-Fox, United Artists, Universal and Warners stand at this time at about the same as last year, differing only by one or two either way. Columbia, however, has five fewer advance dates set, MGM has nine fewer, Monogram, five, Republic, three.

Warner Brothers' and Fox's policy of keeping well-stocked vaults of advance negatives places those distributors far ahead of all others in this connection, with only six pictures each to go in filming, of 48 promised by Warners and 52 by Fox.

Paramount has only ten to finish, of 58; but Monogram has 20 to go, of 46; Universal, 20 out of 58; RKO, 24 out of 58; Columbia, 26 out of 58; and Republic, 30 out of 50.

With 34 productions completed, and from 44 to 52 promised on its usual elastic commitment, MGM has from 10 to 18 to complete, and United Artists, the only other company with an elastic schedule, has between 10 and 14 to film of the 28 to 32 promised. Westerns are included in all instances.

Following is a studio-by-studio guide for exhibitors to the identities of material and talent of 75 features completed and "in the can," and 34 additional pictures now shooting, all for delivery between now and the remainder of the season, on 1939-40 commitments:

COLUMBIA

Completed

"Men Without Souls"—*Rochelle Hudson, John Litel, Barton MacLane
"Too Many Husbands"—Jean Arthur, Fred MacMurray, Melvyn Douglas
"I Married Adventure"—Mrs. Martin Johnson
"Blazing Six Shooters"—Charles Starrett
"The Doctor Takes a Wife"—Loretta Young, Ray Milland
"Outside the Three Mile Limit"—Jack Holt

Shooting

"The Man Who Would Not Die"—Boris Karloff
"Blondie on a Budget"—Penny Singleton, Arthur Lake, Larry Simms, "Daisie"

*Featured Players

PRESENT QUIGLEY AWARDS TUESDAY

Ray Bell, publicity manager for Loew's theatres in Washington, D. C., and Lige Brieu, manager of Warners' Prince theatre at Ambridge, Pa., left their homes Thursday for Hollywood to receive the annual Quigley Grand Awards for the best theatre merchandising of motion pictures for 1939, as adjudged last January 30th. A-Mike Vogel, chairman of the Managers' Round Table, left New York Wednesday for the coast.

Presentation of the Silver Plaque to Mr. Bell and the Brouze Plaque to Mr. Brien will be made Tuesday noon at Hollywood's Victor Hugo Restaurant, at a luncheon at which David O. Selznick will be toastmaster.

The two showmanship winners will remain in Hollywood for a week as the guests of Quigley Publications.

METRO-GOLDWYN-MAYER

Completed

"And One Was Beautiful"—*Jean Muir, Laraine Day, Robert Cummings, Billie Burke
"New Moon"—Jeanette MacDonald, Nelson Eddy
"Florian"—*Robert Young, Helen Gilbert, Reginald Owen, Charles Coburn
"Two Girls on Broadway"—Joan Blondell, George Murphy, Lana Turner
"Forty Little Mothers"—Eddie Cantor

Shooting

"Andy Hardy Meets a Debutante"—Mickey Rooney, Judy Garland
"Edison, the Man"—Spencer Tracy
"The Mortal Storm"—Margaret Sullavan, James Stewart
"Pride and Prejudice"—Greer Garson, Laurence Olivier
"Susan and God"—Joan Crawford, Fredric March
"Twenty-Mule Team"—Wallace Beery
"Waterloo Bridge"—Vivien Leigh, Robert Taylor

*Featured Players

▽

MONOGRAM

Completed

"Midnight Limited"—John King, Marjorie Reynolds
"Missing People" (British Film)—Will Phyffe
"Human Monster"—Bela Lugosi

Shooting

"Son of the Navy"—Jean Parker, James Dunne.
"Covered Wagon Trails"—Jack Randall
Untitled "Renfrew" picture—James Newhill

▽

PARAMOUNT

Completed

"Women Without Names"—*Ellen Drew, Robert Paige
"Road to Singapore"—Bing Crosby, Dorothy Lamour, Bob Hope
"The Farmer's Daughter"—*Martha Raye, Charlie Ruggles
"Adventure in Diamonds"—George Brent, Isa Miranda
"Dr. Cyclops"—*Albert Dekker
"French Without Tears"—Ray Milland, Ellen Drew
"The Biscuit Eater"—*Billy Lee, Cordell Hickman
"The Way of All Flesh"—*Akim Tamiroff, Gladys George, Muriel Angelus
"Opened by Mistake"—*Charlie Ruggles, Janice Logan, Robert Paige
"Typhoon"—*Dorothy Lamour, Robert Preston
"Light of Western Stars"—*Victor Jory, Jo Ann Sayers, Russell Hayden
"Buck Benny Rides Again"—Jack Benny
"Hidden Gold"—William Boyd
"Safari"—Madeleine Carroll, Douglas Fairbanks, Jr.
"Those Were the Days"—William Holden
"Queen of the Mob"—*Ralph Bellamy, Blanche Yurka, William Henry
"Untamed"—Ray Milland, Patricia Morison
"Stage Coach War"—William Boyd
"Golden Gloves"—*Richard Denning, Jean Cagney
"Down Went McGinty"—*Brian Donlevy, Muriel Angelus, Akim Tamiroff

Shooting

"North West Mounted Police"—Gary Cooper, Madeleine Carroll, Preston Foster, Paulette Goddard

*Featured Players

▽

REPUBLIC

Completed

"The Dark Command"—John Wayne, Claire Trevor, Walter Pidgeon
"Forgotten Girls"—Louise Platt, Donald Woods
"Rancho Grande"—Gene Autry

Shooting

"Young Buffalo Bill"—Roy Rogers
"In Old Missouri"—Weaver Brothers and Elviry
"Grandpa Goes to Town"—James, Lucille and Russell Gleason

▽

RKO RADIO

Completed

"Bill of Divorcement"—Maureen O'Hara, Fay Bainter, Adolphe Menjou
"Curtain Call"—*Barbara Read, John Archer
"Irene"—Anna Neagle, Ray Milland
"Little Orvie"—*John Sheffield
"Millionaire Playboy"—Joe Penner
"My Favorite Wife"—Cary Grant, Irene Dunne, Randolph Scott
"The Marines Fly High"—Richard Dix, Chester Morris
"Primrose Path"—Ginger Rogers, Joel McCrea
"The Saint Takes Over"—*George Sanders, Wendy Barrie

Shooting

"Tom Brown's School Days"—*Sir Cedric Hardwicke, Jimmy Lydon, Freddie Bartholomew

*Featured Players

▽

TWENTIETH CENTURY-FOX

Completed

"On Their Own"—*Spring Byington, Florence Roberts, George Ernest, June Carlson, Ken Howell
"Star Dust"—Linda Darnell
"Earthbound"—Warner Baxter, Andrea Leeds
"Charlie Chan's Murder Cruise"—Sidney Toler

(*Continued on following page*)

WHERE STUDIOS STAND

(*Continued from preceding page*)

"Sailor's Lady"—*Nancy Kelly, Jon Hall
"Viva Cisco Kid"—Cesar Romero
"Johnny Apollo"—Tyrone Power, Dorothy Lamour, Edward Arnold
"I Was an Adventuress"—Zorina

Shooting

"Lillian Russell"—Alice Faye, Don Ameche, Henry Fonda, Edward Arnold
"Maryland"—*Brenda Joyce, John Payne, Walter Brennan, Fay Bainter
"Rogue of the Rio Grande"—Cesar Romero.

*Featured Players

▽

UNITED ARTISTS

Selznick-International

"Rebecca"—Shooting—Laurence Olivier, Joan Fontaine

Samuel Goldwyn

"The Westerner"—Completed—Gary Cooper

Hal Roach

"1,000,000 B. C."—Completed—Victor Mature, Carole Landis, Lon Chaney, Jr.
"Turnabout"—Shooting—John Hubbard, Carole Landis, Adolphe Menjou, Verree Teasdale

Sol Lesser

"Our Town"—Shooting—William Holden, Martha Scott

Walter Wanger

"House Across the Bay"—Completed—Joan Bennett, George Raft, Walter Pidgeon
"Personal History"—Shooting—Joel McCrea

Charles Chaplin

"Production No. Six"—Shooting—Charles Chaplin, Paulette Goddard

Edward Small

"My Son, My Son"—Completed—Madeleine Carroll, Brian Aherne, Louis Hayward
"South of Pago Pago"—Shooting—Jon Hall, Victor McLaglen, Clayton Moore

▽

UNIVERSAL

Completed

"Zanzibar"—*Lola Lane, James Craig
"Ma! He's Making Eyes at Me"—*Constance Moore, Tom Brown
"Black Friday"—Boris Karloff, Bela Lugosi
"The House of Seven Gables"—*George Sanders, Margaret Lindsay, Vincent Price
"Enemy Agent"—*Richard Cromwell, Helen Vinson, Robert Armstrong
"Alias the Deacon"—Bob Burns
"It's a Date"—Deanna Durbin

Shooting

"If I Had My Way"—Bing Crosby, Gloria Jean
"Sandy Is a Lady"—Baby Sandy
"La Conga Nights"—Hugh Herbert

*Featured Players

▽

WARNER-FIRST NATIONAL

Completed

"'Til We Meet Again"—George Brent, Merle Oberon, Pat O'Brien
"It All Came True"—Ann Sheridan, Jeffrey Lynn, Humphrey Bogart
"Saturday's Children"—*John Garfield, Anne Shirley, Claude Rains
"Three Cheers for the Irish"—*Priscilla Lane, Thomas Mitchell, Dennis Morgan, Alan Hale, Virginia Gray
"Virginia City"—Errol Flynn, Miriam Hopkins
"A Fugitive from Justice"—Roger Pryor, Lucille Fairbanks
"Murder in the Air"—*Ronald Reagan, Lya Lys, John Litel
"King of the Lumberjacks"—*John Payne, Gloria Dickson, Stanley Fields
"Gambling on the High Seas"—*Wayne Morris, Jane Wyman, Gilbert Roland
"Tear Gas Squad"—*Dennis Morgan, John Payne, Gloria Dickson

Shooting

"The Sea Hawk"—Errol Flynn
"All This and Heaven, Too"—Bette Davis, Charles Boyer
"Torrid Zone"—James Cagney, Ann Sheridan, Pat O'Brien
"An Angel from Texas"—*Eddie Albert, Rosemary Lane, Ruth Terry, Wayne Morris, Jane Wyman, Ronald Reagan
"Flight Eight"—*Virginia Bruce, Dennis Morgan, Ralph Bellamy, Wayne Morris, Jane Wyman

*Featured Players

$16,000 is Bid For Films of Grand National

Various independent distributors and others interested have bid up to $16,000 for Grand National Pictures' films, it was learned at a hearing, in Federal Court, New York, on Monday, before Referee Peter B. Olney, under whom liquidation proceeds, in obsequy.

At the hearing, Referee Olney deferred action until March 27th. At that time, he said, written inventories of the defunct company's assets will be distributed. More bids are then expected. He ordered Joseph Dannenberg, for the trustee, to confer with people of experience in the motion picture industry, so that an accurate presentation of the assets of the company could be made, and an "intelligent" bid submitted.

Dino Rossini, Far Eastern film distributor, made the highest bid, on Monday. Nat Saland's bid was next highest; he offered $15,000 outright, or $10,000 and 30 per cent of the first $100,000 received on the films, plus 50 per cent of the money in excess of this amount.

Educational Protests

Educational Film Studios protested the listing of 44 short subjects, made in 1932, as assets. The company asserted ownership of these. Mr. Dannenberg agreed to elide the shorts from the list, until a conference to determine ownership, set for March 23.

George Blake, acting for a bidder, declared that existence of certain contracts listed as assets should be proved, before making of bids. Mr. Dannenberg was told to produce the contracts.

C. J. Tevlin, vice-president of Astor Pictures Corporation claimed existence of more liens than noted, charged that 140 negatives were missing, and that certain other information was unreliable.

On Tuesday, Referee John E. Joyce appointed James E. Davidson, the present receiver, trustee for Educational. He also disallowed, temporarily, a claim of $964,000 filed by Harry Fromberg, Grand National trustee.

The referee, meanwhile, was studying the GN claim, based on a charge that Educational had violated a contract with GN, under which it had purchased 1,100,000 shares of that company's stock, in return for the transfer of Educational's assets.

Mr. Fromberg asserted that the actual Edusational assets given to GN totalled only $46,000 in value. His claim of $964,000 represents the alleged difference between the nominal value of the stock and the value of the Educational assets turned over to GN.

Mr. Fromberg last Thursday nominated Sidney Abrams for trustee. Other creditors, Electrical Research Products, Inc., Lloyd Wright, and the law firm of Snider, Duke, and Landis, nominated Mr. Davidson. The claims of the above group total $450,000.

They also asked for an order disqualifying GN's claim.

On the same day, last Thursday, there was a GN hearing, with Mr. Dannenberg, for the GN trustee, examining George Blake, Edmund V. Halley, Sidney Abrams, and Harold Saxe, former comptroller of the company.

Attack Asset List

The list of assets submitted by the GN attorney to Referee Olney at Monday's hearing, the list which was attacked as incomplete, was ordered by the Referee last Monday, after prospective bidders asserted that they had been unable to find data upon which to bid.

In Hollywood, last Thursday, bids totalling approximately $50,000 were received, at the close of the auction sale of Grand National's equipment. Electrical equipment brought offers of $20,000; cameras, $13,000. MGM was chief bidder for both these categories. Republic offered $7,200 for trucks. Furniture and stockroom material brought about $10,000 in offers.

Among the bidders, besides those mentioned were RKO, Monogram, and Globe Productions, James Roosevelt's new producing company.

Meanwhile, one company is using the space formerly occupied by a Grand National exchange. The Pittsburgh Republic exchange has leased the former GN quarters in that city, for inspection, shipping, and storage departments.

National Decency Legion Classifies 12 Pictures

Of 12 pictures reviewed and classified by the National Legion of Decency in its listing for the current week, eight were approved for general patronage, two were listed unobjectionable for adults, one was called objectionable in part, and one was condemned. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Blondie on a Budget," "Bullets Code," "Bullets for Rustlers," "Charlie Chan in Panama," "The Sagebrush Family Trails West," "The Showdown," "Texas Renegades," "Zanzibar." Class A-2, Unobjectionable for Adults: "Louise" (French), "Outside the Three Mile Limit." Class B, Objectionable in Part: "Road to Singapore." Class C, Condemned: "Human Beast" (French).

Reconstructing Old Bijou

The Bijou theatre, Battle Creek, Mich., first of the Butterfield group of 107 theatres in Michigan, which was opened in 1907 by the late Colonel Walter Scott Butterfield, will be entirely reconstructed. The theatre will close March 17th and reopen early in September.



Here are the seventeen 17'ers the whole country's buzzing about. For details see page 3, reason 5!

REASONS

why Paramount's

"SEVENTEEN" is the

YOUNG LOVE and *LAUGHTER*

hit of the Spring!

Check each and every one of these 17 sales points. They add up to a wonderful story of box office glory when you play

PARAMOUNT'S "SEVENTEEN"



1 BOOTH TARKINGTON WROTE IT! One of the world's best-loved and best-remembered stories . . . read by millions upon millions of people of every age. A title known by everyone!



2 THE "WHAT A LIFE" STARS ARE BACK! Those two grand kids who made such a grand team in "What A Life" . . . riding high on the crest of a terrific wave of popularity and publicity!



3 BETTY FIELD IS THE YEAR'S TOP STAR DISCOVERY! Betty Field is the screen's most-in-demand actress. Currently appearing in "Of Mice and Men" and that Broadway smash, "Two on an Island."



4 BEST 'TEEN AGE PICTURE the screen has shown in an age . . . packed with the zip and zing that the cash customers are looking for . . . glowing with the true spirit and understanding of youth.



5



17 "SEVENTEENERS" RING THE BELL! Paramount awards a trip to Hollywood to 17 17-year-olds from 17 cities and garners reams and reams of front page publicity (with pictures) all over the country!

6



RADIO EXPLOITATION REACHES MILLIONS! Guest appearances—each with a powerful plug for "Seventeen" include: 17 "Miss Seventeens" with Jackie Cooper on nation-wide hook-up of "Vox Pop"; "The Pursuit of Happiness" program with Betty Field in scenes from "Seventeen"!

7

THE Film DAILY

DAILY VARIETY

DAILY BOXOFFICE

The Pulse of the Motion Picture Industry

THE TRADE PRESS HAILS A HIT!

"Will grace any bill. Cooper does one of his finest roles. Betty Field has no present superiors and is flawless!"
—*Daily Variety*

"All ages and all audiences will probably acclaim this one of the warmest, most poignantly human comedies of the season." —*Boxoffice*

"Ideal attraction for all types of audiences. Rich and warm in comedy values!"—*Film Daily*

8


JIMMIE FIDLER in Hollywood

Walter Winchell On Broadway

Jackie Cooper Spar
New Version of 'Sev

RADIO AND NEWSPAPER CRITICS HAIL A HIT!

"Filled with those priceless elements known as warmth and human understanding!"
Jimmie Fidler, newspaper, radio columnist

"New Yorchids to the flicker version of Booth Tarkington's 'Seventeen'!"—*Walter Winchell,* famous syndicated columnist

"Delightful! Not since 'Skippy' and 'The Champ' has Jackie Cooper turned in such a splendid and natural performance. Betty Field splendid!"
—*Jimmy Starr,* L.A.Herald-Express

9



SMASH TICKET-SELLING AD CAMPAIGN!

Chockful of the showmanship values that pay off in heavy coin!

and here are the 8 biggest reasons of all:

10 New York Paramount: **"SEVENTEEN"** biggest week-end gross (Saturday and Sunday) in 7 years!

11 Salt Lake City: **"SEVENTEEN"** runs neck and neck with "The Great Victor Herbert"

12 Dallas: **"SEVENTEEN"** runs ahead of "Victor Herbert" and "Geronimo!"

13 Phoenix: **"SEVENTEEN"** runs ahead of "Remember the Night"

14 Houston: **"SEVENTEEN"** runs ahead of "Jamaica Inn"

15 Memphis: **"SEVENTEEN"** runs even with "Beau Geste"

16 Little Rock: **"SEVENTEEN"** runs ahead of "Remember the Night"

17 Sioux Falls: **"SEVENTEEN"** out in front of "Cat and Canary"



SMPE Names Convention Staff

The various committees, which will be in charge of the Spring Convention of the Society of Motion Picture Engineers to be held at Chalfonte-Haddon Hall in Atlantic City, April 22-25, were announced this week by E. A. Williford, president. They are:

Reception and Local Arrangements—Harry Blumberg, chairman; M. C. Batsel, A. B. Freeman, C. A. Seubert, C. W. Treen, E. O. Wilschke, W. J. Charles, M. Lewis, W. Conner, E. W. Kellogg, H. Walters, F. B. Evans, and L. Ratener.

Registration and Information—W. C. Kunzmann, chairman; E. R. Geib, J. Frank, Jr., and F. Hohmeister.

Hotel and Transportation—E. O. Wilschke, chairman; S. Abrams, C. Cohen, F. J. Bettelli, C. A. Seubert, B. Blumberg, C. Presgrave, J. Deirenes, H. J. Maire, and G. L. Dimmick.

Publicity—J. Haber, chairman; S. Harris, J. J. Finn, P. A. McGuire, and F. H. Richardson.

Convention Projection—H. Griffin, chairman; M. C. Batsel, M. Lewis, C. W. Treen, H. Blumberg, H. Walters, F. Hohmeister, E. O. Wilschke, W. J. Charles, and A. B. Freeman, officers and members Projectionists Local 310, IATSE.

Banquet and Dance—M. C. Batsel, chairman; H. Blumberg, W. J. Charles, E. O. Wilschke, E. W. Kellogg, H. Walters, O. F. Neu, B. Blumberg, A. B. Freeman, and C. W. Treen.

Ladies' Reception Committee—Mrs. O. F. Neu, hostess; assisted by Mrs. M. C. Batsel, Mrs. H. Blumberg, Mrs. A. B. Freeman, Mrs. E. O. Wilschke, Mrs. C. W. Treen, Mrs. B. Blumberg, and Mrs. L. A. Moyer, Social Direccial, Chalfonte-Haddon Hall.

Mexicans Hope For Union's Aid

by JAMES LOCKHART
in Mexico City

Great aid for Mexican pictures in several Spanish-American countries is counted upon by the national cinematographic workers' union as a result of the establishment of relations with their colleagues in those lands.

▽

Mexican producer-distributors have now become the mark for demands for higher pay and other costly concessions to labor, which seemingly has become convinced that it has got about all it can from American distributors. These demands are very much in the hair of the domestic industry, so much so that three of the most important producer-distributors threaten closure.

The federal government has been asked to act.

▽

Mexico's first sound studios, La Nacional in Mexico City, which has been running for nine years, has been condemned by the municipal government because it is on land required for the establishment of a new boulevard. The owners have been compensated.

▽

Mexican producer-directors have streamlined production. Raul de Anda made a record in finishing "El Charro Negro" (The Black Cowboy"), 325 scenes and 30,000 feet, in 11 consecutive working days.

▽

Production has started in Mexico City on Tito Guizar's second made-in-Mexico feature, "Alla en el Tropico" ("Down in the Tropics"). Fernando de Fuentes, who made "Alla en el Rancho Grande" ("Way Down on the Rancho Grande"), biggest of all Mexican films, is the producer-director.

▽

Miguel Zacarias completed in Mexico City a talking short enacted by leading players who donated their services, in propaganda for the national census which starts this week. The picture was made in Chapultepec Castle, historic residence of the presidents of Mexico.

▽

Standard Oil of New Jersey, with its highly competent broadcast of the Louis-Godoy argument, which delighted numerous Mexican fistic fans, irked the federation of workers and farmers so much that it asked the federal government to forbid other radio broadcasts by this company. The federation contends that the Standard, whose Mexican subsidiaries were expropriated, is an arch enemy of Mexico's government. The federation objects principally to publicity for Standard products that was woven into the fight picture.

▽

Highlights of Mexican history, presented by a selected company of Mexican professionals, is featuring the Theatre of the Air which the federal government is presenting semi-weekly from its radio stations, XEDP and XEXA, Mexico City.

20th-Fox Budget Is 30 Millions; Universal Turns to 1940-41 Plans

With virtually every studio in Hollywood now in the last stages of filming for 1939-40, as reported starting on page 12, several are turning to the new season, Twentieth Century-Fox and Warners last week giving first attention to sales conventions and programs, and Fox this week deciding on a $30,000,000 budget for 52 features and 52 shorts.

Twentieth Century-Fox Spending More

Herman Wobber, general sales manager of Twentieth Century-Fox, told a district managers' conference in New York Friday that the company is spending much more than for the same number of pictures this season. Three or four are to be in color.

The sales convention will start April 15th in Chicago.

"Grapes of Wrath" this week is playing in about 300 theatres, on single bills, Mr. Wobber said.

Improved Canadian business was reported by James O'Loghlin.

RKO Production Plans

RKO production developments include the designation of Lee Marcus to handle six important films on the 1940-41 schedule, the signing of James Hilton, author, to write the script for "Water Gipsies"; the purchase of "Wrapped in Cellophane" from Vina Delmar, "Sanda Mala" from Maurice Collis, "Two On An Island," Elmer Rice's current comedy on Broadway, and "The Unbreakable Doll," by Grace Perkins. Carole Lombard is to star in this.

The company last week acquired an associate interest in Mayflower Pictures Corporation, Ltd., of which Erich Pommer and Charles Laughton are chief owners.

Warners Setting Spring Plans

Hal Wallis, Warner Brothers production executive, conferred with Jack L. Warner, at the studios, to set the company's spring program.

Warner Brothers will expand its provincial branch offices in England, at Manchester, first, Leeds, Newcastle, Liverpool and Birmingham.

Joseph S. Hummel, general foreign sales manager, returned from a four-month survey of Latin America, with the observation that companies have little prospect of a business increase there because of war stringencies and allotment of more playing time to native product.

Warners, he said, has no plans to produce or distribute Latin-American films. Whether the company will build theatres in Rio de Janeiro and Buenos Aires depends, he said, on whether the company obtains adequate distribution.

UA Expects 28 to 30 Films

The 11 producers on United Artists' expanding list will make from 28 to 40 pictures for 1940-41, Lynn Farnol, director of advertising and publicity, said after a visit to the coast.

Mr. Farnol said the producers and partners of the company believed that pictures should be bigger, to offet the losses in the European market.

Fox West Winners

Charles Thall of the San Francisco metropolitan district; Richard Dickson, southern district division manager and Nick Turner, northern division district manager for Fox West Coast Theatres have received the awards in the circuit's new business drive. Herman Kerster and George Watters tied for first in the exploitation contest.

$20,000 for Two-Year Film Music Research

The Rockefeller Foundation has made a grant of $20,000 for a two years' study in music in film production to the New School for Social Research. The study, said to be the first of its kind, will be conducted under the direction of Professor Hanns Eisler, German composer, with the cooperation of the Radio Corporation of America and members of the Philharmonic Orchestra. Among the subjects for study will be to examine the possibilities of new musical forms and materials of instrumentation, the relation between music and dialogue, use of song and chorus, sounds and noises and other problems of orchestration and dramaturgy.

Hanns Eisler will compose each year a sequence of from 40 to 50 minutes in length applying the new principles as they are worked out to existing pictures of outstanding artistic quality. Documentary, cartoon and feature films will be treated. The new scores will be recorded by RCA and the final report will be published.

New Fair Theatre

In line with the 1940 New York World's Fair policy of emphasizing entertainment, the Ford Motor Company announced this week that a new theatre was under construction at its exhibit at the Fair for varied shows to be presented daily without charge.

DISTRIBUTORS TURN DOWN OWNERS' REQUESTS FOR TRADE PRACTICE TALKS

Attorneys Fear More Suits from Concerted Action; Allied and Myers Say They're Ready to Reopen Arbitration

The settling of trade practice matters in dispute in distribution-exhibition by arbitration or conciliation boards emerged abruptly this week from a year's sleep to become again the subject of wide, if not promising, discussion, with all the overtures coming from exhibition, and negative receptions from distribution.

Already enmeshed in a net of anti-trust prosecutions woven by the United States Government, and independent exhibitors, the distributors are reluctant to participate in any new proposals for a new industry-wide system, fearful, on the advice of counsel, that their concerted action on such a matter would bring fresh governmental anti-trust attacks, remembering, too, that Thurman Arnold, of the Department of Justice, last year flatly rejected the trade practice code which the distributors and exhibitors had devised, the rejection being made by Mr. Arnold on grounds of its illegality.

Openly Petition Distributors

Apparently motivated by a continuing lack of relief from certain practices, and with court prosecutions and "relief" legislation moving slowly, important exhibitor groups on both sides now are openly petitioning distributors to reopen discussions from which some kind of arbitration or conciliation machinery might evolve.

Last week, the Independent Theatre Owners of Ohio, on the eve of its annual convention at Columbus, petitioned the large companies to participate in "across the board" discussions, with the thought that the many trade problems confronting the independent exhibitor might be adjusted or finally clarified. The majors rejected the proposal.

Abram Myers, chairman and general counsel of Allied States Association, told the large companies from the Ohio ITO convention floor that his national organization stands ready to renew negotiations on arbitration. The week before, acting on resolutions formulated at its national directors' meeting at Washington, Allied sent to each major a formal notification of its desire for arbitration.

While the nature of the distributors' replies to Allied, if any, were not disclosed, some majors in New York said unofficially that there was little likelihood of renewing negotiations, due to the anti-trust possibilities already mentioned, among others, including the preoccupation of virtually their entire legal staffs in the preparation for trial of the Government's "key" New York anti-trust case, May 1st.

Tuesday night, a bulletin sent out from headquarters of the Motion Picture Theatre Owners of America, in New York, over the signature of Edward L. Kuykendall, president, pointed up the importance at this time of establishing some system of adjudication.

As if climaxing these proposals by different sides in organized exhibition, for establishing arbitration or conciliation boards, word came last week from Canada that two "test" conciliation boards, in Ontario and Nova Scotia, had proved successful, and that the 14-year-old arbitration boards operating in Canada through the Canadian Film Boards of Trade, had disposed of 4,363 cases.

ALLIED GROUP HITS "MISREPRESENTATIONS"

Northwest Allied Theatre Owners' Association, convened in Minneapolis in a two-day special session, Tuesday and Wednesday, charged major producers and distributors with carrying on a campaign of misrepresentation in their dealings with independent exhibitors.

Statements attributed to distributors that cancellation privileges up to 20 per cent were being permitted were described by speakers as untrue. They claimed reports of member exhibitors showed such privileges were not being granted.

Statements, also attributed to the distributors, that independent exhibitors were not being forced to purchase newsreels and short subjects as a condition for obtaining features were also assailed as not founded in fact.

The association also reiterated its support of the Neely Bill, and urged individual members to continue efforts in its behalf.

Attending the meeting were 150 independents from Minnesota, North and South Dakota and Wisconsin.

For the first time in 25 years, W. A. Steffes, president, did not preside at a meeting of the organization. Mr. Steffes is ill in Washington, D. C. Ben Ashe of Minneapolis, association secretary, presided in his absence.

Majors Reject Request For Trade Practice Talks

With the thought that the various problems of distribution and exhibition confronting independent exhibitors could be discussed "across the board" with a view to final clarification or adjustment, P. J. Wood, secretary of the Independent Theater Owners of America, sent invitations to, and received regrets from, key executives of the major distributing companies. Included in the request to participate were: Abe Montague, Columbia; William F. Rodgers, MGM; James R. Grainger, Republic; Edward Golden, Monogram; George Schaefer and Ned Depinet, RKO; Sidney Kent and Herman Wobber, Twentieth Century-Fox; Neil Agnew, Paramount, and William A. Scully and Nate Blumberg, Universal.

Ohio Senator Robert A. Taft, and Governor Bricker, of Ohio, also were asked to be present. The former was detained by official business, and Governor Bricker was absent on a speaking engagement. "A very special invitation" also was extended to James Roosevelt, who was unable to accept.

One of the convention highlights was a report on a questionnaire sent to the majors to determine where they stood on cancellations, forcing of shorts or newsreels with features, and on score charges. Replies stated that score charges and forcing of shorts are out, that cancellations generally ran from 10 to 20 per cent. (The replies, company-by-company, were detailed in last week's first report on the Ohio ITO's convention, in MOTION PICTURE HERALD, pages 12 and 13.) Also reported was the address made by H. M. Richey, exhibitor contact for RKO, who declared that attacks on the industry are costing box offices $15,000,000 annually.

Many Problems Aired

During an open forum at the convention many problems were aired and some of the legal aspects ruled upon by Abram S. Myers, general Allied counsel. The discussion brought to light several alleged inequities in the distributor ranks, claimed to be contrary to the definitely expressed sales policies, which were outlined by the major producing companies in answer to the questionnaire circulated by Mr. Wood prior to the convention.

Despite the majors' statement that score charges had been eliminated, certain exhibitors claimed they were paying these charges on their 1939-40 contracts for percentage pictures, without a guarantee. Others pointed out that the score charges were "buried" in the price for flat rentals, that the score charges had been added, resulting in a higher rental accordingly.

It was pointed out that producers and distributors were forcing shorts and news reels, regardless of their written statements to the contrary. Shorts and newsreels were being forced, either separately or added to feature contracts, it was claimed.

Mrs. Hoy Russell, who operates the Opera House, the only theatre in Millersburg, Ohio, stated that her theatre has not played newsreels, and MGM and Paramount had sold their feature products without newsreels for more than three years. However, Twentieth Century-Fox recently refused to do this, and sold their product away from Millersburg to a competitive situation because of refusal to buy the newsreels. A resolution was made to communicate with the distributors, calling attention to their failure to adhere to their stipulated policies.

During the open forum, exhibitors brought out that Twentieth Century-Fox had sold "Grapes of Wrath" away from them when they refused to agree to extra playing time for the feature.

Double Feature Problem

The problem of double features came in for considerable discussion. The consensus was opposed to duals, but the delegates contended that they were literally forced into this policy by affiliated theatres pursuing duals in their houses, which left no alternative for the smaller independents.

The question also was asked how a percentage payment could be computed when a 35 per cent picture was played on a double bill with a flat rental picture. Abram Myers pointed out that the percentage was figured on the program as a whole, there being no method of determining how much of the business had resulted from the percentage picture. Certain exhibitors felt, however, that this could be equitably pro-rated since the flat rental picture, possibly being the weaker of the two, would have resulted in proportionately less business if played separately, basing their statement on past experience.

Earnings of the industry as a whole do not warrant an increase in current film rentals, said Mr. Myers. He reiterated that while Allied is ready to renew negotiations on arbitration of trade disputes, all grievances must be included and not only a few. He expressed the

(Continued on opposite page)

CANADIAN REPORT LAUDS BOARDS

(Continued from opposite page)

hope that the distributors would be willing to discuss such problems with Allied.

"Unreasonable clearance, arbitrary allocation of pictures, overbuying, oppressive exercise of chain buying power, withholding of product—all these call for amicable adjustment within the industry, now," Mr. Myers asserted. "The larger issues may not be finally settled for a number of years. In the meantime, Rome is burning."

Attacks "Slot Machine" Films

Martin H. Smith, president, of Toledo, dwelt at length on the potential menace from the reported tieup between James Roosevelt, of Globe Productions, with the Mills Novelty Company, to "dispense" pictures through nickel-in-the-slot machines.

"There are approximately 18,000 places licensed to sell beer and liquor, not to mention similar commercial and recreational rendezvous, numbering into hundreds of thousands in the total figures, which are fertile avenues of installation and operation of these machines. It does not require a great stretch of the imagination to visualize the disastrous results that could accrue to the theatre from this avenue of competition."

Charles L. Casanave, general manager National Screen's newly formed unit, Advertising Accessories, Inc., outlined the purpose and policies of his organization.

"We are," he said, "authorized poster renters, and, instead of increasing prices, we hope to reduce them. Producers are in the business of making pictures, not creating and distributing advertising. That's where we come into the picture as a distinct help to the theatre man. Our representatives, under a national policy, are authorized to write a five-year contract with a guarantee against higher prices for the term."

Rentals and Sales Taxes

Darrell Greek, of the law firm of Dargusch and Greek, representing the Ohio independent unit in the mandamus proceedings of John V. Bostwick, a taxpayer, against the State Tax Commission, challenging the authority of that body to exempt film rentals from sales tax, pointed out the danger confronting the industry if plaintiff should win the suit.

He explained that, since plaintiff was trying to enforce collection of the tax since the inception of the law five years ago, the accumulated liability to date was considerably over $2,000,000, and said an exhibitor paying only $100 weekly film rental has a potential liability of $1,000.

Max A. Rosenberg, president of the Independent Theatre Owners of Western Pennsylvania and West Virginia, presented a resume of activities in his area.

Officers reelected were: Martin G. Smith, Toledo, president; F. W. Huss, Jr., Cincinnati, and Robert C. Menches, Akron, vice presidents. Hoy Simons, Washington Court House, was elected treasurer, succeeding M. B. Horwitz, Cleveland, who resigned last year. Directors reelected were: Henry Greenberger and John D. Kalafat, Cleveland; Nat B. Charnas, Toledo; Harild Bernstein, Norwood; Max Stearn, Columbus; Caldwell H. Brown, Zanesville; L. F. Eick, Martins Ferry; Dwight Jones, Jackson; J. W. Trunk, Youngstown; Joseph Stern, Ironton and Jerome M. Steel, Oberlin. Charles Deckman, Cleveland, was elected a director to succeed Mr. Horwitz, and Leo Kissel, Lancaster, to succeed J. Real Neth, Columbus, who was forced to resign on account of ill health. P. J. Wood will be reappointed secretary by the board of directors.

Members were requested to send telegrams of good wishes to W. A. Steffes, ill in a hospital in Washington, D. C., and John A. Schwalm, in a Miami clinic because of a heart attack. It is expected that Mr. Steffes will be able to leave the hospital the end of next week.

NON-THEATRICALS UP IN PENNSYLVANIA

A continual rise in the number of non-theatrical showings of sound films, both commercial and otherwise, has been noted in Pennsylvania. Churches, civic organizations and schools show films at meetings and special student activity programs.

A check of newspapers in Wilkes-Barre and nearby Hazleton reveal the following: A chapter of the Officers Reserve Corps meeting featuring three films on army subjects; a booking of "See America First" by a Lutheran church organization; high schools listing programs of various film dramas, including "Clarence," "The Buccaneer" and others; a Rotary Club showing "Flagships of the Air" at a meeting; travel pictures by the Civic Forum Club, and other showings by the YMCA, Delta-Cooperative Farms of Mississippi and others.

MPTOA Turns Again To Conciliation

Trade practices and problems again were brought out for an airing this week, along with the necessity for some form of machinery of adjudication, by the MPTOA, in a bulletin from New York headquarters, signed by Ed L. Kuykendall, president.

The Pacific Coast Conference of Independent Exhibitors Mr. Kuykendall cited "as an experiment in organized local conciliation," advising all local exhibitor organizations to watch these experiments closely.

"Mediation and conciliation do not require binding agreements, balanced boards to render arbitrary decisions, nor strong-arm enforcement," he remarked.

It was suggested that many trade practice reforms can be dealt with in the distribution contract, with no question of anti-trust law violation, and that contracts should include a 20 per cent cancellation clause; a cancellation clause for locally offensive pictures; an option to change percentage pictures designated for preferred playdates; a provision that no score charge be added to film rental; a note that prices for each picture be fixed by the distributor not later than the date of availability; and a provision for the rejection of pictures on selective contracts within 21 days after notice of availability.

The statement calls "aggressive promotion by 16 mm. salesmen, of the exhibition of 16 mm. sound films . . . a serious menace to an increasing number of small theatres," and suggest "vigorous" complaints with each distributor whose picture is used in 16 mm. version; calls the Neely Bill, now in Congress, "imminent" and remarks that the pressure for it is "being increased"; calls the Bill a "fake" and urges that its exposure as such be pressed among other than industry group because "it is out of the hands of the people of the industry"; suggests that "if there must be a 'block booking law,' it might be in the form of a simple statute" for cancellation of "one picture out of each group of five in the order of release, without liability"; calls the "Pot o' Gold" radio giveaways an indication of a "dangerous trend towards the use of money prizes by radio advertisers as a direct inducement to keep people away from theatres," and suggests ignoring the program.

Canadian Conciliation Boards Claim Success

The Canadian motion picture industry's report on the operation of local conciliation boards in the provinces of Ontario and Nova Scotia holds peculiar interest to the American film industry.

The conciliation boards in Canada are a part of the trade practice code there.

At the recent convention in Washington of directors of the Allied States Association, arbitration machinery again was urged upon the industry, but without response from the majors, from whom it was indicated that any untoward and voluntary steps might be construed, in the present situation, as illegal.

The Canadian report on operation of the conciliation boards emphasizes their success, and suggests they are "no longer an experiment."

The Canadian method was taken from that of the MPTOA and was given first trial with the establishment of a local board in Toronto, on May, 1938, for grievances of all Ontario exhibitors. A second, Nova Scotia, board was instituted in Halifax, in April, 1939.

The first report on the two boards' activities covers 30 cases; all except one were disposed of by the boards.

The boards' conciliators are drawn from panels nominated by local exhibitors' organizations and Film Boards of Trade (distributors). Two representatives of each serve in rotation for specified terms. The decisions are not enforceable.

Among the complaints handled are overbuying, inability to obtain product, unfair clearance, "cut-throat" competition in the form of "leaders" and inducements.

Of the Toronto cases, the only one not settled was the two-for-one complaint of the Paramount Famous Players-Canadian theatre against the Royal George, Toronto.

In another case, that of the Circle and Beverly theatres, on a priority complaint, no decision could be made, because the priority was in the contract. That of the Ioala against United Artists, on a contract run, had to be referred to arbitration, because it, too, involved a contract.

All cases handled by the Halifax board resulted in settlements.

All the cases settled involved concessions by one or the other parties; in such matters as reduction of clearance, giving up of some product to the opposition, and raising of admission prices.

Good-Will Rally Set

The second annual industry "Good-Will Get-Together" of main line exhibitors and film sales representatives will be held April 3rd at the Penn Alto Hotel in Altoona, Pa. The committee in charge of the affair consists of F. D. "Dinty" Moore, George Elmo, George Tice and Jack Judd. Burt Bishop will be master of ceremonies.

Goldman with Warners

Harry Goldman has joined the Warner Brothers exchange in Chicago handling country sales. He succeeds Robert M. Allen who has been transferred to the city staff.

See Hollywood First, Biased Censors Told

Studios Holding to Standards, Says Pennsylvania Chairman

by M. H. ORODENKER
in Philadelphia

"There would be a more intelligent and efficient censorship of motion pictures if the censor heads in the respective states would take time out for a personal visit to Hollywood and get first-hand observation of what the industry is trying to do." This is the opinion of Mrs. Edna R. Carroll, chairman of the Pennsylvania State Board of Motion Picture Censors, who returned to Philadelphia this week after a three-week stay at the film capital.

For Educating Censors

Despite the fact that most censors are individuals with deep-rooted educational and teaching backgrounds, a visit to Hollywood for a personal contact with the picture industry is "the best form of education for them, or for censors who are business men or women," she said.

"Like everyone engaged in film censorship, I had preconceived notions of the industry and suggestions as to how it should be run. But after visiting the studios and seeing for myself what their problems are and how they are earnestly endeavoring to solve them to make for better pictures and a better industry, I have no doubts now that the industry is making a serious effort to understand the problems of state censors and conforming to the standards desired by the general public.

"My trip gave me a new and fresh slant on the industry. And it was certainly encouraging to hear from the man responsible for censorship on every lot there that they are as much interested in our problems of censorship as we are in their problems. The existence of such a mutual understanding comes about only by personal contact and it is both a good thing and a healthy thing for the industry.

States' Particular Problems

"Each state has its own particular censorship problems and a responsible executive at each studio should be made aware of those things. For instance, here in Pennsylvania, which once had the reputation of being the 'worst' as far as the censorship of pictures is concerned, is now being given credit for having 'an intelligent point of view.' I was glad to see that manifestation of interest on the part of the studios, and I am certain that it would go far in creating a better understanding with the censor boards in the other states if personal visits were made to Hollywood."

From the beginning, Mrs. Carroll had been against the Neely Bill to bar block booking. After personal observations, her opposition to the bill is now even deeper and keener, so much so that she plans to take to the speaker's platform before the women's clubs throughout the state to propound her arguments against the bill.

"I have found that there is a genuine desire on part of the industry to handle its own affairs, and I am now convinced more than ever that it would be an ill-advised day if the Neely Bill ever got on the statute books.

"One thing that impressed me greatly was the fact that motion pictures is an industry of youth. The executives I met at each of the major studios were all young men responsible for investments that total millions of dollars. I have found them all to be liberal and imaginative. And whatever faults they may have, I am firmly convinced that governmental restriction is not the corrective measure.

"I am convinced that whatever good may be derived from the Neely Bill, although I cannot see how such a measure could ever be applied without calling a halt to the entire industry, the bad features of the bill considerably overweigh the good it contains.

"I have spoken to countless number of exhibitors and I am sympathetic to their problems and complaints. Of course, there is much that must be done to meet these situations, but I hardly think the Neely Bill will ever do that. It is my earnest conviction that if the bill should pass, the exhibitors would be the first to raise up a howl that it be wiped off the statute books. And from our practical experience with the prohibition amendment, we know that once it became law, we would have to spend almost a lifetime to effect its repeal.

Closer Harmony Urged

"If there were closer harmony and organization of exhibitors, I am quite sure that they themselves, by their economic force, could achieve for themselves what they think the Neely Bill will give them without subjecting the industry to governmental shackles. I think it unfair that many exhibitors are deluding the womens clubs, who are earnestly interested in improving the industry as a matter of civic pride, and getting their support by leading them to believe that 'block booking,' which the bill would eliminate, is the cure-all. I aim to go before the women's groups and speak to them to correct false interpretations."

As for manifestations of Communism and all other anti-isms, as charged by the Dies committee against the motion picture industry, Mrs. Carroll found none.

"Seeing the machinery of motion picture making, I cannot see how a few people who may have anti-leanings can get their ideas across in pictures. I think it would be a good thing for the industry if the Dies committee would go through with its proposed investigation. From what I have seen and heard during my stay there, I don't think they will find anything."

Behind the Scenes

While the publicity giants in Hollywood have done a tremendous job in creating a greater box-office value for the stars, Mrs. Carroll feels that Hollywood is falling down in its job to publicize the people off stage.

"Another thing that amazed me is the number of jobs that go into the making of a motion picture. The publicists scream in big headlines about a 'million dollar production' and after the picture is exhibited, there arises a cry in various sections of the country about the 'big waste' in Hollywood. You cannot blame the public for harboring such a false impression. Instead of 'waste,' if the publicity gentlemen would make the public aware of the number of jobs that went into a 'million dollar production,' I feel certain that there would be a deeper appreciation for both the picture and the picture industry.

"Instead of 'yes men,' I found 'workers' on every lot. And what appears to be 'confusion' has behind it all good business sense and acumen."

Mayor Fiorello LaGuardia, of New York, would find no sympathetic support from Mrs. Carroll in his plea to bring the industry East.

"I think," she said, "it would be a lot cheaper to import LaGuardia."

City Loses Censor Case in Virginia

The supreme court of appeals of Virginia this week held that a city has no right to censor a picture after it has been approved by the State Board of Censorship. The case was that in which the city of Lynchburg was appealing from a decree of the corporation court of Lynchburg in favor of Dominion Theatres, Inc., operators of theatres in Lynchburg, who booked "The Birth of a Baby" to be shown there.

The City Manager of Lynchburg had notified the company that the picture could not be publicly shown because it violated certain city ordinances which prohibited the showing of indecent and obscene pictures. Dominion sought an injunction to restrain the city from interfering with the showing of the picture.

"The statutes," the court said, "vest that power exclusively in the division and provide a uniform means for the inspection of films and the issuance of permits for their exhibition. There is no language in the statutes which authorizes the city of Lynchburg to share this jurisdiction."

Other Censorship

Ohio censors ordered 30 eliminations from a total of 459 reels reviewed in February, compared with 51 eliminations from 644 reels in January. Figures for February, 1939, were 525 reels and 13 eliminations.

Lieutenant Harry M. Costello, police censor of Chicago, reports that 126 films were inspected in January. The total footage was 642,000 feet. Twenty-three cuts were made and six pictures were marked for adult trade only. No film was rejected in its entirety in January.

Mrs. Claudia Williams, police matron of Birmingham, Ala., has recommended that the film, "Nudist Colony," be banned in Birmingham. She reviewed the film for the police department.

The Seattle city council license committee, headed by Councilman Robert H. Harlin, has requested the city's corporation counsel to draw an ordinance revoking the license of the Rialto theatre. The request followed a report of the Board of Theatre Censors, charging that the stage shows at the Rialto were "lewd, indecent and immoral." The theatre was closed on one former occasion for the same reasons.

Lieutenant Costello in Chicago this week rejected "The Living Dead," described as a "smuggled German film."

The Lieutenant, also this week, arrested Boles Patzkoski, independent exhibitor for the showing of a 16 mm. film, "The Invasion of Poland by Hitler." The performance, under the sponsorship of the Polish-American Citizens' League, was given without a police film permit.

Silberberg Resigns Post

Mendel Silberberg, member of the producers labor committee, has resigned as advisor and assistant to Harry Cohn and Columbia to devote more time to the law firm of Mitchell, Silberberg, Roth and Knupp. He will, however, continue as legal advisor to the company's studio.

Acquires "Youth"

Walter Bibo of the Atlas Film Exchange, Inc., has acquired the Willis Kent feature, "Mad Youth," with Mary Ainslee, Betty Compson and Willy Costello, for distribution in New York State and northern New Jersey.

Scher with Hamilburg

George Scher has joined the Michell J. Hamilburg agency in Hollywood as an associate.

Jerry Colonna

WHICHEVER WAY YOU SPIN IT, YOU HIT THE JACKPOT!



SPIN OVER to the next page...



Paramount's GIVIN US THE AIR . . . AN DO WE LIKE IT!

Yessir, Paramount's really bombarding the ether from coast to coast with those five hit parade leaders from "**Road to Singapore.**" And, what's more, those three money stars, **Bing Crosby, Dorothy Lamour** and **Bob Hope**, are appearing on three of radio's biggest programs (just look at their Crossley ratings and you'll see what we mean) to sell "Road to Singapore" to each and every movie customer in the land!

Here are three of the opening guns in what promises to be the biggest radio build-up any picture ever received . . .

ON THURSDAY, March 14, from 10 to 11 P. M. over 77 NBC Red network stations, Bing Crosby will sing those hit tunes, with a big plug for the picture!

ON TUESDAY, March 19, from 10 to 10:30 P. M. over 63 NBC Red network stations, Bob Hope (assisted by Jerry Colonna) goes to work to sell those hit songs. And from then until release date, Bob will keep punching home the songs and "Road to Singapore!"

ON MONDAY, February 26, from 8 to 8:30 over 65 CBS stations, Dorothy Lamour guests with Tony Martin and Andre Kostalanetz to sing the hits from her biggest hit!

TUNE IN ON THESE PARAMOUNT SALESMEN . . . HEAR THEM GO TO WORK FOR YOU AND YOUR BOXOFFICE!

"ROAD TO SINGAPORE" **Bing Crosby • Dorothy Lamour • Bob Hope**

Charles Coburn • Judith Barrett • Anthony Quinn • Jerry Colonna • Directed by VICTOR SCHERTZINGER

Screen Play by Don Hartman and Frank Butler • Based on a Story by Harry Hervey • A Paramount Picture

TELEVISION ACTS TO COMMERCIALIZE, ON APPROVAL OF THE GOVERNMENT

Commission Refuses to Set Standards and "Freeze the Art"; Theatremen See Competition in Fall

The Federal Communications Commission has granted to television a limited commercial basis, beginning September 1st. At the same time the Government body, in its decision announced Friday, refused to set standards and "freeze the art" at its present state of scientific development.

Sees Serious Competition

Some theatre men believe that television will begin to be serious competition in the fall when it will have sponsors like radio and will be seeking a share of the advertiser's dollar. The only limitation on television commercial programs after September is that only the actual cost may be charged and the stations will not be allowed to make a profit.

Several companies have announced they will have large screen television available for theatres some time this year. In some cases television may be an added attraction in theatres but at present motion picture interests are viewing television as severe competition.

The decision of the FCC on television partly satisfies the Radio Corporation—National Broadcasting Company interests and the smaller groups led by DuMont, in which Paramount has an interest. RCA-NBC wanted limited commercialization and fixed television standards. DuMont, Philco and other companies opposed establishing standards at this time. RCA plans a big drive on television sales and Zenith and Don Lee see in the order an opportunity for expanding television service. Meanwhile NBC's television station in New York presented the first current Broadway play and announced other outstanding "coming attractions."

Sums Up Engineers' Studies

Receiver manufacturers seeking to fix standards for television were told by the FCC that their action was premature and that the time has not been reached when radio picture equipment can be tied down. At the same time, however, the commission held that the point has been reached when television stations should experiment in the financial field, and a decision was announced that limited commercialization will be permitted beginning September 1st, next.

The orders of the commission came as a leap-day present to the industry in the form of a report summing up the studies of FCC engineers, the testimony adduced at hearings held in January and the results of visits of the commissioners to a number of television laboratories last month.

The report announced that, with some revision, the recommendations of the FCC television committee, made last November, would be adopted. However, it was stated, no changes would be made in the frequencies allocated the service until after the hearings this month on aural broadcasting on frequencies above 25,000 kilocycles. Frequency modulation (FM) broadcasters have requested more space.

For Class II Stations

Under the commission's plan for limited commercialization, certain stations will be permitted to use advertising in connection with programs the cost of which is borne by sponsors. These will be the socalled Class II stations, which are to experiment in program production and technique; Class I stations will carry forward technical investigations and will not be allowed to broadcast sponsored programs.

TELEVISION PROGRAM QUALITY IMPROVED

One expected effect of the FCC order opening the way for sponsored programs beginning September 1st will be the presentation of better television programs. Through the winter months the quality of the programs, with the exception of films which the large companies refuse to lease to television, have gradually improved. The weekly play is a popular feature. Experimental work in presenting sports events has expanded to include prize fights, hockey, basketball, track meets and field hockey.

NBC will strive to improve further television program quality, according to observers, so that the public may be encouraged to buy receiving sets. The company hopes to build up the television audience through good programs so that when advertisers may sponsor programs the television public will be large enough to warrant the expense.

The greater part of the commission's report was on the technical development of the art and, in refusing to accept any standards of engineering performance, it was held that "research should not halt and scientific methods should not be frozen in the present state of the art."

"Actual demonstration to members of the commission indicate the need for further improvement in the technical quality of television," it was observed. "The evidence before the commission reveals a substantial possibility that the art may be on the threshold of significant advances."

The commission pointed out that research is now being conducted which involves changes in both the number of lines and number of frames per second, in developing the retentive quality of screens, improving the mechanics of scanning and methods of propagation and reception, and in the use of screens of various sizes.

Other Studies

Other studies underway cover polarization and the related question of antennas, synchronization and the use of higher frequencies.

To adopt standards under these conditions, the report pointed out, would have a tendency to stimulate activity on the part of both manufacturers and the public in the sale and purchase of receivers for home use, with the certainty that this commercial activity would cause an abatement of research and "to a greater or less extent the art would tend to be frozen at that point."

More important, it was held, nothing should be done to encourage a large public investment in receivers which might become obsolete in a relatively short time.

"The commission has not overlooked the significant sums invested by pioneers in making possible our present knowledge of television, and it is not unsympathetic with their desire to recoup their investment in the process of bringing television's benefits to the public," the report commented. "It will be realized, however, that the loss to the public by premature purchase in a rapidly advancing field might in a relatively short period exceed many times the present total cost of research. Such an economic loss in the long run can rebound only to the harm of the industry."

Advises Industry

Not only did the commission refuse to adopt standards, but it urged that the industry itself refrain from such an attempt at this time because of the danger of raising the same problems which would develop under official standardization, but it was promised that such standards would be set as soon as the art is felt to be in a position where they would help rather than hinder.

"It is important that nothing said by the commission herein be construed as an expression of lack of confidence in the future of television," the report emphasized. "It is a mighty achievement. The pioneers in the field have made great advances. We feel that potentially television is of tremendous value to the public generally. Even now, there is no reason apparent why those members of the public to whom regular television programs are available, who are conscious of the fluid state of the art, and who are willing to assume the financial risks involved for the obvious benefits of current programs, should not acquire receivers.

"Nor is it suggested that television broadcasters should be barred from going forward in program production and sponsorship. The progress made by the industry is worthy of recognition, and the present state of the art renders appropriate the further steps permitted by the rules being established."

DuMont Approves FCC Order

Allen B. DuMont, head of Allen B. DuMont Laboratories of Passaic, N. J., said that "the commission has made it possible for receivers to be designed and sold which will be sufficiently flexible to be used 20 and 30 years from now, rather than becoming obsolete." He pointed out that the DuMont receiver can be adjusted to receive 441, 625 or 881 line pictures.

The FCC order also "made possible the adaptation of television to the uses of the theatre and all other arts where instantaneous pictures will be valuable," according to Mr. DuMont. It was also indicated that the commission's refusal to fix standards would be an impetus to investigation of methods of using frequency channels in such a way that overcrowding will be eliminated.

Another executive of the DuMont television company said, "It is a fine thing for television not to have any standards established until the art is more fully defined and until commercialization is possible."

Zenith Sees Expansion

The Zenith Radio Corporation, which operates the television station W9XZV in Chicago, hailed the decision of the FCC as one that would help the development and expansion of the television art. E. F. McDonald, Jr., speaking for the corporation, said, "The Federal Communications Commission report and revision of the regulations on television represent a fair and far-sighted analysis of existing conditions and of steps necessary to encourage sound television development in the public interest.

"This action of the Commission assures the completion of essential experiments affecting television standards and also opens the door to broader program development. Both these fac-

(*Continued on following page*)

RCA NOW PLANS TELEVISION DRIVE

(Continued from preceding page)

tors will benefit the art this year and may attract broader public participation but will not encourage speculative activity that could damage the long range picture. The findings of the commission are so fair to all serious participants in today's controversies that they should receive universal support."

Farnsworth Plans Development

The Farnsworth Radio and Television Corporation is ready to expand its activities as a result of the FCC television order. E. A. Nicholas of the Farnsworth Company said, "Another milestone on the road of television progress is passed as the FCC by its recent action opens the door to commercial television operations with programs sponsored by advertisers. The Farnsworth company is ready to play its part in the new stage which television now enters.

"Our research and engineering facilities have been expanded during the past year and while we are now operating on a broad front in electronics the development of television remains our primary objective. Encouragement by Governmental agencies and recognition of the achievement thus far accomplished naturally give new impetus to our efforts. Our television activities will proceed with increased momentum."

RCA Plans Sales Drive

RCA, although not 100 per cent pleased with the FCC order, is planning to conduct a sales drive preliminary to a campaign to sell advertising next summer for the sponsored programs which may begin September 1st. It was said that all receivers sold can be converted at small expense if the FCC sets standards at variance with the present 441-line pictures used by RCA.

The first step in the sales program is to cut the price of receivers and advertise. There has been almost no attempt to sell television receivers since shortly after regular programs began in New York early last Summer. At present there are said to be 2,000 receivers in the metropolitan area. It is expected that potential sponsors will demand a much larger audience before they will accept television as a medium of advertising.

Experimental Programs

NBC's television station W2XBS has been using a number of experimental advertising programs. In the first eight months of television 67 advertisers sponsored 148 programs. The FCC order gives formal approval to the NBC practice of presenting a limited commercial type program when the sponsor provides the talent. Beginning September 1st program television stations (Class II) will be able to receive payment from sponsors for programs presented by the station.

RCA may also be expected to inaugurate relay television. Briefs submitted by RCA attorneys to the FCC said, "If limited commercialization is permitted, RCA will begin the construction of facilities for the automatic relay of television programs between New York and one or two other cities. If limited commercialization is denied, there will be no support for such an undertaking."

The annual report to the stockholders of the Radio Corporation of America gave considerable space to television. Attention was called to the fact that NBC, using the RCA system, inaugurated regular public television service in the United States on April 30, 1939, and RCA-Victor receivers were put on the market. The report also listed what it called two important developments. These were the RCA television relay system and large screen television "of a size and clarity suitable for theatre presentation."

$688,369 TO MAYER, SEC REPORT SHOWS

Loew's, Inc., paid $688,369 *to Louis B. Mayer, vice-president in charge of production, in the fiscal year ended last August* 31*st, according to the corporation's report to the Securities and Exchange Commission, which was made public this week at the New York Stock Exchange. It was noted that* $541,119 *of the total represented a share of the profits.*

When the Treasury Department reported a list of persons who received salaries in 1937, *Mr. Mayer topped all with* $1,161,753. *In the list for* 1938, *published in January, it was said that a technicality temporarily had kept out all Loew's figures.*

The SEC requires information as to the three highest paid employees and all those who share in the profits to the extent of $20,000 *or more. Wallace Beery, actor, received* $355,000 *in the fiscal year, and Hunt Stromberg, producer,* $328,818, *including a* $68,818 *share in the profits. Other profit sharers were Nicholas M. Schenck,* $145,513; *David Bernstein,* $87,308; *J. Robert Rubin,* $114,244; *E. J. Mannix,* $91,757; *Sam Katz,* $91,757; *Alexander Lichtman,* $68,818, *and Benjamin Thau,* $68,818.

The SEC also reported that Universal paid $196,000 *to John Stahl, director, in the fiscal year ended October* 28*th last. Other Universal salaries were: Deanna Durbin,* $174,916; *Irenne Dunne,* $150,000, *and Bing Crosby* $150,000. *The company paid* $91,000 *to the Standard Capital Company for the services of J. Cheever Cowdin, chairman of the Universal board.*

Universal salaries for 1938 *also were missing from the January listing.*

Hollywood's W6XAO, operated by Thomas Lee, has adopted a "full speed ahead" program following the announcement of the FCC order for limited commercialization. Officials of the station, which is the only television transmitter West of Kansas City, indicated that they would seek a class II license to allow the station to have sponsored programs.

Harry R. Lubcke, director of television at W6XAO, predicted sometime ago that limited sponsorship must be ultimately expected. Don Lee Broadcasting System which is affiliated with the Mutual System is rushing work on the new television transmitter on Mount Lee, 1,700 feet high. W6XAO officials expressed a desire to "ease into" the new field of sponsored programs in a way that would not disrupt existing advertising forms such as radio.

The FCC order immediately caused a flood of inquiries from agents, actors and others who would like to be in television. Requests were made for details on terms and conditions in the new set-up. The sale of receivers is expected to increase sharply.

Philco Conducts Experiments

The Philco Radio & Television Corporation has been conducting experimental television with a 605-line picture and what is said to be an improved receiver. The Philco company demonstrated to the FCC plug-in television with reception based on vertical wave transmission to permit built-in loop antennas. The "plug-in" receiver is also said to reduce interference.

William H. Grimditch, vice-president in charge of Philco's engineering laboratories, said that "one big problem yet to be solved is better, simpler, stronger and more reliable synchronizing to prevent slippage before television becomes practical." He also said, at the time of the FCC tour and preliminary to publishing the report, that "a gross injustice would be done to the public if present television standards are commercialized and frozen. Television is still in the laboratory."

The decision of the FCC did not set standards but permits limited commercialization. Although Philco began television work back in 1928 up to now the company has made no effort to sell its receiving sets. The Philco stations, W3XE and W3XP, are the only television transmitters serving Philadelphia. At the present the stations transmit about ten hours of television programs a week.

Telecast Broadway Play

NBC's television station in New York, W2XBS, presented last Sunday night the play "When We Are Married" by J. B. Priestley which is running at the Lyceum theatre. The regular cast appeared in the television version of the first current Broadway play to be televised. In England the same play was telecast directly from the stage in 1938.

"When We Are Married" was directed for television by Thomas L. Riley of NBC. The complete play was presented but a number of changes had to be made in the stage business to keep the actors within the scope of the television cameras. With but a few exceptions the compressed action did not interfere with the viewing of the play.

The television production of a play blends the stage and screen techniques. Living players perform for the television audience but the television camera makes use of motion picture methods.

Robert Henderson, director of the play, arranged for the telecast and secured the necessary permission of Actors Equity. Max Gordon had intended to present over television a dress rehearsal of the musical "Very Warm for May" but Equity demanded a full-week's salary for all performers. It was reported that because "When We Are Married" has a small cast working on a minimum salary and co-operative basis, Equity's terms could be met.

Rocky Mountain Construction

The estimated cost of new theatre construction in the territory west of the Rocky Mountains for 1939 is $3,850,000, while the cost of remodeling houses was estimated at $2,420,000.

Altec Opens Office

Altec Service Corporation has opened an office in Seattle with Barclay Ardell as manager. The staff includes O. M. Overmire and J. S. Briggs.

The Schine circuit has renewed service contracts with Altec for 110 theatres in New York State, Ohio, Maryland and Kentucky.

$12,500,000 FOR 'WIND'; FOX CITES 'WRATH' GROSSES; 'VIRGINIA CITY' SET

Paramount Conducting Search for "College Queen"; RKO Sets "Pinocchio" Dates; Holdovers on "Northwest Passage"

The gross on "Gone With the Wind" passed the $12,500,000 mark this week. The running weekly theatre gross on the picture is now calculated about $2,000,000. Total bookings are 738 in 683 cities.

William F. Rodgers, general sales manager of MGM, said only 30 per cent of exhibitors who have booked "Wind" have taken advantage of the proffered guarantee of 10 per cent of the gross profit.

Some are estimating a domestic gross of $30,000,000, or over $20,000,000 to be split by MGM and Selznick International.

The biggest performance, by gross and actual attendance was at the Capitol in New York City where an 11-week run was completed Wednesday. The picture was shown on a three-a-day policy, with the price scale of 75c in the afternoon, $1.10 in evenings and a few loge seats at $1.65. Gross and attendance week by week in the 5,486-seat house were:

Week	Gross	Attendance
1st	$62,500	67,000
2nd	82,500	92,000
3rd	80,000	90,000
4th	80,000	90,000
5th	79,000	89,000
6th	78,000	88,000
7th	75,000	83,000
8th	71,000	78,000
9th	57,000	63,000
10th	67,000	73,000
11th	60,000*	65,000*
	$792,000	878,000

Figures for the last week estimated.

After the 10 week engagement at Loew's Grand Theatre in Atlanta, the film began a second engagement at the Rhodes theatre on March 1st. The price scale is the same as at the Grand, where 230,000 persons are reported to have paid $250,000.

Other records and long runs on "Wind" include: over $250,000 in Chicago to date, with a total gross of $350,000 expected; $100,000 in three weeks in Minneapolis; an estimated $175,000 for the six weeks run in St. Louis; $65,400 for five weeks at the College in New Haven, a new record for Connecticut; four weeks at the Loew-Palace in Hartford; completed a four week run at the Broadway in Portland after playing to about 150,000; about $49,000 a week for five weeks at Loew's Century in Baltimore; $125,000 in a month at the State in Providence The film will play at the Carlton beginning March 8th.

The Selznick picture has completed six weeks at Loew's Toronto. It may be held for two more weeks and then move over to the Tivoli for an indefinite run at advanced prices. The picture grossed $28,000 in its first week in Montreal. It is expected to run at least four weeks.

Other figures include: $67,000 and 76,000 admissions in four weeks less one day in Worcester, Mass.; $40,000 in a 22-day run at the Parkway theatre in Madison, Wis.; three weeks at the Tampa in Tampa, Florida; five weeks at the Fox's Palace in Milwaukee; four weeks at Loew's theatre in Indianapolis where 126,700 saw the film; seven weeks straight for the picture in metropolitan Miami; five weeks at Loew's in Wilmington and scheduled to open at the Aldine on March 14th; three weeks at the Hollywood in Fort Worth; completed five weeks at the Wilson and United Artists in Detroit; $18,000 in the first week at the Texas in San Antonio; seven weeks at the Boyd in Philadelphia with an estimated gross of $200,000.

INDUSTRY MEMBERS ON CITY COMMITTEE

E. C. Rhoden, head of Fox Midwest Theatres, Inc., is a member of the recently named "downtown committee" of the Kansas City Chamber of Commerce. Advisory members include A. B. Church, head of KMBC; Don Davis, head of WHB; Ed Dubinsky Durwood of the Dubinsky Brothers circuit; Lawrence Lehman, manager of the Orpheum; John McManns, manager of Loew's Midland; Jack Stewart, manager, KOMO, and Jerry Zigmond, manager. Newman.

Lack of parking facilities, which has affected downtown Kansas City theatre grosses in recent years, will be a problem the committee seeks to solve.

Mr. Rodgers announced that 50 additional prints had been ordered from the color laboratories. When P. J. Wood, business manager of the I.T.O. of Ohio, protested that small town theatres are being discriminated against in the matter of dates for "Wind," he was told that dates are being held up on account of a shortage of prints. At present 350 prints are in use.

MGM has announced a total of 738 "Wind" dates in 683 cities. Among those not previously published are:

Mar. 10, Malone, Malone, N. Y.; State, Eau Claire, Wis.; Oklahoma, Hobart, Okla.; Ki-He-Kah, Pawhuska, Okla.; Egyptian, Scottsbluff, Neb.; Granada, The Dalles, Ore.; Amherst, Amherst, Mass.; Wooster, Wooster, O.; Mar. 11, Rivoli, Beatrice, Neb.; Mar. 13, Illinois, Centralia, Ill.; Mar. 14, State, Statesville, N. C.; Mar. 15, Kansan, Parsons, Kan.; Mar 17, State, Ticonderoga, N. Y.; Park, Cobleskill, N. Y.; Mar. 18, Camden, Camden, S. C.; Mar. 24, Thomas, Kingfisher, Okla.; Alamo, Marlow, Okla.; Mar. 29, Rivola, Oskaloosa, Iowa; Ottumwa, Ottumwa, Iowa; Englert, Iowa City, Iowa; Mar. 31, Crystal, Okemah, Okla.; Empress, Waurika, Okla.; Colony, Portsmouth, Va.

April 5, State, Washington, Iowa; Earle, Carroll, Iowa; April 6, Windsor, Hampton, Iowa; Metropolitan, Iowa Falls, Iowa; Strand, Grinnell, Iowa; April 7, Roxy, Perry, Okla.; Majestic, Nampa, Idaho; Paradise, Faribault, Iowa; Royal, Ashland, Wis.; Paramount, Brainerd, Minn.; Ritz, Purcell, Okla.; April 8, Boulevard, Leaksville, N. C.; April 12, Iowa, Atlantic, Iowa; April 13, Castle, Manchester, Iowa; Clarion, Clarion, Iowa; April 14, King, Albia, Iowa; State, Statesville, N. C.; April 19, Iowa, Onawa, Iowa; Jewell, Valentine, Neb.; April 20, Pastime, Maquoketa, Iowa; Iowa, Emmetsburg, Iowa.

"Wind" subsequent runs in the New York area are to begin March 21st at Loew's Valencia in Jamaica, L. I., and the Paradise in the Bronx. The film will open at ten Loew theatres in New York on March 28th and ten more on April 4th and 14 houses on April 11th. All bookings will be at the established price scales and for at least a week.

"Grapes of Wrath" Records

Figures released by the Twentieth Century-Fox home office show that "Grapes of Wrath" has topped the record on "The Rains Came" in 22 cities and equalled it in four. "Wrath" was said to have surpassed "Alexander's Ragtime Band" and "Jesse James" in several cities.

"Grapes of Wrath" beat the "Rains Came" record at the Lincoln theatre in Miami by $1,000. The film grossed $28,835 in the first five days of simultaneous run at the Chinese, State and Four Star theatres in Los Angeles and at the State it topped "The Rains Came" by $1,017. At the Des Moines and Roosevelt theatres in Des Moines the picture grossed more than "Rains" in both houses.

At the Paramount in Oakland it grossed $11,727 in four days, topping "The Rains Came" by $1,400; at the Fox in San Diego the four day gross was $6,783, topping "Rains" by $1,200; the $875 opening day in Pomona was $25 better than "Rains"; the Santa Barbara opening of $833 topped "Rains" by $50 and in Fresno the opening day's gross of $1,587 topped "Alexander's Ragtime Band" by $437, "Jesse James" by $550 and "The Rains Came" by $220.

At the Orpheum in Tulsa, Oklahoma, the only opening in that state, the picture grossed $4,107 in three days, topping "Rains" by $244.

Other figures announced by the distributor were:

Denver theatre, Denver, 6 days $9,214, better than "Rains" by $600; Fox theatre, Detroit, 3 days $17,609, better than "Rains Came" by $1,900; Hippodrome, Cleveland 2 days $9,608, better than "Rains" by $1,000; Majestic, Providence, R. I., 3 days $5,403, better than "Rains" by $950; Buffalo theatre, Buffalo, 3 days $8,537, better than "Rains" by $400; Chicago theatre, Chicago, 3 days $22,251, topping "Rains" by $2,000; Indiana theatre, Indianapolis opening day $1,479, topping "Rains" by $75; Poli, Hartford, 4 days $6,692, better than "Rains" by $980; Poli, Springfield, Mass., 4 days $5,322, better than "Rains" by $100; Palace, Waterbury, Conn., 2 days $3,224, better than "Rains" by $100; Lincoln theatre, Springfield, Ill., 3 days $3,180, topping "Rains" by $450; and the New theatre, Baltimore, 2 days $3,972, better than "Rains" by $100.

Twentieth Century-Fox reported that "Grapes of Wrath" equalled "The Rains Came" grosses at the Capitol in Cincinnati; the Ohio in Columbus and the Paramount in Portland, Ore, and the State in Richmond. In five cities—Baltimore, Cleveland, Providence, Santa Barbara and San Diego—it was stated that the "Wrath" records surpassed those of "Jesse James."

MGM's "Northwest" Grosses

"Northwest Passage," the picture selected to follow "Gone With the Wind" at the Capitol in New York, was held over in all 13 of its first key cities engagements, according to MGM. The picture is exceeding normal business in many spots. The distributor reported that at Loew's Akron "Northwest Passage" topped normal by 112%; at Loew's Rochester, 66%; Palace, Indianapolis, 73%; State, Cleveland, 56%; Palace, Albany, 32%; State, Syracuse, 38%; Midland, Kansas City, 57%; Grand, Atlanta, 79%; State, Providence, 52%, and Penn, Pittsburgh, 45%. "Northwest Passage" was running ahead of "The Women" in 22 of 32 cities and leading "The Wizard of Oz" in 24. In 19 of 21 spots it topped grosses on "Captains Courageous," "The Women," "Wizard of Oz" and "Pygmalion."

With the opening of "Northwest Passage" at the Capitol in New York Thursday, the theatre resumed its regular price scale which prevailed before the "Gone With the Wind" engagement.

Extended playing time is being asked for all engagements of "Northwest Passage."

Paramount Busy

Paramount is conducting a nationwide search for the "All-American College Queen" through a popularity contest tieup with leading college papers which will conduct local contests. The contest runs from March 4th to March 30th. Each local winner's photograph will be sent to the New York office of Paramount for judging by a group of New York artists not later than April 6th.

Readers will select 12 national winners who will be guests of Paramount at the world premiere of "Those Were the Days" at Knox College, Galesburg, Ill., on May 21st. The 12

(Continued on following page, column 3)

How Bookshop Killed Games for Theatres

Merchant Matches Theatre's Prizes; Judge Says "Lottery"

by JAMES SCHRADER
in Buffalo

"If the theatres are allowed to run lotteries," the judge said, "so should anyone else."

After Mr. Rubeck was found guilty and given a suspended sentence, Adolph Newman, attorney, went with his client to the office of the police commissioner to make a written complaint with regard to what took place in court.

Attorney Newman said he saw no reason why, if Rubeck was guilty of running a lottery, theatres should be permitted to operate bank nights. He charged the system employed by both were alike. The Commissioner, within a few days, took the complaint up with the district attorney and then the trouble started.

"Certificates of Insurance"

Police Officer John J. Regan took the stand and testified that Mr. Rubeck's store, known as Ye Olde Towne Booke Shop, was raided, several photographs of the place, bank night tickets and receipts being placed in evidence. He said he was permitted to register in Mr. Rubeck's bank night game after purchasing a second-hand magazine for ten cents. He said two days previous he had registered his name in the bank night at Shea's Seneca theatre. For this privilege, he added, he paid nothing.

Mr. Regan said he understood that if his number was drawn in the theatre entitling him to a cash prize that amount of money would be duplicated by Mr. Rubeck in that he held one of the Rubeck store's "certificates of insurance."

At this point Judge Summers intervened, asking Mr. Regan if he paid to gain admittance to the theatre. He was answered in the negative, Regan making some mention of "knowing the manager."

"Of course," the judge said. "I forgot that policemen never pay to get in."

Many in the Buffalo territory, and many outside, have been wondering of late why theatre owners have been subjected to such vigorous attention by local authorities for their chance game activities. The how and why of no games in Buffalo may be traced to a most unusual beginning.

It was only a tiny South Buffalo bookshop with a handful of patrons, but because its proprietor was found guilty of running a lottery, theatre games and bank nights in this city slumped and finally fell under withering fire.

This was three years ago and was the starting gun for consistent police and court action against the games. Buffalo was one of the first cities in the country in which such theatre schemes were labeled "lotteries."

Raided by Police

In finding Albert J. Rubeck, the book man, guilty of running a lottery, the late City Judge Robert J. Summers said the man is "just as guilty" as proprietors of theatres which run "bank nights."

Rubeck's place of business had been raided by the police anti-gambling squad when a complaint was received from a neighbor that a lottery was being conducted there. Mr. Rubeck issued certificates to his patrons in return for purchases of any nature amounting to at least ten cents. If a person holding one of these certificates happened to win a cash prize on bank night at Shea's Seneca theatre, located just around the corner, Mr. Rubeck would duplicate that amount of money.

During trial, it appeared for a time that theatres in Buffalo running bank nights were the object of the inquiry, not Mr. Rubeck. Judge Summers said the man apparently wanted the same privilege granted motion picture houses, that of running bank nights. He branded these "a plain lottery."

Calls Both Guilty

The officer then was asked how attendance at the theatre was on bank nights, if it were greater than on other nights.

"The drawings are on Wednesday and Saturday nights," Mr. Regan replied. "Yes, they have big crowds."

"The schemes employed by both Rubeck and these theatres," Judge Summers said, "are both in violation of the law.

"One is just as guilty as the other. Bank nights are obviously a gambling device."

Attorney Newman then came forward to cite decisions of other courts upholding the legality of bank nights. Judge Summers interrupted to say he had given his opinion and that "right or wrong, I've had my say." He said if a higher court wished to reverse his decision, that was up to them.

Newman said he couldn't see why his client should have been arrested while theatres are permitted to carry on their bank night drawings unmolested.

The trial was featured by arguments between Assistant District Attorney Weatherbee and the judge, the latter dwelling more on theatre bank nights than the one conducted by Rubeck and the former asking that Rubeck's case be considered, not someone else's.

The result of the session found Attorney Newman seeking a test case on bank nights and the Police Commissioner brought into the investigation by virtue of the complaint filed with him.

Aussenberg with DeVry

Julius Aussenberg has been appointed English and general European representative for the DeVry Corporation. Mr. Aussenberg was general European representative for 11 years for William Fox.

The DeVry company plans to start work soon on two more newsreels for the Pioneer National News Reel, under the direction of Dwight L. Jones. Organization of a circuit to show these Negro newsreels is in progress.

The DeVry company has appointed the Mulnix Sound System, Denver, representative for Colorado and Wyoming; Walker Cottrell of Richmond for the Virginia territory, B. F. Schearer & Company, Seattle, for Oregon and Washington territory.

Incorporate Display Company

Outdoor Photographic Display Corporation, with offices in New York, has been incorporated in Albany by David A., Joseph A. and Harry A. Levenkron.

High Grosses Set By New Product

(*Continued from preceding page*)

editors of the college papers which sponsored the contests also will be guests.

RKO on "Pinocchio"

Ned E. Depinet announced that RKO has closed 20 circuit deals on "Pinocchio" and several hundred day-and-date openings are expected for Easter Week beginning March 24th.

"Pinocchio" circuit deals to date include Warner Brothers, RKO Theatres, Publix-Shea, Famous Players Canadian, Jay Emanuel, Loew New England, Comerford, Schine, Publix-Netco, Interstate of Texas, Butterfield, Maine and New Hampshire, Fabian, Chadkin-Katz, Lynch, Sparks, Cooper, Lightman, Dent and Rialto, Salt Lake City.

The gross at the Center theatre in New York for the third week was reported 10 per cent over the second week's business and close to opening week. Business for the second week was said to be just under $40,000.

Among the theatres in which the feature cartoon is playing are the Hillstreet and Pantages, Los Angeles; Stuart, Lincoln; Criterion, Oklahoma City; Cinema Casino, Miami Beach. Opening day's business at the Stuart in Lincoln was reported to be 10 per cent over the "Snow White" opening even though weather conditions were less favorable.

The picture will open March 7th at the Fox in St. Louis and on March 9th begin day-and-date runs at the Shea's Bellevue and Cataract in Niagara Falls.

Engagements outside of New York and Los Angeles for Easter include the Memorial, Boston; Keith, Washington: Hippodrome, Cleveland; Palace, Columbus, Orpheum, Denver; Golden Gate, San Francisco; Albee, Providence; Palace, Rochester; Keith, Syracuse; Palace, Chicago; Orpheum, Kansas City; Orpheum, New Orleans; Brandeis, Omaha; Albee, Cincinnati; Keith, Dayton; also Indianapolis, Louisville, Poughkeepsie, Newburgh, Middleton, Peekskill, Albany, Schenectady, Lowell, New Brunswick, Champaign, Cedar Rapids, Davenport, Des Moines, Dubuque, Marshalltown, Waterloo and Sioux City.

Warners' Field Premieres

One hundred thousand guests are expected to crowd Nevada for the dual opening of "Virginia City" at Reno and Virginia City on March 16th, according to the local committees.

A special train is to bring Hollywood stars and 150 newspaper and magazine writers and photographers. Among the screen stars expected are: Errol Flynn and Miriam Hopkins, stars of "Virginia City"; Humphrey Bogart, Randolph Scott, Alan Hale, the Lane sisters, Jean Parker and Eddie Albert.

Virginia City, once a great mining town, now has a population of 1,500 and is 25 miles from the railroad at Reno. Governor Carville has ordered out three companies of the National Guard to handle the traffic and half the State's motor patrol.

Forty Mutual network stations in the West will carry the broadcast of the opening. Program will originate at Station KCH in Reno at 6:30 P. M. Pacific Time.

"My Son" Screenings

Edward Smalls' latest production for United Artists release, "My Son, My Son," had press screenings Tuesday evening in New York and Hollywood. In New York more than 150 persons were guests of W. G. Van Schmas, managing directors of the Music Hall, in two Music Hall projection rooms.

Among those attending were Harry D. Buckley, Mr. and Mrs. Sam Dembow, James Mulvey, Arthur Silverstone, Mr. and Mrs. Leon Netter, Mr. and Mrs. Martin Quigley, Martin Quigley, Jr., Sam Shain, James Ivers, Pete Harrison, Harry Kosiner, Al Margolies, Mr. and Mrs. Leonard Goldenson, Henry Hull, Marian Rogers, Muriel Babcock, Gus Eyssell, Dorothy Bromley, John D. Hertz, Jr., and George Morris.


DR. COLONNA
we presume . . .
Take it from the critics . . . it's the COCO-NUTS!
BING CROSBY
DOROTHY LAMOUR
BOB HOPE

over —

CRITICS GO NATIVE OVER

Paramount's

"ROAD TO SINGAPORE"



"One of the funniest pictures Hollywood has turned out in many a moon. The teaming of Crosby and Hope is a master stroke of showmanship. Dorothy Lamour is swell, too — so make a note in your little black book to see 'Road to Singapore'!" — *Jimmie Fidler, famous newspaper and radio columnist*







"A sock. One of the most hilariously and colorfully entertaining pictures to come up in many a moon. Crosby and Hope one of the greatest comedy teams in film history. A cinch to be one of the big grossers of the year!" —*Hollywood Reporter*





"The most successful pairing of comedy talents brought forth upon the screen since Hollywood memory runneth not to the contrary. All the other extreme variants of the adjective 'good' apply directly and redoubled to the slap bang entertainment delivered by Bing Crosby and Bob Hope!" —*M. P. Herald*

"Rich in entertainment, especially in comedy. Everything that a studio could ask for!" —*Edwin Schallert, Los Angeles Times*



"Crosby and Hope don't make the rafters ring — they tear them down. This is one grand motion picture!" —*Hedda Hopper, syndicated Hollywood columnist*

"Paved with enough laughs to cause an actual ache in the ribs. Crosby-Hope comedy team tops any yet seen!" —*Ralph Jordan, I. N. S.*

"As hilariously funny a romantic comedy as has been turned out by any studio in a long time. Will certainly be a heavy money-maker!" — *Daily Variety*

"The comedy team the screen has needed for a long time. One of the best comedies Hollywood has turned out in many a day!" —*George Fisher, famous radio columnist*

"Top-flight fun should do heavy business at the box office. Bing and Bob make up a swell team!" —*Film Daily*





"ROAD TO SINGAPORE" **Bing Crosby • Dorothy Lamour • Bob Hope**

Charles Coburn • Judith Barrett • Anthony Quinn • Jerry Colonna • Directed by VICTOR SCHERTZINGER

Screen Play by Don Hartman and Frank Butler • Based on a Story by Harry Harvey • A Paramount Picture

STOCK DEALS BY OFFICERS OF FILM COMPANIES LISTED FROM SEC BOOKS

56 Officers and Directors and Large Stockholders Show Dealings in Shares of Their Companies in 12 Months

Stock dealings of 56 company officers and directors of 13 film companies for 1939 made public by the U. S. Securities and Exchange Commission at Washington, indicate that the motion picture industry continues free of "inside" stock operations by company officials and also reveal the comparatively limited extent of holdings by board members and executives in the motion picture companies which they serve, except in one or two cases.

Officers and directors of motion picture companies traded only 325,000 shares of their own companies' securities during 1939, it is disclosed by returns filed with the Commission during the year under the provisions of Section 16 of the Securities Exchange Act of 1934.

The General Picture

There was very little stock acitivity by officers and directors in the following companies: Columbia, Consolidated Film Industries, General Theatre Equipment Corporation, Keith-Albee-Orpheum, Loew's Boston Theatres, Pathe Film Corporation, Trans-Lux Corporation and Universal. David Bernstein and J. Robert Rubin, Loew's Inc., both increased considerably their holdings in that company, Mr. Bernstein from 780 to 22,220 shares and Mr. Rubin from 14,155 to 30,015 shares.

There was activity in the options for common shares in Monogram Pictures with W. Ray Johnston disposing of options on about 85,000 shares of common and Trem Carr and Scott R. Dunlap both acquiring options for common totalling 22,823. Several Paramount officials purchased common stock in the company.

The Chase National Bank, controlling stockholder in Twentieth Century-Fox, sold 1,000 shares of common during the year, reducing its holdings to 221,158. In 1938, 114,100 shares were sold. This bank sold none of its 671,916 shares of preferred stock. Joseph M. Schenck reduced his common holdings about 8,000 shares to 110,043 and his preferred holdings from 23,284 to 15,284. Darryl F. Zanuck transferred 30,000 shares of common to an irrevocable trust, reducing his holdings to 93,130 shares. William Goetz reduced his common shares from 184,643 to 178,343.

The principal activity by Warner Brothers officers was the disposing of 40,000 debentures during the year by Sam E. Morris.

Under the law, every person who is directly or indirectly the beneficial owner of more than 10 per cent of any class of any equity security which is registered on a national exchange, or who is a director or an officer of any corporation with securities so registered, must file a report with the SEC of every acquisition or disposition which he makes of the corporation's securities.

Prompt Reports Required

Such reports must be filed with the commission within ten days after the close of any month in which such transactions take place, but need not include any transactions made by a corporation officer or director in the securities of any company other than his own. The purpose of the law is to prevent officers, directors and large stockholders from benefiting by the "inside" information available to them by reason of their connection with a corporation, and Section 16 provides that the issuing corporation may bring suit to recover any profits made through the use of such information; the section also prohibits the "short" selling of the corporation's securities by officers or directors.

The curbing of evasions of the law is sought by a requirement that officers and directors must report all securities of which they are the beneficial owner, regardless of whether they are carried in the name of the corporation official or not.

Since the law requires that any person becoming an officer or director of a corporation shall file a report showing what securities of the corporation, if any, he holds, directly or indirectly, at the time of his election, the commission is able to maintain a check of his transactions thereafter.

To enable the public to keep a watch upon the stock-trading activities of officers and directors of corporations in which they have investments, the reports filed by corporation officials are made public in summaries which are issued by the commission twice a month.

The 24 summaries issued by the SEC for the calendar year 1939 show the transactions of officers, directors and beneficial owners of stock in motion picture companies, are recorded in the following list which also gives the approximate number of outstanding shares of the company.

Per Share Earnings, Dividends, Stock Ranges of 14 Companies

Composite comparisons of quarterly and annual per share earnings and dividend payments, together with stock price ranges for 1940 to date, were reported this week by Poor's, *in an industry and financial survey on motion pictures, as follows:*

	EARNINGS PER SHARE				DIVIDENDS			
	Latest Quarter	Cor. Qtr. Previous Year	Latest 12 Mos.	Prev. 12 Mos.	bPaid or Declared 1940	Paid in 1939	Yield	b1940 Price Range
Columbia Pictures	D0.43	D0.80	D0.21	D1.13	Nil	v	Nil	7⅞- 6¾
$2.75 Conv. Pfd. (np)	D1.40	D3.11	1.75	D2.63	1.03⅛	2.40⅝	12.50	23½- 19½
Consolidated Film Indus.	0.03	0.04	D0.28	D0.38	Nil	Nil	Nil	1⅛- ⅝
$2 Part. Pfd. (np)	0.55	0.55	1.64	1.50	Nil	1.00	Nil	9½- 8½
Eastman Kodak	a3.43	a3.06	7.91	7.79	3.00	6.00	3.83	166¾-154¾
5% Pfd. (p$100)	a140.92	a114.37	f307.78	290.70	3.00	6.00	3.39	178 -173
General Theatres Equip.	0.26	0.37	0.76	1.44	Nil	0.80	4.62	13⅜- 17⅛
Keith-Albee-Orpheum 7% Conv. Pfd. (p$100)	gD0.77	g3.23	13.65	15.45	1.75	8.75	....	95 - 95
Loew's Inc.	p0.71	p1.74	4.42	5.69	0.50	2.50	6.95	37⅜- 33¾
$6.50 Pfd. (np)	p10.19	p21.80	60.38	73.05	1.62½	6.50	6.02	108⅜-106
Paramount Pictures	e0.01	eD0.06	e1.19	e0.49	Nil	0.15	Nil	8¼- 7
6% Conv. Pfd. (p$100)	e2.30	e1.09	e28.58	e16.92	Nil	6.00	6.98	87¾- 85
5% Conv. 2nd Pfd. (p$10)	e0.21	eD0.10	e5.88	e2.80	Nil	0.60	6.57	9¼- 8½
Pathe Film	0.25	D0.08	0.33	0.27	Nil	x	Nil	11½- 9¼
$7 Conv. Pfd. (np)	20.10	D3.84	31.75	27.07	1.75	7.00	6.73	107 -104
Radio-Keith-Orpheum Exch.	qD0.03	qD0.19	0.17	D0.04	Nil	Nil	Nil	1⅞- 1¼
Technicolor	n	n	r1.25	r0.58	Nil	1.05	6.56	16⅜- 27⅛
Trans-Lux Corp.	s0.05	s0.13	0.11	0.37	Nil	Nil	Nil	1¼- 1
Twentieth Century-Fox	g0.27	g0.49	2.51	3.97	Nil	1.00	Nil	13¼- 11½
$1.50 Conv. Pfd. (np)	g0.88	g1.27	6.16	8.82	Nil	1.50	6.25	25¼- 24¼
Universal Pictures	†1.18	†0.36	3.48	D3.50	Nil	Nil	Nil	11 - 8⅛
8% 1st Pfd. (p$100)	†20.51	†9.06	64.56	D33.09	Nil	Nil	Nil	94½- 67
Warner Bros. Pictures	g0.15	g0.001	0.51	D0.01	Nil	Nil	Nil	4⅛- 3½
$3.85 Pfd. (np)	g6.28	g1.01	22.28	3.37	Nil	Nil	Nil	50 - 45¾

a—24 wks. period. b—As of Feb. 15. c—Based on latest 12 mos. earns. D—Deficit. e—Estimated; excl. cos. grop. of earns. of partially controlled subs. f—Based on shs. outst. 12/31 38. g—13 wks. period. h—Bid price. n—Not avail. p—12 wks. period. q—26 wks. period. r—1938 and 1937, respectively. s—6 mos. period. t—Indicated 3 mos. bef. Fed. taxes. v—2½% divd. pd. in Com. stk. Mar. 15. x—1 sh. of Pathe Laboratories Inc. for each 100 shs. of Pathe Film Corp. was pd. Mr. 29 and another pd. Apr. 28.

COLUMBIA PICTURES

Common stock without par value, authorized shares 1,000,000; *outstanding*—367,161 *less* 893 *in the treasury leaving* 366,268 *shares outstanding.*

$2.75 *preferred convertible stock without par value: authorized*—75,000 *shares; outstanding*—75,000. *Figures as of September* 30, 1939.

HARRY COHN Hollywood, Cal., officer and director:

Common stock:

	Shares	Shares
Holdings Jan. 1, 1939		1,723
March 1, acquired through stock dividend	42	
Holdings, Dec. 31, 1939		1,765

Com. voting trust certificates:

Holdings, Jan. 1, 1939		70,522
March 1, acquired through stock dividend	1,762	
Holdings, Dec. 31, 1939		72,284

(Continued on following page)

DEALS IN FILM STOCKS BY OFFICERS

(Continued from preceding page)

Through Joan Perry Account:
Com. voting trust certificates:

Holdings, Jan. 1, 1939		1,230
March 1, acquired through stock dividend	30	
Holdings, Dec. 31, 1939		1,260

JACK COHN, New York, officer and director:
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1939		542
March 1, acquired through stock dividend	13	
Holdings, Dec. 31, 1939		555

Voting trust certificates:

Holdings, Jan. 1 1939		30,860
Feb. 1, acquired through stock dividend	771	
Sept. 27, sold	10	
Holdings, Dec. 31, 1939		31,621

ABRAHAM SCHNEIDER, New York, officer and director:
Com. voting trust certificates:

	Shares	Shares
Holdings, Jan. 1, 1939		102
Feb. 1, acquired through stock dividend	2	
April 4, purchased	100	
Aug. 24, purchased	100	
Nov. 29, purchased	100	
Dec. 15, purchased	100	
Holdings, Dec. 31, 1939		504

▽

CONSOLIDATED FILM INDUSTRIES

400,000 *shares of preferred stock and* 600,000 *shares of common of which* 524,973 *have been issued and are outstanding.*

H. J. YATES, JR., New York, officer and director:
Part preferred stock:

	Shares	Shares
Holdings, Jan. 1, 1939		0
Feb. 1, acquired	7,782	
Holdings, Dec. 31, 1939		7,782

▽

GENERAL THEATRES EQUIPMENT CORP.

592,417 *shares of common stock issued and outstanding as of February* 13, 1940.

EDWARD C. DELAFIELD, New York, director:
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1939		100
March 6, sold	100	
Holdings, Dec. 31, 1939		0

▽

KEITH-ALBEE-ORPHEUM

Capital stock issued, 1,270,685 *of which* 64,304 *are convertible preferred, par value* $100 *each.*

1,206,381 *shares of common stock of the par value of* $.01 *each.*

JOHN J. MCCAFFREY, New York director:
Through H. D. Best McCaffrey.
Preferred stock:

		Shares	Shares
Aug.	3, acquired	30	
	4, acquired	10	
	21, acquired	10	
	24, acquired	10	
Sept.	1, acquired	10	
Holdings, Dec. 31, 1939			70

LEON GOLDBERG, New York, officer:
Preferred stock:

	Shares	Shares
Holdings, Jan. 1, 1939		210
Nov. 22, acquired	20	
Holdings, Dec. 31, 1939		230

S.E.C.'S FINAL 1939 REPORT LISTS THREE

Acquisition of 1,000 *Universal (Pictures) Corporation common voting trust certificates in December by J. Cheever Cowdin, New York board chairman, was reported this week by the Securities and Exchange Commission in Washington, in its final* 1939 *summary of the transactions of officers and directors in the stocks of their corporations.*

At the close of the year, the SEC reported, Mr. Cowdin held the 1,000 *certificates direct and another* 26,500 *through his Standard Capital Company. Through the latter, he also held* 111,283 *common voting trust certificate warrants.*

The only other current film stock transaction report was the acquisition of two shares of Pathe Film common by Thomas P. Loach, New York, officer, who held 13 *shares at the end of December.*

A belated report for Darryl F. Zanuck, Twentieth Century-Fox vice-president, showed that in October he transferred 30,000 *shares of Twentieth Century common stock to irrevocable trusts which at the end of that month held* 93,130 *shares.*

MALCOLM KINGSBERG, New York, director:
Preferred stock:

	Shares	Shares
Holdings, Jan. 1, 1939		200
Dec. 28, acquired	300	
Holdings, Dec. 31, 1939		500

MICHAEL J. MEEHAN, New York, beneficial owner:
Preferred stock:

	Shares	Shares
Holdings, Jan. 1, 1939		26,804
Dec. 28, sold	300	
Holdings, Dec. 31, 1939		26,504

▽

LOEW'S BOSTON THEATRES

155,249⅓ *shares of common stock are outstanding.*

LOEW'S INC.
Common stock:

Holdings, Jan. 1, 1939		99,670 shares
Mar.	7, purchased	9 shares
	13	8
April	2	2
	4	3
June	1	100
Aug.	8	5
	15	38
	22	25
Sept.	6	50
	13	10
	15	25
Oct.	6	16
	7	50
	18	10
	20	68
	24	25

LOEW'S BOSTON THEATRES (Continued)

Oct.	28, purchased	69 shares
	31	20
Nov.	18	87
	21	7
	25	10
Holdings, Dec. 31, 1939		100,307 shares

▽

LOEW'S, INC.

Four million shares of common stock are authorized of which 1,599,053 *shares have been issued, no par value.*

HENRY R. WINTHROP, New York, director:
Common stock:

	Shares	Shares
Jan. 19, acquired	100	
Holdings, Dec. 31, 1939		100

DAVID BERNSTEIN, New York, officer and director.
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1939		780
Feb. 23, acquired	22,220	
Nov. 24, transferred in part payment of indebtedness	780	
Holdings, Dec. 31, 1939		22,220

LEOPOLD FRIEDMAN, New York, officer and director.
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1939		612
March 1, acquired	200	
Dec. 21, sold	100	
Holdings, Dec. 31, 1939		712

SAM KATZ, Culver City, Cal., officer.
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1939		752
Dec. 6, sold	550	
Dec. 8, sold	200	
Holdings, Dec. 31, 1939		2

▽

J. ROBERT RUBIN, New York, officer and director.
Common stock:

Holdings, Jan. 1, 1939			14,155 shares
	Feb. 27	Disposed of	2,200
Feb.	27 Acquired		22,220
	Mar. 14	Disposed of	300
	23	"	300
	29	"	100
	Apr. 4	"	200
	5	"	100
	15	"	100
	July 17	"	700
	18	"	500
	21	"	300
	27	"	100
	28	" (gift)	60
	Dec. 22	"	1,000
	23	"	200
	23	"	200
Holdings, Dec. 31, 1939			30,015 shares

▽

MONOGRAM PICTURES

1,000,000 *shares of common stock, par value* $1.00 *authorized,* 360,586 *issued.*

SOL. A. ROSENBLATT, New York director.
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1939		1,000
Options for common:		
Holdings, Jan. 1, 1939		11,228
Jan. 3, Disposed (gift)	11,228	

(Continued on opposite page)

24 SUMMARIES BY SEC COMBINED

TREM CARR, Hollywood, Cal., director.
Options for common:

	Shares	Shares
Jan. 6, acquired (by gift)	16,629	
Jan. 10, acquired	6,194	
Holdings, Dec. 31, 1939		22,823

SCOTT R. DUNLAP, Hollywood, Cal., director.
Options for common:

	Shares	Shares
Jan. 6, acquired (by gift)	16,629	
Jan. 10, acquired	6,194	
Holdings, Dec. 31, 1939		22,823

M. S. WHITE, New York officer.
Options for common:

	Shares	Shares
Jan. 6, acquired	274	
Holdings, Dec. 31, 1939		274

W. RAY JOHNSTON, New York, officer and director.
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1939		62,383
Options for common:		
Holdings, Jan. 1, 1939		91,254
Jan. 6, disposed of (gift)	48,993	
Jan. 9, acquired	68,130	
Jan. 9, disposed of	61,933	
Feb. 27, disposed of (gift)	42,261	
June 21, disposed of	847	
Holdings, Dec. 31, 1939		5,350

JOSEPH A. SISTO, New York, director.
Through J. A. Sisto & Co.
Options for common:

	Shares	Shares
Holdings, Jan. 1, 1939		133,872
Mar. 7, assigned	78,130	
Holdings, Dec. 31, 1939		55,742

O. HENRY BRIGGS. New York director.
Options for common:

	Shares	Shares
Jan. 10, acquired	6,194	
Holdings, Dec. 31, 1939		6,194

EDWARD A. GOLDEN, New York officer.
Common stock:

	Shares	Shares	Shares
Mar. 7, acquired (gift)	50		
Mar. 27, acquired (gift)	500		
Mar. 30, disposed	50		
Holdings, Dec. 31, 1939			500

SAMUEL BROIDY, Boston, director.
Common stock:

	Shares	Shares	Shares
Holdings, Jan. 1, 1939			900
Nov. 2, acquired	100		
Nov. 2, disposed of		100	
Nov. 28, acquired	400		
Nov. 29, acquired	400		
Nov. 29, disposed of		100	
Holdings, Jan. 31, 1939			1,600

Held through Monogram Pictures, Inc.:

	Shares
Common stock	500
Options for common	11,129

GEORGE W. WEEKS, New York, officer.
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1939		1,000
Sept. 14, disposed of	400	
Sept. 15, disposed of	100	
Holdings, Dec. 31, 1939		500
Options for common:		
Holdings, Jan. 1, 1939		6,194
Feb. 28, disposed of	6,194	

THEATRE BUILDING SHOWS BIG INCREASE

Theatre construction started the year with an improvement of more than $500,000 *over the total reported for the first month in* 1939, *according to a summary by Dodge Reports for the* 37 *states east of the Rocky Mountains.*

Contracts in January, 1940, *for new houses and major alteration work, in the* 37 *state area, involved* 51 *projects at a valuation of* $1,316,000. *They include* 165,000 *square feet of space.*

In 1939, *January contracts were for* 47 *theatre projects with* 152,000 *square feet, totaling* $811,000.

Held through Monogram Pictures, Inc.:
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1939		1,000
Aug. 2, disposed of	200	
Holdings, Dec. 31, 1939		800
Options for common:		
Held, Jan. 1, 1939	7,141	

▽

PARAMOUNT PICTURES, INC.

2,467,275.25 *shares of common stock, less* 1,348.25 *in the treasury, leaving* 2,465,927 *outstanding. The following preferred stock is outstanding; first preferred,* 144,562.1596 *and second preferred* 555,070.80. *All figures for the end of January,* 1940.

JOHN D. HERTZ, New York, director.
Common stock:

	Shares	Shares
May 12, acquired	1,000	
Holdings, Dec. 31, 1939		1,000

Held through Lehman Brothers:
Common stock:

	Shares	Shares	Shares
Mar. 21, acquired	100		
July 1, disposed of		5	
July 24, acquired	5		
Holdings, Dec. 31, 1939			100

STANTON GRIFFIS, New York, director.
Common stock:

	Shares	Shares
April 11, acquired	500	
April 26, acquired	1,500	
April 27, acquired	1,000	
Holdings, Dec. 31, 1939		3,000

Y. FRANK FREEMAN, Hollywood, officer and director.
Second preferred stock:

	Shares	Shares
May 5, acquired	500	
Holdings, Dec. 31, 1939		500
Held through wife:		
Second preferred stock	600	

▽

PATHE FILM CORP.

The company has 581,293 *shares of common stock outstanding.*

THOMAS P. LOACH, New York, officer and director.
Common stock:

	Shares	Shares	Shares
Holdings, Jan. 1, 1939			11
Feb. 28, acquired	5		
July 3, acquired	2		
Oct. 2, disposed of		7	
Dec. 27, acquired	2		
Holdings, Dec. 31, 1939			13

ROBERT R. YOUNG, Jersey City, N. J., director.
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1939		19,897
Mar. 21, acquired	600	
Holdings, Dec. 31, 1939		20,497

KENNETH M. YOUNG, New York, officer and director.
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1939		1,300
July 26, disposed of	900	
Aug. 26, disposed of	100	
Sept. 15, disposed of	300	

ALLEN P. KIRBY, Jersey City, N. J., director.
Common stock:
Held direct, 21,000 shares
Through Holding Company A, 1,000 shares
Through Trust, 600 shares
Through Holding Company B, 900

Sept.	27, acquired	2,614	
	28 "	100	
	29 "	300	
Dec.	14 "	100	
	14 disposed of		14

Held, Dec. 31, 1939 ..... 4,000 shares

▽

TRANS-LUX CORP.

785,160 *shares of common stock have been issued.*

PERCIVAL E. THURBER, New York, officer and director.
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1939		1,200
Jan. 23, acquired	300	
Holdings, Dec. 31, 1939		1,500

LESLIE E. THOMPSON, New York, director.
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1939		3,000
Jan. 26, acquired (compensation)	500	
July 12, acquired	500	
Holdings, Dec. 31, 1939		4,000

ROBERT L. DAINE, New York, officer and director.
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1939		2,500
Aug. 10, acquired (compensation)	2,500	
Aug. 10, disposed of (gift)	2,000	
Holdings, Dec. 31, 1939		3,000

H. P. FARRINGTON, New York, director.
Common stock:

		Shares	Shares
Holdings, Jan. 1, 1939			5,000
Sept. 15, disposed of		100	
20	"	700	
21	"	400	
23	"	800	
29	"	1,200	
Oct. 23	"	100	
24	"	1,400	
25	"	200	
Holdings, Dec. 31, 1939			100

(Continued on following page)

SHARES AND HOLDINGS

(Continued from preceding page)

TWENTIETH CENTURY-FOX

1,739,000 *full shares of common stock outstanding and* 943,000 *shares of preferred stock.*

CHASE NATIONAL BANK, New York:
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1939		222,158
Jan. 5, disposed of	1,000	
Holdings, Dec. 31, 1939		221,158
Preferred stock:		
Holdings, Jan. 1, 1939		671,916

JOSEPH M. SCHENCK, Beverly Hills, Cal., director:
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1939		118,943
Mar. 6, disposed of	5,000	
9 "	5,000	
Sept. 14, Acquired	800	
15 "	300	
Holdings, Dec. 31, 1939		110,043
$1.50 preferred stock:		
Holdings, Jan. 1, 1939		23,284
June 24, disposed of	300	
27 "	200	
30 "	200	
July 1 "	300	
5 "	4,000	
Oct. 24 "	400	
25 "	800	
26 "	1,300	
27 "	300	
31 "	200	
Holdings, Dec. 31, 1939		15,284

WILFRED JAMES EADIE, New York, officer and director:
Common stock:

	Shares
March 14, acquired	1

DARRYL F. ZANUCK, Beverly Hills, Cal., officer:
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1939		122,130
Sept. 14, acquired	700	
15 "	300	
Oct. 5, transferred to irrevokable trust	30,000	
Holdings, Dec. 31, 1939		93,130
Preferred stock:		
Holdings, Jan. 1, 1939		21,946

WILLIAM GOETZ, Los Angeles, officer:
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1939		184,643
Dec. 5, disposed of	400	
"	100	
"	100	
"	200	
"	100	
6 "	100	
"	100	
"	200	
"	100	
7 "	100	
"	100	
"	100	
"	200	
"	100	
"	100	
"	300	
"	100	
8 "	100	
"	600	
"	100	
9 "	100	
11 "	300	
"	100	
19 "	200	
"	1800	
23 "	100	
Dec. 26, disposed of	100	
"	100	
"	100	
"	100	
Holdings, Dec. 31, 1939		178,343
Preferred stock:		
Holdings		55,284

▽

UNIVERSAL PICTURES

250,000 *shares of common stock,* $1.00 *par value and* 18,000 *shares of first preferred and* 20,000 *shares of second preferred.*

DANIEL M. SHAEFER, Philadelphia, director:
Common voting trust certificates:

	Shares	Shares
Holdings, Jan. 1, 1939		16,500
Feb. 15, acquired	500	
May 15, "	500	
June 15, "	500	
Holdings, Dec. 31, 1939		18,000
Held through Standard Capital Company:		
Common voting trust certificates		26,500
Voting trust certificate warrants		111,283

J. CHEEVER COWDIN, New York, director:
Common voting trust certificates:

	Shares	Shares
Dec. 1, acquired	200	
4 "	100	
5 "	300	
8 "	400	
Holdings, Dec. 31, 1939		1,000
Held through Standard Capital Company:		
Common voting trust certificates		26,500
Voting trust certificate warrants		111,283

WILLIAM FREIDAY, New York, director:
Common voting trust certificates:

	Shares	Shares
July 21, acquired	100	
24 "	1,100	
Sept. 11 "	100	
Oct. 17 "	1,500	
(Transferred from holding Company)		
18 "	100	
Holdings, Dec. 31, 1939		2,900
Held through Standard Capital Company:		
Voting trust certificates:		
Held, Jan. 1, 1939		1,500
(Transferred to direct ownership Oct. 27)		

CHARLES D. PRUTZMAN, New York, officer and director:
Common voting trust certificates:

	Shares	Shares
Holdings, Jan. 1, 1939		400
Aug. 24, acquired	100	
Sept. 1, "	200	
Dec. 8, "	100	
11, "	100	
Holdings, Dec. 31, 1939		900
First preferred stock:		
Aug. 23, acquired	10	
Sept. 28 "	10	
Holdings, Dec. 31, 1939		20

NATHAN J. BLUMBERG, New York, officer and director:
Common voting trust certificates:

	Shares	Shares
May 10, acquired	200	
June 21 "	200	
26 "	100	
July 3 "	200	
10 "	300	
18 "	900	
20 "	300	
21 "	300	
Aug. 23 "	100	
28 "	200	
30 "	200	
Sept. 25, acquired	200	
Oct. 2 "	500	
2 "	200	
4 "	100	
Holdings, Dec. 31, 1939		4,000

PRESTON DAVIE, New York, director:
First preferred stock:

	Shares	Shares
Holdings, Jan. 1, 1939		110
April 5, acquired	10	
Holdings, Dec. 31, 1939		120

▽

WARNER BROS. PICTURES

Capital stock: 7,500,000 *shares of common stock of par value of* $5.00 *each and* 103,107 *shares of preferred stock with no par value.* 3,801,344.55 *shares of common stock (without deducting the shares held in the treasury) and* 103,107 *shares of preferred stock of stated value of* $55 *per share. Figures as of fiscal year ending August* 26, 1939.

HARRY M. WARNER, Burbank, Cal., officer and director:
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1939		62,860
$3.25 preferred stock:		
Holdings, Jan. 1, 1939		14,884
Feb. 3, disposed of	5,000	
Holdings, Dec. 31, 1939		9,884
Optional convertible debentures:		
Holdings, Jan. 1, 1939		1,379,000

S. P. FRIEDMAN, New York, officer and director:

	Shares	Shares
Holdings: Common stock		600
Debentures		41,000

JACK L. WARNER, Burbank, Cal., officer and director:
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1939		88,060
Jan. 5, acquired	2,000	
March 9 "	3,500	
17 "	1,900	
18 "	2,100	
20 "	1,000	
Holdings, Dec. 31, 1939		98,560
$3.85 preferred stock:		
Holdings, Jan. 1, 1939		14,884
March 6, acquired	60	
7 "	50	
9 "	100	
April 11, disposed of	210	
Holdings, Dec. 31, 1939		14,884
Optional convertible debentures:		
Holdings, Jan. 1, 1939		1,183,000

SAM E. MORRIS, Burbank, Cal., officer and director:
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1939		3,000
Debentures:		
Holdings, Jan. 1, 1939		40,000
March 10, disposed of	2,000	
14 "	6,000	
28 "	17,000	
April 3 "	1,000	
6 "	2,000	
12 "	3,000	
13 "	9,000	

JOSEPH BERNHARD, New York, director:
Holdings, Jan. 1, 1939:

	Shares	Shares
Common stock		500
Debentures		8,000

ROBERT L. PERKINS, New York, officer and director:
Common stock:

	Shares	Shares
Oct. 19, acquired		500

MORRIS WOLF, Philadelphia, director:

	Shares	Shares
Common stock:		
Holdings, Jan. 1, 1939		950
Dec. 18, disposed of	500	
Holdings, Dec. 31, 1939		450
Held through trust:		
Common stock		167


WOW!
can they drum up
business!
DOROTHY
LAMOUR
Paramount's
"ROAD TO
SINGAPORE"
with BING CROSBY
DOROTHY LAMOUR
BOB HOPE
Charles Coburn • Judith Barrett • Anthony Quinn
Jerry Colonna • Directed by VICTOR SCHERTZINGER
Screen Play by Dan Hartman and Frank Butler • Based
on a Story by Harry Hervey • A Paramount Picture
BOX OFFICE
BOB
HOPE
BING
CROSBY



Paramount's "ROAD TO SINGAPORE" proves terrific BUILDER in first (Miami) engagement!

Opening to big business on its first day at the Miami Sheridan, Paramount's **"Road to Singapore"** turned in a second-day gross equal to the first, then climbed to a terrific third day... the biggest third day of any picture playing the house this season. In other words, at its first engagement **"Road to Singapore"** runs true to Paramount's prediction. Word of mouth about this smash laugh, love, and hit tune show is sure to make it the "builder" of the year.

You'll find they can't get enough of the "ROAD TO SINGAPORE"!

O'Connor Names Full Committee

The 1940 New York Catholic Charities Drive got underway Sunday. A motion picture and amusement committee, under the chairmanship of John J. O'Connor, of RKO Theatres, is aiding, through the following:

Frank C. Walker, Comerford Theatres; Martin Quigley. Patrick Casey, Gradwell Sears, Warner Brothers; William F. Rodgers, MGM; Jack Alicoate, Film Daily; Nate J. Blumberg, Universal Pictures; Major Edward Bowes; Harry Brandt, Brandt Theatres; Harry Buckley, United Artists; Max Cohen, Cinema Circuit; H. M. Doherty, Warner Brothers; Col. William J. Donovan, Donovan, Leisure, Newton and Lumbard; Si Fabian, Fabian Theatres; John C. Flinn, Variety; J. R. Grainger, Republic Pictures; Al Hovel, Century Circuit; W. Ray Johnston, Monogram Pictures; John Kane, Columbia Pictures; Maurice Kann, Box-office; Austin C. Keough, Paramount Pictures; Joseph McConville, Columbia Pictures; Charles B. McDonald, RKO Theatres; Willard S. McKay; Joseph P. McLaughlin, Paramount Pictures; Joseph E. McMahon, Consolidated Film Industries; William C. Michel, 20th Century-Fox Films; William Morris, William Morris Agency; John Murphy, Loew's, Inc.; Senator William J. Murray, Hayes Printing So.; Leon Netter, Paramount Theatres; Denis F. O'Brien, O'Brien, Driscoll & Raftery; John O'Connell, Republic Pictures; Charles L. O'Reilly, Sanitary Automatic Candy Corp.; Jack Pegler, Lord & Thomas; P. A. Powers; William T. Powers, National Theatres; Charles Reagan, Paramount Pictures; Phil Reisman, RKO Radio Pictures; Sam Rinzler, Randforce Amusement Co.; Herman Robbins, National Screen Service; George J. Schaefer, Raido-Keith-Orpheum Corporation; William A. Scully, Universal Film Exchanges; George Skouras, Skouras Theatres; Spyros Skouras, National Theatres Amusement Company; W. G. Van Schmus, Radio City Music Hall; and George Walsh, Netco Theatres Corporation.

Silverman Honored

Archibald Silverman, Providence, R. I., theatre operator, was honored by nearly 500 men at a dinner this week celebrating his 60th birthday and given in recognition of his civic, religious and charitable activities in Rhode Island. Governor Willam H. Vanderbilt, Mayor John F. Collins of Providence, and former Federal Judge Ira Lloyd Letts headed the list of speakers. Mr. Silverman, president of the National Realty Company, built the Strand theatre, Providence first-run, 25 years ago, and has been president of the theatre corporation ever since.

Photographers' Dance

The Press Photographers Association of New York will hold its Eleventh Annual Dance and Entertainment on April 12th, at the Hotel Astor, with 3,000 persons and the cream of radio, stage and screen talent expected. Joseph Heppner, of Metropolitan Photos, motion picture industry photographer, is co-chairman of the dance committee. James Sileo, of Cosmo-Sileo, likewise is active in the organization.

"Gone with the Wind" Is Given Ten Honors in Annual Academy Selections

"Gone With the Wind," its producer, star, supporting players, and staff were showered with the motion picture industry's highest honors, last Thursday night, in the Cocoanut Grove, of the Ambassador Hotel, Los Angeles, at the 12th annual awards dinner-dance of the Academy of Motion Picture Arts and Sciences.

The picture itself was named the most outstanding of the year; David O. Selznick, its producer, was awarded the Irving G. Thalberg Memorial Trophy as the outstanding producer of 1939; Vivien Leigh, feminine lead, was cited for the year's best performance by an actress; Hattie McDaniel was called responsible for the best performance by an actress in a supporting role; Victor Fleming was the winning director.

Robert Donat, star of MGM's "Goodbye, Mr. Chips," won an award for the best male acting performance of 1939. Walt Disney's cartoon, "The Ugly Duckling," led the short subjects awards. Other winners follow:

Most outstanding picture of the year—"Gone With the Wind," Selznick International.

Best performance by an actor—Robert Donat in "Goodbye, Mr. Chips," MGM (England).

Best performance by an actress—Vivien Leigh in "Gone With the Wind," Selznick International.

Best performance by an actor in a supporting role—Thomas Mitchell in "Stagecoach," Walter Wanger.

Best performance by an actress in a supporting role—Hattie McDaniel in "Gone With the Wind," Selznick International.

Best achievement in directing—Victor Fleming in "Gone With the Wind," Selznick International.

Best written screen play—the late Sidney Howard for "Gone With the Wind," Selznick International.

Best original motion picture story—Lewis R. Foster for "Mr. Smith Goes to Washington," Columbia.

Best achievement in art direction—Lyle Wheeler for "Gone With in Wind," Selznick International.

Best achievement in film editing—Hal Kern (supervisor) and James Newcom for "Gone With the Wind," Selznick International.

Best achievement in sound recording—Bernard B. Brown for "When Tomorrow Comes," Universal.

Best achievements in cinematography—Black and white, Gregg Toland for "Wuthering Heights," Samuel Goldwyn; color, Ernest Haller for "Gone With the Wind," Selznick International.

Best achievements in music—Best original score, Herbert Stothart for "The Wizard of Oz," Metro-Goldwyn-Mayer; best scoring, Richard Hageman, Frank Harling, John Leipold and Leo Shuken for "Stagecoach," Walter Wanger; best song, "Over the Rainbow," composed by E. Y. Harburg and Harold Arlen for "The Wizard of Oz," MGM.

Short subjects—Cartoons, "The Ugly Duckling," Walt Disney; 1,000 feet or less, "Busy Little Bears," Paramount; 1,000 to 3,000 feet, "Sons of Liberty," Warner Bros.

Special effects—Fred Sersen and E. H. Hansen for "The Rains Came," 20th Century-Fox.

Following were the special honors accorded at the dinner:

A Commemorative Award, a statuette, to the late Douglas Fairbanks, Sr

A statuette to Technicolor, for its contribution to successful filming in three color features.

Plaques to the following executives of the Motion Picture Relief Fund, to acknowledge its services to the industry: Jean Hersholt, president; Ralph Morgan, first vice-president; and Conrad Nagel.

A plaque to Judy Garland, for her performances in juvenile roles.

An award to William Cameron Menzies, for his achievements in the use of color in "Gone With the Wind."

In addition, 18 individuals and eight corporations were honored for technical accomplishments, the presentations being made by Darryl Zanuck.

George Anderson of Warners for improved positive head for sun arcs.

John Arnold of MGM for mobile camera crane.

Thomas T. Moulton, Fred Albin and sound department of Goldwyn Studios for origination and application of Delta decibel test to sound recording.

Emery Huse and Ralph B. Atkinson of Eastman Kodak for their specifications for chemical analysis of photographic developers and fixing baths.

Fairciot Edouart, Joseph E. Robbins, William Rudolph and Paramount for design and construction of quiet portable treadmill.

Harold Nye of Warners for miniature incandescent spot lamp.

A. J. Tondreau of Warners for design and manufacture of improved sound track printer.

In omnibus citation for contributions in cooperative development of new improved process projection equipment, the following were named:

F. R. Abbott, Haller Belt, Alan Cook and Bausch and Lomb Optical Co. for faster projection head.

Mitchell Camera Co. for new type process projection head.

Mole-Richardson Co. for new type automatically controlled projection arc lamp.

Charles Handley, David Joy and National Carbon Co. for improved and more stable high intensity carbons.

Winton Hoch and Technicolor Motion Picture Corp. for auxiliary optical system.

Don Musgrave and Selznick International for pioneering in use of coordinated equipment in "Gone With the Wind."

Warner Brothers had exclusive rights to make a two-reel film of Awards winners, past and present.

U. S. JUDGE INDICATES POSSIBILITY OF SETTLING "KEY" N. Y. TRUST CASE

Trial of Two Other Anti-Trust Actions Starts; Film Leaders Are Witnesses on Pre-Trial Examination

Federal Judge John C. Knox surprised film company attorneys Monday by referring to the possibility of a settlement in the Government's suit against the large motion picture companies. The reference to the motion picture suit came in a written opinion in a song plagarism suit.

The hint that the trust suit might be settled came in the judge's words, "If it be, as has been suggested, that the case of the United States against Paramount Pictures, Inc. (the equity suit against Paramount and the other majors) will be disposed of without trial of the issues, this suit (referring to the song plagarism suit) can be tried May 15th. If the Paramount case goes to trial May 1st, trial of this action will have to await its conclusion."

Federal Judge Henry Goddard on Tuesday in the Department of Justice's New York anti-trust action, ruled out a Government application for an order to regulate the appearance of its witnesses lest they be intimidated. He asserted the Government had failed to prove that its witnesses would be coerced.

In postulating that he was anxious to protect the witnesses of both sides, the judge told Paul Williams, special assistant attorney general, that he could "tell independent exhibitors that this court will do its utmost to protect them."

At a pre-trial conference the Government is expected to ask defendant attorneys to sign a 49 page stipulation setting forth the history of the suit, the alleged general conditions in the motion picture industry now, and certain facts of business practice. Agreement before trial on definitions would simplify the trial, the Government attorneys feel.

Last Thursday, the Department attorneys, in explaining where statistical data to be presented during the trial will be obtained, cited the Quigley Publications' *Motion Picture Almanac*. The defendants' attorneys were informed that at the proposed pre-trial conferences, they will be asked to admit the accuracy of figures obtained from the Almanac.

"Routine", Says Knox

Industry attorneys who are working on the majors' defense of the Government suit said that they knew nothing of any move to settle the case out of court. Attorneys for the Government also declared the case was being prepared for trial and no word had been received about a settlement.

Judge Knox said that the statement of the possibility of settlement had been included as a routine matter so as to cover that eventuality in determining a date for the plagiarism case.

It was reported that Judge Knox had received word from Washington in reference to the film suit before giving his opinion on the song case, but no verification could be obtained.

Everyone Registers Surprise

The reference to the possibility of a settlement came when Schwartz & Frohlich, counsel for the defendants, Harms, Inc., NBC and CBS, told Judge Knox that they must be free to defend Columbia in the film case. The statement that the film case might be settled was a complete surprise to them.

In Washington the Department of Justice also expressed surprise. One official said, however, that it was possible for the case to be settled at any time, even after it came to trial on May 1st. He said the Department of Justice always would listen to any proposals for settlement of the case which the film companies might offer.

Herman Finkelstein of Schwartz & Frohlich said Judge Knox had not intimated knowledge of a settlement but, on the contrary, had stressed the fact that he did not wish to delay trial of the suit. Other attorneys speculated that Judge Knox's impression that a settlement of the suit was possible must have been derived from Government sources.

Depinet, Balaban Examined

Ned E. Depinet, vice-president of RKO in charge of sales, testified in a pre-trial examination on Monday, and Barney Balaban, president of Paramount, was questioned on Wednesday.

Mr. Depinet gave details of negotiations for RKO film sales in each of 36 key cities listed by the Government. He also gave the names of the first-run houses in each city. The connection between the RKO producing company and the RKO theatres was discussed by Mr. Depinet. He said that the producing company was on an equal status with outside concerns in selling product and that the producing company had no knowledge of the terms of exhibition contracts made between RKO theatre companies and other producers.

Continuing his testimony, Mr. Depinet on Tuesday cited the advantages accruing to RKO Pictures and the RKO theatres in "cooperation." The latter have been ready to aid the picture company's efforts to "pioneer" and have helped raise grosses by good showmanship, he said.

Barney Balaban, president of Paramount Pictures, testified on Wednesday that many independent theatre owners obtain films at a lower rental than Paramount circuit theatres.

More answers were filed last Friday by Warner Brothers, RKO, Twentieth Century-Fox and Loew's Inc. Most of the answers were confidential, including information on affiliation with theatres and other figures.

Warner Brothers answers that were not confidential included the stateemnt that the company employs 9,776 persons; that the company has not shared theatre profits with companies with which it has star and other personnel exchange agreements. Norma Shearer was the first star borrowed by the company, according to the answers. The date was 1923, the year the company was organized.

Trust Suits in the Field

The trial of the Gary Theatre Corporation against Balaban & Katz and Warner Theatres and major companies will begin this week in the Chicago Federal Court. Judge William Holly will preside. The Gary theatre is being represented by Gavit & Richardson and the defendants by Mayer, Austrian & Platt. The attorneys for both sides refuse to disclose what witnesses they will call.

Edgar Eldredge, master in chancery, has not notified attorneys for the Government and defendants in the Chicago suit against Balaban & Katz and the major companies for an alleged violation of a consent decree if oral arguments will be heard on the case.

The Warner theatre circuit and the 12 major distributors filed answers which denied all allegations in the suit brought by the Admiral theatre in the United States District Court. The suit was filed January 3rd by Irvin A. Winegrad, attorney for Rubin Shapiro and the Harub Amusement Corporation which operate the Admiral. Triple damages of $225,000 under the anti-trust laws were asked. Morris Walf is representing the Warner theatre circuits.

Bob Lynch, manager of the MGM exchange in Philadelphia, filed a separate answer to the charge that he had reneged in a deal to purchase the Admiral from Frederick Gladdeck, his son-in-law, as "straw man." Counsel for the Admiral theatre alleged that Mr. Lynch virtually forced the return of a $5,000 deposit "by reason of his position with the distributor Loew's Inc. and other vague premises." No date has been set for the hearing.

The question whether J. B. Dubley, Oklahoma attorney, can represent the Griffith Amusement Company in the $4,500,000 anti-trust action brought by A. B. Momand against the Griffith company and the majors has not been settled yet. Federal Judge Alfred P. Murrah referred the matter to a grievance committee consisting of J. C. Monnet, Jr., Roy C. Lytle and Charles E. France. The first two men disqualified themselves and the Judge appointed Mr. France head of a new committee with Charles B. Pierce and Ned Looney. However, Mr. Pierce declined the appointment because he represents an insurance company which handles business for the Griffith company.

March 25th has been set for final hearings on the suit of the Landis theatre, Vineland, N. J., against the Stanley-Warner theatre circuit and 12 major distributors. The hearings are before Judge William H. Kirkpatrick. He granted a temporary injunction last November 6th but on February 9th the United States circuit court of appeals vacated the injunction and referred the matter back to Judge Kirkpatrick.

ANTI-TRUST SUITS ATTACKED BY LABOR

The American Federation of Labor this week attacked the anti-trust prosecution of building trades unions, one of the many trust suits including motion picture cases which now are being handled by Thurman Arnold, assistant United States attorney general. Mr. Arnold was promised "the damnedest fight he ever had" over the union actions. The indictments were termed "ruthless, brutal, inconsistent, damaging and destructive to the principles of organized labor." Mr. Arnold invited labor representatives to a conference. Labor unions plan to appeal to Congress and accused the Department of Justice of practicing "reactionary doctrine."

Mr. Arnold defended his position in a speech at Duke University. He said that competition must be restored through the anti-trust law or the last obstacle to industrial autocracy will disappear and Americans will be on the way to a German type of economic government. Corwin D. Edwards, chief economist in the anti-trust division of the Department of Justice, said last week that anti-trust laws are necessary for the preservation of opportunities for industrial progress.

U.S. FILES 550 NAMES TO TESTIFY AGAINST MAJORS

The United States Government on Wednesday filed with the clerk of the Federal District Court of the Southern District of New York a 310-page consolidated answer setting forth, for the first time in its 18 months of preparation for prosecution, specific instances of claimed monopolistic coercion by the major companies named defendants in the "key" New York anti-trust action, and also filed the names of 550 independent exhibitors and producers whom the Government intends to call upon to substantiate its charges of monopoly.

The Government named its witnesses only after failing in a move to obtain a court order requiring the defendants to conform to rigid regulations in questioning the witnesses.

The consolidated answer contained several hundreds of alleged instances of coercive methods employed by the defendant distributors against independent exhibitors. It set forth 1,040 individual franchises and licensing agreements between the majors and exhibitors with which it expects to prove monopoly. It listed three separate groups of prospective witnesses: (1) those in key city territories; (2) those operating in or around small towns; (3) independent producers. The witnesses:

KEY CITY WITNESSES

The Government's answer said: "The following persons in key cities are alleged to have knowledge of the monopoly of exhibition in their respective cities."

ALBANY

Abraham Stone.

ATLANTA

Charles A. Adams, L. W. Carter, Jack Elwell, O. L. Gaston, Frank Harris, Robert R. Meyer, W. T. Murray, C. H. Rogers, Claude D. Swint and George Wilby.

BOSTON

Irving Isaacs, Max L. Levenson, Frederick E. Lieberman, Walter B. Littlefield, E. M. Loew, David Stoneham, Max Shoolman and Nathan Yamins.

BROOKLYN

Julius Charnow, Samuel Rhonheimer, Rudolph Sanders, Samuel Strausberg, William H. Applegate, Jr., Samuel Goodman, Albert A. Hovell, Edward L. Hyman, S. W. Kaufman, Jack La Reaux, H. Clay Miner, Charles H. Moses, Martin Newman, William Price, Fred J. Schwartz, Leslie R. Schwartz, and Joseph R. Springer.

BUFFALO

Nicholas J. Basil, Nikitas Dipson, A. C. Hayman and Max Yellen.

CHARLOTTE, N. C.

Ellis Blumenthal, W. G. Carmichael, Robert G. Hofheimer, T. A. Little and J. F. White, Jr.

CHICAGO

Angelo Brescia, Harold Costello, Robert Farrell, Fred A. Gilford, Aaron Jones, John Jones, Jack Kirsch, Edward Mager, Sam Meyers, Jack Rose, Maurice H. Salkin, Carmelo Scribno, Irving Sevin, Edwin Silverman, Harry Solomon, Leo Solomon, Emil Stern, Salvatore Tomaso, and Herman Zoble.

CINCINNATI

Frank W. Huss, Jr., Harold Bernstein, Asher Mayer and Saul H. Greenberg.

CLEVELAND

Meyer Kaplan, Meyer S. Fine, Max Lefkowich, Moe B. Horowitz, and Perce E. Essick.

DALLAS

L. G. Bessinger, H. A. Cole, Donald Dixon, L. L. Dunbar, O. C. Easter, Bob Euler, R. Z. Glass, Charles L. Hefley, H. C. Houston, Paul Scott, R. J. Stinnett, R. P. Condron and F. M. Baker.

DENVER

E. B. Ellison, DeWitt C. Webber and Charles McIntire.

HOUSTON

O. B. Bridges, J. L. Greenwood, Jack Groves, Sam Kirchheimer, T. G. Teeter and Robert Wygant.

KANSAS CITY

Charles Esterly, Frank C. Grubel, Emanuel Rolsky, Stanley H. Schwartz and Jack F. Truitt.

LOS ANGELES

Max Chotiner, Joe Leo, Robert Gumbiner, Joseph G. Venable, I.T.O. of Southern California, Milton Arthur, Benjamin M. Bernstein, Jack Berman, William Fox, H. W. Chotiner, R. D. Whitson, and Herman Lewis.

MEMPHIS

J. J. Rhodes.

MILWAUKEE

Ross J. Baldwin, James Boden, George Fischer, B. K. Fischer, Earl W. Fischer, Andrew C. Gutenberg, J. E. Honthauer, Elmer G. Huhnke, Ernst Langemack, Harry Perlewitz, John H. Silliman, Wilfred Wagner and Charles Washicheck.

MINNEAPOLIS

Bennie Berger, George Benz and William A. Steffes.

NEWARK

A. Bannon, John Firnkoess, George Gold, H. A. Kridel, Myron Robinson, M. B. Schlesinger, and B. Tendler.

NEW ORLEANS

E. M. Thomassie, J. L. Alsina, M. J. Brunet, R. J. Brunet, Clarence Chandler, Gustave Ceats, W. A. Fonseca, Alfred E. Grosz, Frank R. Heiderich, M. S. Hemstreet, E. Junqua, Bert Kiern, R. J. Langridge, Henry Lazarus, Michel Pisciatto, Frank Buffino, W. J. Salles, Philip A. Sliman and John Winberry.

NEW YORK

Laurence Bolognino, John Bolte, Howard S. Cullman, Dave Rosenzweig, Joseph M. Seider, Monroe Stein, Israel Zatkin, and Bernard Zimetbaum.

OMAHA

Ralph D. Goldberg and Sam Epstein.

PHILADELPHIA

David Barrist, Allen M. Benn, Herbert Elliott, Ben Fertel, William Goldman, George T. Graves, Thomas Lazarick, David Milgram, George Naudascher, Harry Perelman, Milton Rogasner, Henry Rosinsky, Sidney Samuelson, Charles Segall, David Shapiro, Sam Somerson, William Spiegal, Columbus Stamper, Samuel Waldman, I. Yaffe and George F. Wielland.

PITTSBURGH

William D. Davis, Thomas A. Gilbert and Charles Morse.

PORTLAND, ORE.

R. W. Wood, Bob White, H. J. Updegraff, C. Mitchell, Hugh McCredie, Carl Loewe, Lillian Lockwood, G. E. Jackson, William Graeper, Jr., I. Geller, William Cutts, Kenneth Cocheline, Joseph Brandt, Kenneth Ames and H. L. Aikins.

SAN FRANCISCO

Joseph Blumenfield, William Fox, John J. Franklin, Al Hixon, H. LeBallister, Allen Lee, H. S. Levin, N. Mamler, M. L. Markowitz, Charles G. Michaels, George Nasser and Charles E. Petersen.

SEATTLE

J. Von Herberg and LeRoy V. Johnson.

ST. PAUL

Bennie Berger, Howard Dale, Milton E. Montgomery, Joseph Friedman and William A. Steffes.

WASHINGTON, D. C.

Fred S. Kogod, Charles H. Oliver and William E. S. Wilcox.

"SMALL TOWN" WITNESSES

The Government's answer said: "Each of the following named persons in so-called 'small towns' is alleged to have knowledge that in the area in which he is located the producer-exhibitor defendant indicated has monopolized the first or preferred run exhibition of films."

ALABAMA

W. E. Bruce, Selma; D. E. Ponder, Opelika.

ARIZONA

Robert F. Killeen, Phoenix; Nick Diamos, Tucson; Frank Diamos, Tucson.

ARKANSAS

M. J. Kilbourn, Bentonville; R. V. McGinnis, Hope; Saul Harris, Little Rock; Eugene T. Oliver, Little Rock; F. J. Daugherty, West Helena; J. J. Rhodes, West Memphis.

CALIFORNIA

Richard L. Bare, Carmel; William J. Fahey, Compton; G. W. Page, Exeter; David L. Loew, Hollywood; Steve Cborak, Mount Shasta; L. L. Bard, Pasadena; W. H. Braman, San Bernardino; D. B. Levin, San Nateo.

COLORADO

H. E. Gollogher, Durango; A. N. Beezley, Littleton; J. J. Goodstein, Longmont.

CONNECTICUT

William Brown, Greenwich; Edward M. Peskay, Greenwich; E. M. Loew, Boston.

DELAWARE

A. J. Belair, Wilmington; Harry Brubaker, Wilmington.

FLORIDA

Robert H. Boardman, St. Petersburg; Harry Bott, Miami; Mrs. Jessie Mae Browne, Bradenton; Mrs. Jessie Mae Brown, Palmetto; J. E. Churchwell, Panama City; Aaron Courshen, Miami Beach; John A. Cunningham, Miami; W. V. Darley, Tampa; Louis Goodbread, Lake Worth; B. E. Gore, Tampa; B. L. Hall, Deland; D. V. Marquis, Fort Pierce; Harlow Merryday, Palatka; Sidney Meyer, Miami; M. C. Moore, Jacksonville; H. Pitman, Clearwater; Guy M. Ragan, Sarasota; Erwin Reiss, St. Petersburg; W. J. Stewart, Palmetto; Charles Walder, Miami; Herman Weingarten, Miami.

GEORGIA

O. L. Gaston, Atlanta; Mrs. T. L. Liggett, McRae; Frank Plaginas, Gainesville; Wallace Smith, Jr., Barnesville; Fred G. Weis, Savannah.

IDAHO

A. C. Gordon, Boise; A. L. Cowan, Caldwell; Paul De Mordaunt, Idaho Falls; Hugh Drennan, Idaho Falls; Joseph George, Idaho Falls; Albert Hager, Idaho Falls; Herman J. Brown, Nampa; N. B. Gressman, Pocatello; Harry C. O'Leary, Pocatello.

ILLINOIS

Joseph Desberger, Alton; Noah Bloomer, Belleville; Arnold L. Lund, Berwyn; N. Frye, Danville; John M. Duncan, Decatur; Gust Constan, Decatur; Louis Moroni, Jackson City; Steve Bennis, Lincoln; H. Williams, Stockton; M. Silverman, Waukegan.

INDIANA

Oscar Fine, Evansville; Verner U. Young, Gary; Billy Connors, Marion; Lewis Cochovety, South Bend.

IOWA

J. M. Anderson, Boone; Mrs. J. M. Anderson, Boone; Ira H. Lee, Burlington; Leo F. Wolcott, Eldora; Gail L. Pettit, Houston; Charles V. Brown, Iowa City; Thomas A. Brown, Iowa City; Roy J. Lumsden, Iowa City; Ludy Bosten, Muscatine; Vern S. Brown, Omaha; Bruno Pierce, Oscaloosa; Joe Staak, Oscaloosa; A. B. Friedman, Sioux City; Jack Gelfand, Sioux City; Odes A. B. Hilton, Sioux City; Abe Sadoff, Sioux City; Nathan Sadoff, Sioux City; Sol Shulkin, Sioux City; Nathan Rosentbal, Waterloo.

KANSAS

H. F. Strowig, Abilene; S. M. Wetmore, Arkansas City; H. L. Dunnuck, Atchison; Delmer F. Harris, Concordia; E. O. Briles, Emporia; Russell L. Harris, Hugoton; W. A. Weaver, Iola; Joseph A. Lenski, Pittsburgh; E. B. Danielson, Russell; Gus Diamond, Salina; M. D. Utterback, Wellington; O. F. Sullivan, Wichita.

KENTUCKY

Joseph W. Shuck, Jr., Fulton; Lee W. Moffitt, Owensboro.

LOUISIANA

Gordon C. Ogden, Baton Rouge; George H. Mercer, Cedar Grove; Claude Darce, Morgan City; Roland Siegle, Monroe; Harry Suddath, Natchitoches; Arthur R. Cunningham, Shreveport; R. L. Carnahan, Sulphur.

MAINE

Newell B. Kurson, Bangor; Willard B. Harwood, Gardiner; Erland E. Hardy, Farmington; John Alton Bragg, Farmington; H. H. Paul, Farmington; Wilbur F. Goodwin, Kennebunkport; Abraham L. Goldsmith, Orono; Abraham Goodside, Portland; E. M. Loew, Portland; Carroll T. Cooney, Sr., Waldoboro; Carroll T. Cooney, Jr., Waldoboro.

MASSACHUSETTS

John S. Giles, Cambridge; F. M. Perry, Foxboro; Edward T. Bloomberg, Gloucester; William Siano,

(Continued on following page)

WITNESSES FOR U. S.

(Continued from preceding page)

Lexington; George Ramsdell, Malden; Joseph G. Spitz, Somerville; Adolph Bendsled, Wellesley Hills.

MICHIGAN

Paul D. Ratliff, Berrien Springs; Margaret R. Vanden Berg, Grand Haven; Samuel H. Himelstein, Grand Rapids; Milton Ward, Ionia; Hollis H. Chase, Lake Odessa; Harvey Callier, Loyola; W. A. Cassidy, Midland; Oscar W. Kendall, Muskegon; Gerald L. Kern, Niles; M. G. Willett, Owosso.

MINNESOTA

Irving Gillman, St. Paul; Mrs. Jessie L. Jensen, White Bear Lake; Carl P. Knudsen, Red Lake Falls.

MISSOURI

Mrs. Marion C. Miller, Bonnville; Oliver W. Williams, Brookfield; A. C. Bowman, Nevada; J. T. Ghosen, Sedalia; G. L. Hooper, Topeka.

MISSISSIPPI

Raymond H. Fisher, Belzoni; B. Suddith, Laurel; W. R. Pattie, Leland; Guy Adams, Vicksburg.

MONTANA

William E. Woolfall, Butte; E. E. Harris, Butte; C. L. Griffith, Billings; Oscar C. Paisley, Missoula.

NEBRASKA

Frank E. Hollingsworth, Beatrice; F. C. Luchsinger, Columbus; William N. Youngclaus, Grand Island; Sol O. Reif, Hastings; Frank D. Eager, Lincoln; George F. Monroe, Donald F. Monroe, George O. Monroe, Lincoln.

NEW HAMPSHIRE

E. Charbonneau, Concord; Newell B. Kurson, Franklin; Louis S. Rothenberg, Charles Morse, Portsmouth.

NEW JERSEY

Frank P. Gravatt, Atlantic City; Samuel and Joseph Varbalow, Camden; Jerome and Moe Kridel, East Orange; Adolph J. Rettig, East Orange; Louis S. Rothenberg, Charles Morse, Elizabeth; Frank Gersten, Englewood; Max Snider, Freehold; Jacob Unger, Hillside; Benjamin Berkowitz, Jersey City; Charles Robinson, Jersey City; B. Spiegel, Jersey City; Julius Charnow, Leonia; Aaron Dollinger, Linden; Monroe Schram, Matawan; James C. Forgione, Metuchen; Fred W. Falkner, Netcong; E. Thornton Kelly, Palisade; George D. Roedels, Palisade; Howard Lesser, Paterson; Giaccomo Siccardi, Plainfield; Frank Warren, James Rosensohn, Benjamin Cohn, Roselle; Roth Bros., Summit; James Binkov, Union City; A. Nicoletti, Union City; Eugene Mori, Vineland; W. E. Smith, West Orange.

NEW MEXICO

Frank Maloof, Las Vegas; Victor Bachechi, Albuquerque.

NORTH CAROLINA

F. C. Hanks, Jr., Lenoir; Boyd B. Horton, Concord; Alfred E. Miller, Wilson; Joe W. Mitchell, Spencer.

NORTH DAKOTA

William McCarthy, Fargo.

OHIO

Robert C. Menches, Akron; Moe Horowitz, Cuyahoga Falls; Peter M. Wellman, Girard; Theodore and Gus Chifos, Logan; D. P. Bowman, Marion; Earl V. Seitz, Alden Seitz, Sandusky; William Settos, Springfield; Joseph W. Trunk, Youngstown; John Papulias, Steubenville; J. M. Ulmer, Cleveland.

OREGON

F. W. Harrington, Corvallis; John Neidenmeyer, Medford.

PENNSYLVANIA

Harry Fried, Ardmore; Joseph Conway, Bala-Cynwyd; Melvin Koff, Darby; Joseph Wodock, Doylestown; Chris Lampros, Farrell; Joseph Weiss, William Weiss, Al Weiss, McKeesport; H. A. Batastini, Punxsutawney; I. Ouslander, Scranton; Harry Stahl, Sharon.

RHODE ISLAND

M. A. Shea, Newport; E. M. Loew, Pawtucket; Louis S. Rothenberg, Charles Morse, Providence.

SOUTH CAROLINA

Fred S. Curdts, Greenville; W. E. Field, West Greenville; P. C. Osteen, Anderson; H. B. Ram, Aiken.

SOUTH DAKOTA

Robert Mass, Aberdeen; J. P. Hartman, Aberdeen; Nelson Logan, Mitchell; Richard H. Wagner, Sioux Falls.

TENNESSEE

E. F. Stein, Jackson; George Denton, Knoxville.

TEXAS

Jim Golding, Amarillo; Barton McLendon, Atlanta; B. Legg, Denison; I. B. Adelman, Ft. Worth; Sam Archibald, Ft. Worth; C. A. Dickey, Ft. Worth; D. J. Hightower, Ft. Worth; Leon B. Lewis, Ft. Worth; Louis Richker, Ft. Worth; L. C. Tidball, Ft. Worth; Sam Braslau, Galveston; L. M. Threet, Lufkin; B. F. White, Orange; T. W. Lewis, Texarkana; S. G. Fry, Tyler; H. E. Fulgham, Tyler; Rubin Frels, Victoria; George W. Belcher, Wharton; V. E. Hamm, Wichita Falls.

UTAH

W. Vosco Call, Brigham City.

VERMONT

Newell B. Kurson, Middlebury; P. S. Murray, Middlebury.

VIRGINIA

J. F. Falls, Danville; Emanuel J. Stutz, Danville; J. B. Trent, Lynchburg; Robert Levine, Portsmouth; Jeff Hefheimer, Staunton.

WASHINGTON

J. A. Brandt, Bremerton; Mike Borovich, Puyallup; Loren Wahl, Bollingham; Benjamin F. Shearer, Bremerton; A. T. Dishman, Dishman; W. B. McDonald, Olympia; H. D. McBride, Spokane.

WEST VIRGINIA

E. R. Custer, Charleston; Riehnold J. Hiehle, Parkersburg.

WISCONSIN

C. J. Goetz, Beloit; William L. Ainsworth, Fond du Lac; Virginia Den Dooven, Green Bay; George Hannon, Green Bay; J. Zanias, Janesville; Frank Koppelberger, La Crosse; Arthur P. Desameaux, Madison; Steve Dorcey, Mrs. W. Krusienske, Max Krofta and 20th Century Amusement Co., all of Racine, and August Berkholtz, West Bend.

INDEPENDENT PRODUCERS

The Government's reply asserted that the following "have knowledge that the pictures of independent producers have been excluded from first run metropolitan theatres affiliated with exhibitor-defendants; that when independent producers have attempted to license pictures for exhibition in such theatres, they have been refused, and that pictures produced by independent producers have been equivalent or superior in entertainment value to the product exhibited in such theatres."

I. E. Chadwick, CHADWICK PRODUCTIONS; Louis Weiss, WEISS PRODUCTIONS, INC.; Harry S. Webb, RELIABLE PICTURES CORP.; A. W. Hackel, SUPREME PICTURES CORP.; Arthur Alexander, COLONY PICTURES; Clifford Sanforth and Harry Spitz, CAMEO PICTURES & IMPERIAL CORP.; John N. Hicks, ACADEMY PICTURES, INC.; R. N. Like, INTERNATIONAL FILM STUDIOS; Leslie Simmons, EXCELSIOR PICTURES CORP.; Emanuel Cohen, MAJOR PICTURES CORP.; Fred Futter, FUTTER PRODUCTIONS INC.; Nat Levine, CAJO CO.; Maury Cohen, INVINCIBLE PICTURES CORP.; Carl Leserman, GRAND NATIONAL DIST. CORP.; Samuel Katzman, VICTORY PICTURES CORP.; Boris Petroff, BORIS PETROFF PRODUCTIONS; Harold Lewis, B. F. ZEIDMAN PRODUCTIONS; Leo J. McCarthy; Edward J. Peskay; Russell Mack; Phil Goldstone; E. B. Derr, CRESCENT PICTURES CORPORATION.

Publishers, Book Critics Guests at AMPA Luncheon

Representatives of publishing houses, book critics and others in the publishing field were guests at the Associated Motion Picture Advertisers' luncheon at Jack Dempsey's Restaurant, New York, on Thursday.

The establishment of an annual award by the publishers for the best film taken from a book was to be announced as a means of bringing the two fields of entertainment into a closer relationship.

Other guests scheduled to attend the luncheon were Brian Aherne, Joan Fontaine and Henry Hull.

Shackelford with Columbia

M. G. Shackelford, formerly salesman for Monogram, has joined the sales force of Columbia in Kansas City.

Departing Critic Gets Fond Adieu From AMPA

Frank S. Nugent, first run critic of the New York *Times,* was guest of honor at an Associated Motion Picture Advertisers luncheon last week just prior to his departure for Hollywood to fulfill a newly signed writer's contract with Twentieth Century-Fox. More than 125 advertising and publicity men, fellow critics and the speakers—especially the speakers, featuring Arthur Mayer and Mr. Nugent's compatriots from the *Times*—came to bury, not to praise. The Twentieth Century-Fox advertising and publicity department was absent, unanimously.

"Thanksgiving Day" Speech

Mr. Mayer took as the text of his Thanksgiving Day speech a paraphrase of Longfellow which began, "Lives of critics all remind us," and ended, "And departing leave behind them Roxy ads in the New York *Times.*"

It was particularly appropriate, Mr. Mayer thought, for him to make the principal speech at Mr. Nugent's farewell party. "Readers of bloodthirsty literature," he said, "must have read his reviews of Rialto pictures and know how unflaggingly he has wielded the lash on this old, gray Mayer."

The occasion should be marked, Mr. Mayer continued, by dancing in the streets and banners flung to the Broadway breeze but, introducing a note of doubt, he wondered what effect Mr. Nugent's promotion would have on his fellow travelers.

"Will the absence of Loew advertising from the *Herald Tribune,*" he said, "indicate that Howard Barnes is about to leave for Culver City? Or will one star in the *Daily News* for a big U epic indicate that Kate Cameron is about to join the new, new Universal?

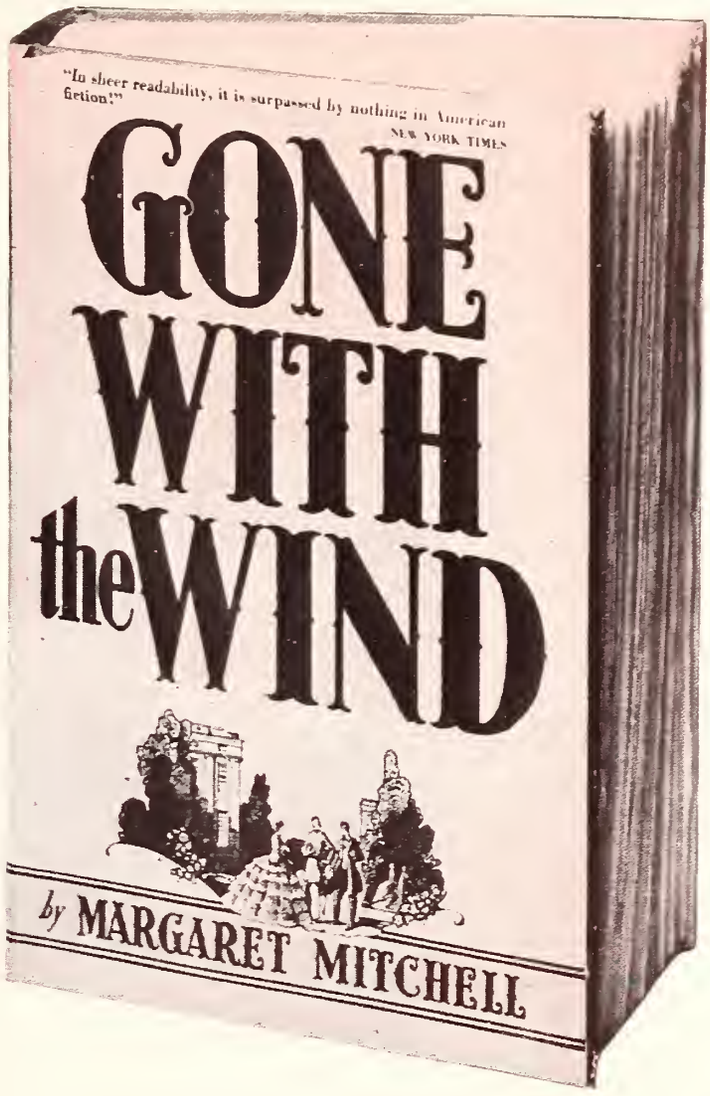
Quotes Reviews

"I was formerly under the impression," Mr. Mayer continued, "that the way to become a scenario writer was to take a correspondence course, write an unsuccessful Broadway play, or be a third cousin of a producer. But now it seems there is another way—to write reviews of Twentieth Century-Fox pictures like these." The Rialto impresario here quoted verbatim from Nugent reviews of "The Bluebird," "Rose of Washington Square," and others.

"I am waiting," he said, "for that first picture carrying the Nugent credit. I want to see how Ben Crisler reviews it in the *Times* and what Terry Ramsaye has to say of it in MOTION PICTURE HERALD. I want to see if Frank comes east wearing a pink shirt, no hat and yellow spats looking like an expurgated edition of Boris Morros. All I ask is that the picture be brimming with murder, mystery and menace. We cannot permit your first born to lay an egg in the Roxy or the Music Hall. It belongs in the Rialto where it will break that long record which you yourself described as 'no runs, no hits, just terrors'."

Leading off for the *Times* staff, Mr. Crisler took a sad view of Mr. Nugent's departure for fields where the harvest is more golden and presented to him for the staff, a yellow polo shirt bearing an embroidered eight ball emblazoned with the Zanuck name. Bosley Crowther painted a vivid picture of a scene in which Mr. Nugent first goes on the Fox lot and meets Tyrone Power, Alice Faye, Shirley Temple and the Ritz Brothers, about all of whom he has been particularly bitter in print. Thomas Prior, third member of the staff, contented himself with a sardonic, "Yes, Mr. Nugent."





TEN CONGRATULATIONS MR. SELZNICK

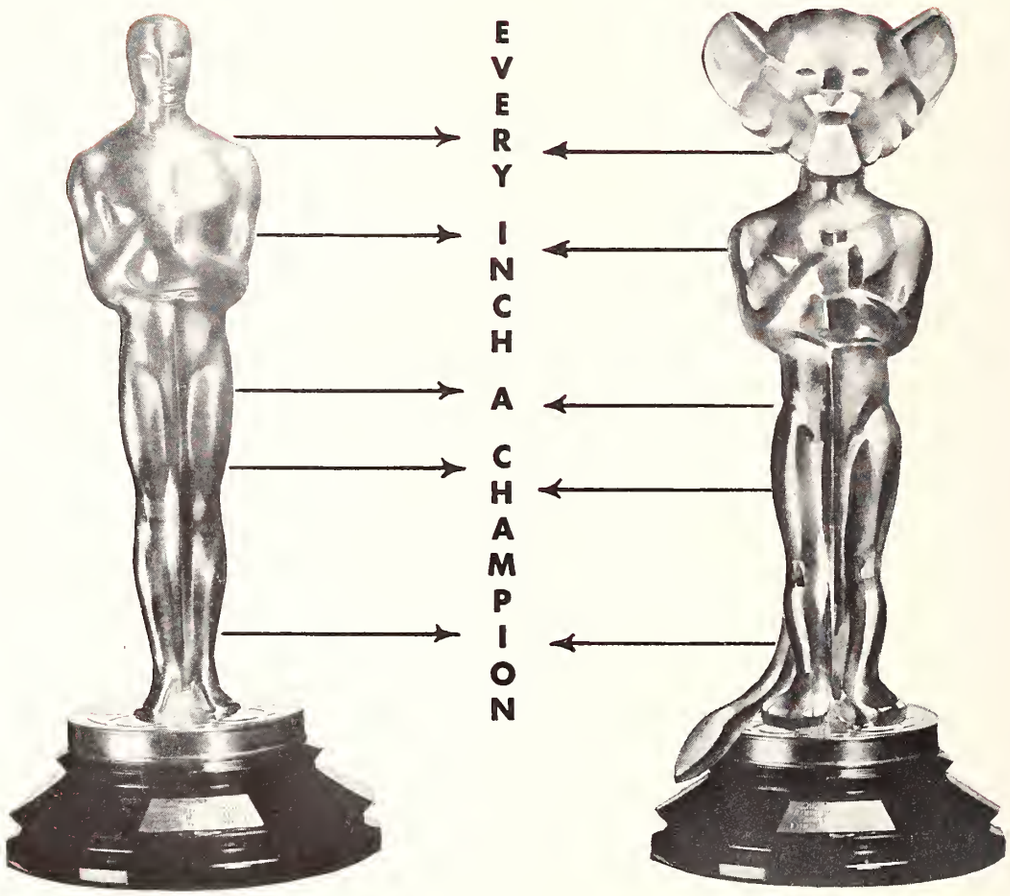
and Selznick-International!

The Academy Awards to your organization are the Talk of the Industry. M-G-M, as the distributor, is proud of the privilege to serve your great production.

(over)

THE PERFECT FIGURE

OSCAR AND LEO



M-G-M gratefully acknowledges its new Academy Awards: Best Male Performance: Robert Donat in "Goodbye Mr. Chips". Best Original Musical Score: Herbert Stothart's for "Wizard of Oz". Special Award to Judy Garland for outstanding performance of juvenile roles. Today M-G-M gets Academy Awards—yesterday it was 600 Film Critics of America who heaped honors on Leo; before that it was *Film Daily's Ten Best,* and *Quigley's Box-Office Champions* and *Variety* and *Box-Office Magazine* and all the others! We're happy to merit these annual tributes, but we're proudest of the golden rewards that come to *your* box-office every day in the year when you play M-G-M pictures!

PRINTED IN U.S.A.



600 CRITICS PICK LEO!

Here's what it means to you!

Certainly we're proud, but more important is this:
"The Newspaper Film Critics of America" is an organization
That spans the nation.
More than 600-strong, its voice is the voice of America.
Its annual vote just published throughout the United States
Solidifies the position of M-G-M as the industry's Leader
And of every M-G-M exhibitor as the Leader in his community!
Here are the results of the national vote:
M-G-M made the Best Picture of the Year ("*Goodbye Mr. Chips*")
M-G-M had the Best Actor of the Year (*Robert Donat*)

(over)

(continued)

M-G-M had 5 of the Ten Best Pictures of the Year ("*Mr. Chips*", "*Ninotchka*", "*Pygmalion*", "*The Women*", "*Wizard of Oz*")

Nearest competing companies had 2,1,1,1 respectively!

These results carry prestige that means money and security for you.

They confirm many other polls by

Exhibitors and the press and in the trade.

The leadership of Leo remains undisputed, unchallenged!

In the box-office headlines all season long, he continues now with

"Northwest Passage" in Technicolor (*Spencer Tracy*); "Young Tom Edison" (*Mickey Rooney*); "Broadway Melody of 1940" (*Fred Astaire, Eleanor Powell*); "Strange Cargo" (*Clark Gable, Joan Crawford*).

These are just a few and they will be followed by

Other great M-G-M attractions such as

"Edison, The Man" (*Spencer Tracy*); "Waterloo Bridge" (*Vivien Leigh, Robert Taylor*); "Susan and God" (*Joan Crawford, Fredric March*); "New Moon" (*Jeanette MacDonald, Nelson Eddy*); "The Mortal Storm" (*Margaret Sullavan, James Stewart*) and many other big entertainments.

To the 600 critics of The N. F. C. of A.

Who have honored us, M-G-M says:

"We are grateful for your vote of confidence

"It is not our habit to rest on our laurels—

"We go forward at top stride in behalf of

"Exhibitors and public who have faith in us.

"We hope likewise to merit your confidence

"Again this year—

"Thanks!"

"Thanks folks and now back to work!"



INDUSTRY ASKS "FAIR" WAGNER ACT; COAST WAGE ARGUMENTS CONTINUE

Hollywood Petitions Congress for "Employer Rights"; Studio Unions Make New Demands in 10% Payments Issue

Hollywood studio unions this week faced the resumption of wage-readjustment negotiations with the producers, with the flat declaration that they would not relinquish the ten per cent wage increase they gained last fall, unless the producers proved that their losses from the European War make the move necessary and could prove they had economized in top salary brackets.

Basic Points for Discussions

The unions met with the producers two weeks ago, as originally agreed when they gained their wage rises. Entering the conferences with essentially the same attitude, they remained unconvinced by the statistics that the producers had assembled; and, after two days of haggling, the meeting adjourned, so that both sides could obtain "more specific data."

Officers of the studio unions, comprising the Conference of American Federation of Labor Studio Unions, and including about 10 unions in the International Alliance of Theatrical Stage Employees, these embracing 13,000 studio craftsmen, late last week established these points as basic for further discussion.

It was further remarked by a spokesman that "complete airing of long-standing demands for an adjustment of many problems of various crafts must be had, and satisfactory negotiations must be completed to clear up many new aspects of hours and working conditions embodied in the existing agreements."

While neither side was under definite obligation to set a time for resumption of the negotiations, it was expected to come this week. The unions, especially, since the deadlock at the last conference, had pressed for early resumption.

The matter is expected to go to the American Arbitration Association, if the impasse is maintained. Union leaders have agreed to do so, though William Bioff, West Coast IATSE leader, now out on bail in Chicago and facing a Federal income tax trial in May, said that the unions would not consider rescinding the wage increase, if the producers did not prove their losses and their economies.

Split Over Extras

A recent decision of the directors of the Screen Actors Guild to give "extras" a separate charter and complete autonomy, has caused a rift between the board, composed of top-position actors, and the Class B Council, composed of extra and bit players, which heretofore handled extras' affairs.

The Council went on record last week in opposition to the move, and stated that it had not been consulted.

The autonomy question is to be given to a vote of Class A and B members, according to preparations of Kenneth Thomson, guild secretary.

Mr. Thomson charged that "certain members" of the B Council in actions have "made it clear that they thought they could run the guild better than the board of directors now runs it."

Meanwhile, petitions were circulated through Hollywood in an effort to stop the guild board's decision.

Talent Agents To Sign

Talent agents in New York who book vaudeville acts accepted contracts with the recently revivified American Guild of Variety Artists.

I. Robert Broder, attorney for the Artists Representatives Association, with over 100 members, including the larger talent agents, said, last Thursday, that, if current negotiations were successful, the agreements would be signed "within ten days."

The agreements will be one more notch in the stock of the AGVA, which is undertaking to embrace all the estimated 15,000 vaudeville, night club, and hotel performers who were members of the American Federation of Actors which it replaced as a vaudeville union for the Associated Actors and Artists of America, parent actors' group.

The agreements provide that no agent shall handle a performer not a member of the guild. This will help the guild also in the unioniza-

(Continued on following page, column 1)

BIOFF ARREST? . . . GREEN SAYS "AMEN"

Willie Bioff, West Coast International Alliance of Theatrical Stage Employees leader, now in Chicago under arrest for non-completion of a 1922 Chicago jail sentence, whose hearing on a habeas corpus writ began Wednesday, and who is facing an income tax trial on May 28th, last week received the "brush-off" from his theoretical chief, William Green, president of the American Federation of Labor. Mr. Green, who has insisted, when under fire for alleged racketeering of AFL international union heads and aides, that his suzerainty is merely theoretical, maintained it again, last week, in Atlanta. But he did add, regarding Bioff, if the court decreed: "Let him be punished. We say amen to that."

—

Meanwhile, J. W. Buzzell, executive secretary of the Los Angeles Central Labor Council, who has concerted with Bioff in many of his industry affrays, was acquitted last week by the County grand jury, of criminal responsibility for a fatal traffic accident, but he may still be prosecuted on a charge of reckless driving.

—

John P. ("Big") Nick and Clyde Weston, deposed head and business agent of the St. Louis projectionists' Local 143, on Tuesday were ordered by St. Louis Circuit Judge Ernest F. Oakley to pay the union $16,500 collected from theatre operators in 1936 and 1937. Mr. Nick has been acquitted of one extortion charge but he and Weston remain under indictment for extorting $6,500 from exhibitors in 1937. The memberships of 50 men admitted to Local 143 by Nick from July, 1935, to April, 1939, were invalidated by Judge Oakley.

Lawyers Petition Committee for Amendments Providing Protection for Employers under Rulings of Labor Board

The motion picture industry's first application, in Washington, for changes in the present labor laws, especially as enforced by the Wagner Labor Act and its agencies, was etched in the hall of Congress this week by the pleas of two Los Angeles lawyers, Maurice Benjamin and Alfred Wright, who suggested procedural amendments to the Wagner Act.

Before House Committee

The lawyers appeared before the House Labor Committee, on Monday. Their action was the first official participation of the motion picture industry in such a question, since it joined the formation of the "Blue Eagle" Code, formed its local arbitration and code boards, and stringently regulated wages and work, under the short-lived National Recovery Act.

The two men said they sought five amendments, to aid producers and distributors, as follows:

That the employer may discharge employees for any reason other than union activity.

The findings of the National Labor Relations Board as to facts, shall be binding on the courts only if supported by "substantial and material evidence" rather than by "some evidence."

The employers should be given the right to petition the board to certify a proper union when there is a conflict between two or more unions.

If an employer agrees to deal with a union on board orders, he shall be protected against demands by a rival union.

The board should be given power to hand down "consent decrees," where an employer agrees to discontinue unfair labor practices.

Asks Fairer Cooperation

Mr. Benjamin disclaimed any attack against the Wagner Act; the amendments did not aim at it—they were designed to make it operate more fairly, he said.

Motion picture employers encounter hardship in discharging an employee for "legitimate" reasons, he noted, and additionally asserted that if an employee complains to the NLRB that he was discharged for union activity, the Board usually takes the man's word.

Charles C. Pettijohn, of New York, general counsel for the Motion Picture Producers and Distributors of America, who accompanied the two Los Angeles lawyers at the hearing said, at the close, that all the proposed amendments were "clarifying amendments, devised to making the law better understood and more easily workable."

He said the suggested changes did not constitute an attack on labor's rights, but merely sought to base the law upon experience gained that the labor categories of the motion picture industry were considered and settled upon in handling the industry had a good labor record, as good as that of any other industry; and the industry record must be good, he concluded, because it naturally reflects upon the screen.

Mr. Benjamin told the committee that he spoke for the following companies: Twentieth Century-Fox, Warner Brothers, Paramount Pictures, Columbia Pictures, Samuel Goldwyn, Universal Pictures, Loew's, Inc., Hal E. Roach Studios, Globe Productions, RKO Radio Pictures, and Walter Wanger.

ASK LABOR LAW CHANGE

(Continued from preceding page, column 2)

tion of the large first run vaudeville houses on Broadway, the Loop, and other centers of variety. The guild is already negotiating with the Broadway first run houses, with stage shows.

Code Not Pressed

The guild established a "code" several months ago, but, during winter doldrums, while executive personnel was shifted, did not press it. The code is long, is a union contract, comprehensive, and limits agents' fees.

The agents' group was organized four months ago. It will be recognized, it is said, by the variety artists guild, as the sole bargaining unit for agents; however, there was noted this qualification, that independent vaudeville agents may deal with the guild, if the agreement is signed, if they conform to ARA standards.

Meanwhile, the Four A's, responsible for the organization of the variety artists' unit, and components of which have loaned the unit much money, is planning an entertainment and ball for funds, on April 12th, in the grand ballroom of the Hotel Waldorf-Astoria, New York City. One thousand stars, Four A members all, are expected to attend, including a large contingent from Hollywood, members of the Screen Actors' Guild. Lawrence Tibbett, president of the American Guild of Musical Artists, is honorary chairman for the ball.

Writers License Agents?

The Screen Writers Guild may license agents in a manner similar to that employed by the Screen Actors guild, it was said in Hollywood on Tuesday. The writers' guild is drafting such a plan. The directors have appointed a committee to prepare and present it to the membership.

It was added, however, that final form of the idea may require some time. The writers are surrounding the idea with secrecy to prevent opposition to it, such as that which sprang up among coast agents when the Screen Actors Guild franchising was made known.

It is understood the writers, like the Actors Guild, will require that each agent obtain a license from the Writers Guild, in order to represent its members.

Unions in the Field

Local 572, IATSE projectionists, of Staunton, Virginia, negotiated with Jeff Hofheimer, of Norfolk, Virginia, for operators in the latter's new Visulite Theatre, in Covington, which opened this week. The local now furnishes operators for theatres in Harrisonburg, Staunton, Lexington and Clifton Forge, all in the state.

According to John Gatelee, international representative of the IATSE, operators of all theatres in Springfield, Mass., except the Paramount and the Rifkin chain, have signed with Local B-84, for "front-office" employees.

Organize Coatroom Workers

The Wardrobe Checkers' Local 65, of the Building Service Employees International union of the American Federation of Labor, is attempting to organize the coatroom checkers in Buffalo theatres, hotels and meeting halls.

In the same city, the Theatre and Amusement Employees' union has renewed a two-year collective bargaining contract with the Buffalo Theatres, Inc., according to Owen J. Kavanagh, union business agent.

Two year agreements have also been signed with Century Theatre Enterprises, and with the Dipson-Basil circuit. The agreements, covering matrons, maintenance employees, porters, cleaning women, and the like, provide varying minimum weekly wages, two week vacations with pay, and other things.

The second annual dance of Local 702, Laboratory Technicians, of New York City, will be held on April 6th, at the city's Hotel Edison.

After picketing for two days last week, the CIO Theatrical Display Card Workers' Union, Local 1030, of Philadelphia, won a closed shop agreement, improved working conditions, and wage increases for 32 employees of the National-Penn Printing Company, a poster concern headed by Simon Lebros, former president of the dissolved National Poster Renters' Association.

Four Companies Report On Earnings for Year

The American Seating Company and subsidiaries for the year ended December 31st, shows a net profit of $403,312 after the usual deductions, equal to $1.82 a share on 221,062 non-par shares with net profit of $238,308, or $1.08 a share in 1938.

▽

The Heywood-Wakefield Company and its wholly-owned Canadian subsidiary, whose products include film theatre seats, report for the year ended December 31st, a net loss after provision for all charges, of $25,487, compared with a net loss of $108,051 for the year 1938.

▽

The preliminary report of the Carrier Corporation for the year ended December 31st, subject to audit, shows a net profit of $69,099, after the usual deductions. This compares with a net loss of $1,133,021 in 1938.

▽

The General Outdoor Advertising Company, Inc., and subsidiaries report a net profit of $1,022,861 for the year ended December 31st, equal, after usual deductions and dividend requirements on 6 per cent preferred stock and $4 Class A stock, to 73 cents a share on 624,625 no par shares of common, excluding 17,760 shares in treasury. This compares with $653,612 or 13 cents a share on 629,322 shares of common in 1938.

▽

The board of directors of Twentieth Century-Fox has declared a cash dividend of 37½ cents per share for the first quarter of 1940 on the outstanding preferred stock of the corporation, payable March 30th to stockholders of record at the close of business March 15th.

▽

The board of directors of Trans-Lux Corporation has declared a dividend of 10 cents a share, payable March 15th to stockholders of record March 5th.

Dowling Resigns Equity Post

Eddie Dowling, actor-producer, withdrew Tuesday his acceptance of a post on the council of Actors Equity. His appointment had been criticized by some members on the ground that he was a producer. Mr. Dowling said last week that he had accepted the position without full realization of the demands it would make on his time.

BRITISH QUOTA DELAY AWAITED

Indefinite postponement of new British quota legislation was authoritatively forecast in London this week.

It was indicated that the institution of a new quota with a monetary instead of a footage basis, as suggested is extremely unlikely. At the same time, suspension of other phases of film legislation, such as block booking, is anticipated.

At the beginning of the war, the Government decided to continue the present quota for six months, from October 1st to March 31st.

It is believed that, pending a final decision, the interim period will find either the retention of the present quota or some sort of retroactive legislation. This would take care of unfilled quotas as a result of the virtual cessation of British production because of the war.

Harriscolor Films Reorganization Set

Harriscolor Films, Inc., has been reorganized to the satisfaction of creditors and stockholders, according to Emil K. Ellis, attorney. Mr. Ellis said this week that a decree will shortly be presented to the chancery court at Wilmington, Del., to discharge the company from receivership. The company entered the color film field on the coast about eight years ago and discontinued operations four years ago when it entered receivership.

The company was founded by Joseph B. Harris, Sr., who died last December. J. B. Harris, Jr., is now president.

Frank Muto in Helsinki

Frank Muto, formerly a motion picture magazine photographer in Hollywood, is now attached to the Finnish Relief Fund in Helsinki. Until recently he was a cameraman for International News Service on the Finnish front, after covering the Polish invasion. Mr. Muto is a brother of Anthony Muto, Movietone News representative in Washington.

Starr Joins Columbia

Martin Starr, former film commentator for radio station WMCA, New York, has joined Columbia Pictures becoming a special exploitation representative. Mr. Starr is said to be working on an idea which calls for the making of behind the scenes recordings of what goes on in the pre-production stages of a motion picture. The recordings are to be used on local radio stations just prior to the arrival of the film at local theatres.

Datlowe with Film Editors

Samuel A. Datlowe has joined Associated Film Editors, becoming general manager. Mr. Datlowe formerly was with Warner Brothers. He will be in charge of production for the new company consisting of editing, spotting, titling, translation and script writing of both foreign and domestic films.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Mr. Joseph Polley, up to recently our correspondent in Scranton, Pennsylvania, is ambition personified. He wants to work a whole year without any pay.

Mr. Polley, holding forth in the home city of Frank Walker's large Comerford Theatre Circuit, has begun a year's leave of absence from his Quigley Publication correspondenceship and also the city editorship of the Scrantonian-Tribune, to work on dailies and magazines in the New York area for the purpose of attaining more experience and journalistic worldliness, after 10 years with newspapers. Polley, who is 30, has been Scranton city editor for the past 18 months. Previously he served nearly four years as sports editor and five years as reporter and feature writer for the Scrantonian-Tribune and its predecessors.

He served on the Scrantonian-Tribune staff while winning a bachelor's degree at the University of Scranton, where he was director of publicity during his four years there as a student. In his newspaper experience he has covered every beat on the staff and has been correspondence and telegraph editor.

Polley plans to spend his year as a holiday of labor—offering his services gratis to newspapers and magazines for the experience he may gain in return.

▽

Here's a tip to all autograph-hounded actors, actresses, politicians, prizefighters, authors and other celebrities who wear out their good right—or left—arms on signatures or handclasps. Michigan's Governor, Luren Dickinson, no mean shakes at copping publicity, has appointed a Secretary of Autographs. He picked out Velma Jean Spotts, 19 and attractive, as his glad-handing secretary.

Wherever the Governor goes there will go Velma. She will hand out pretty little autographed cards, signed by the Governor at leisure, embellished, what's more, by the State seal of Michigan. She also will help to greet visitors, doubling for the Governor on the hand-pumping business.

▽

A late model, streamlined corset is among lost articles still unclaimed at the Fox Theatre in San Francisco, according to Chase Sanborn, (no relation to Charley McCarthy's radio coffee sponsors), in charge of lost property. Sixty-five per cent of all feminine losses, which were were 90 per cent of the total, were gloves! Sanborn said greatest number of articles in any month was 238 in January. By December a low of 63 was reached, probably, says Sanborn, because there were fewer things left to lose.

▽

H. Ehrenreich, a leading marriage broker in New York, seemed most anxious the other morning to be interviewed by the news press, to bemoan his falling business because there are "too many husbands hanging around and not enough girls" He offered figures to show that there are 3,500,000 more marriageable men than girls in the United States.

Marriage broker Ehrenreich purposely used the phrase "too many husbands" at the instigation, insistence and influence of one Al Sherman and one Jose Schorr, two press agents for Columbia Pictures in New York, from where attention now is being directed to a motion picture entitled "Too Many Husbands."

HOW TO DESIGN POCKETS that don't bulge on gentlemen's suits has always been a fanatical fetish of the Fifth Avenue, New York, department store of McCreery. Descending unexpectedly on some illustrous gentlemen about town, the McCreery Inquiring Reporter, dispatched by the McCreery advertising copywriter, cornered the illustrious ones at their clubs, their bars, their offices, asked them to show what they park in their pockets, their bulging pockets. Accommodatingly enough they emptied their pockets and let Mc's I. R. count the contents.

First illustrious gentleman to empty was Lowell Thomas, of radio and Fox Movietonews. Mr. Thomas carried in his pockets, his bulging pockets: A Deputy Sheriff's card from Dutchess County; a two-year-old pass from Mike Jacobs-Lee Shubert to the Jai-Alai at the now defunct Hippodrome; a De Soto owner's identification card; a Lake Placid Winter Sports Press Pass; Explorer's Club membership card; seven passes from seven newsreel theatres; a two-piece silver Napoleon dollar that contains a pocket knife; a 500-year-old bronze Inca soldier mascot; uncashed checks a month old from Powel Crosley, B.B.D. & O., NBC, Funk & Wagnalls, Sun Oil Co.; San Francisco to New York railway ticket (the end of which he didn't use, since he got off and flew back from Cleveland); membership in oldest Masonic Lodge in America, St. John's Lodge, Boston; notes for a talk on aviation; street addresses and telephone numbers of eight young ladies (he has eight secretaries); fountain pen, comb, nailfile (all in his right hand trouser pocket); gold badge of Policeman's Benevolent Association; combination to a safe; cards from the Amateur Ski Club and the Royal Geographical Society of London.

Second illustrious gentleman to empty was Paul Whiteman, emptying at the end with a rabbit's foot, another rabbit's foot, two handkerchiefs, both scented, addresses of four restaurants and two reducing gyms.

▽

The Civic Pride of Florida still is something to behold, all counter-claims of the competitive California Chamber of Commerce notwithstanding.

Wives of New York motion picture executives, returning from Miami and thereabouts, this week, related that they threw shopkeepers down there in a dither when they asked for the very latest in warm clothing, in keeping with the coldest weather in Florida in 25 years. The merchants very indignantly denied any existence, for example, of such things as flannel "nightie" pajamas.

▽

Herman Kerwin, of the Mayfair theatre in St. John, New Brunswick, is generalissimo over the ushers and is the house painter, decorator, carpenter, plumber, steamfitter and electrician, and, besides, does all the painting and decorating for the other four houses in the Franklin-Herschorn circuit.

▽

Mr. P. A. MacGuire telephones from his desk at International Projector, N. Y., to report that the Irish stopped their "war" with the British the other day long enough to give permission to the town fathers of Killarney to buy two Simplex projectors for their Town Hall. To show newsreels of their "war" with the British?

Patrons emerging from any of the four newsreel theatres of Newsreel Theatres, Inc., New York, are receiving a copyrighted copy of "Facts About Newsreels," into which Major A. G. Rudd, general manager, has put many findings from diggings he has been making for years, some of them running as follows:

Most people like war pictures . . . and like action reels even if gruesome . . . dislike funerals, suffering or abuse of children . . . snakes, rats and mice are taboo because of bad effect on women. . . . First newsreel stunt subject was a parachute jump from the Statue of Liberty by Rodman Law who barely escaped death. . . . "Newsreel Wong's" newsreel shot of the Chinese baby, crying, sitting alone amid ruins of a bombed railway station in Shanghai, is the most widely publicized newsreel picture ever taken. . . . Life of a newsreel is four weeks. . . . Fox Cameraman Mejat's sensational closeup of King Alexander's assassination in 1934 is the most dramatic actuality in newsreel history. . . .Sinking of Austrian Battleship St. Stephen during World War I showed greatest loss of life in any single newsreel. . . . 600 men were seen scrambling over the side, swimming, drowning. . . . Lindbergh baby kidnapping and trial of Hauptman consumed more time than any other single newsreel subject. . . . News of the Day (Metro) was first to use the word "newsreel" in 1917 when it was officially titled International (Hearst) Newsreel. . . . Lindbergh's takeoff on his famous flight across the Atlantic, in May, 1927, was the first news subject in sound on film. . . . 120 newsreel cameramen filmed the Coronation of King George VI. . . .

▽

The Song Writers' Protective Association, New York, is considering pooling resources with music publishers to buy five minutes a week on a radio network to choose "The Cigarette of the Week," the proposal being a "poke" at cigarette makers' selecting the song-of-the-week. The contest would be determined on 1. The number of coughs per puff; 2. Nicotine stains per pack; 3. Yellow teeth per carton; 4. Fires per hundred thousand smokes; 5. Number of pianos and desks burnt.

The winnahs would each receive a copy of "Smoke Gets In Your Eyes, Ears, Nose and Throat."

▽

Broadway songwriter Willy Raskin says, "Time was when the songwriter walked into a music publisher with two verses and a chorus. Now he goes in with a chorus and two orchestra leaders.

▽

Hal Roach, who now is making a motion picture entitled "1,000,000 B.C.," asked Dr. E. H. Sellards, University of Texas geologist, "What kind of a noise did a fighting dinosaur make?" The company said it had produced with scientific accuracy a battle between a tyrannosaurus and a dimenrodon, but was stumped for sound. The professor's guess was that one hissed and the other grunted or bellowed, but it was nothing to worry about, explaining, "Since the two animals lived about a hundred million years apart, I doubt if they could have heard each other anyway."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

My Son, My Son

(United Artists-Small)

Study in Paternity

Wholehearted response of a case-hardened Hollywood preview audience to this strikingly unusual and brilliantly handled subject stamps it outstanding entertainment on any basis of judgment.

Howard Spring's best selling novel of a coddled son's malevolent influence upon the life of the father who has sought to give him all the benefits of wealth and culture denied his own youth is by no means typical screen material. As performed by this cast and directed by Charles Vidor, it is superlative in every one of its 115 minutes.

The unfamiliar scene of the story is Manchester, England, later London. Lenore Coffee's finely proportioned screen play takes the hero from the despair of slum poverty to the deeper despair of self-won luxury minus filial loyalty. The principal character, played with impressive sincerity by Brian Aherne, devotes his life to supplying his only son with advantages he has lacked. The son learns early that he can obtain any end by imposing upon his father's affection, and finally becomes his rival in love. When the woman of the triangle chooses the father instead, the boy achieves vengeance by betraying the daughter of his father's best friend, who kills herself. The father disowns the boy, and death in a Flanders field brings an ending more satisfactory to picture audiences than the grimmer one told in the novel.

Louis Hayward's performance as the vicious son is a finer character portrayal than any he has achieved in heroic roles. Madeline Carroll is splendid as the young woman both men desire, the father honorably and the boy otherwise. Laraine Day gives a memorable delineation as the actress wronged by the son, and Henry Hull is capital as her father.

The production is doubtlessly Edward Small's finest work. Whether or not it turns out to be the box-office equal of his famous "Count of Monte Cristo," it is more expertly filmed, more powerfully directed and more proficiently dealt with in every respect.

Previewed at Grauman's Chinese theatre, Hollywood, where it scored direct hits at several points with individual sequences so finely done as to evoke spontaneous applause.—WILLIAM R. WEAVER.

Produced and distributed by United Artists. Producer, Edward Small. Director, Charles Vidor. Novel by Howard Spring. Screen play by Lenore Coffee. Photographer, Harry Stradling. Dialogue director, Stanley Logan. Art director, John DuCasse Schulze. Interior decorator, Casey Roberts. Supervising film editor, Grant Wytock. Film editor, Fred R. Feitshans, Jr. Musical director, Edward Ward. Sound engineer, Earl Sitar. Wardrobe, Bridgehouse. Makeup director, Don Cash. Assistant director, William Tummel. Special effects, Howard Anderson. Production manager, Val Paul. P.C.A. Certificate No. 6028. Running time, when seen in Hollywood, 117 minutes. Release date, March 22, 1940. Adult audience classification.

CAST

Livia Vaynol	Madeleine Carroll
William Essex	Brian Aherne
Oliver Essex	Louis Hayward
Maeve O'Riorden	Laraine Day
Dermot O'Riorden	Henry Hull
Nellie (Moscrop) Essex	Josephine Hutchinson
Sheila O'Riorden	Sophie Stewart
Rory O'Riorden	Bruce Lester
Oliver as a child	Scotty Beckett
Maeve as a child	Brenda Henderson
Rory as a child	Teddy Moorwood
Annie	May Beatty
The Colonel	Stanley Logan
Mr. Moscrop	Lionel Belmore
Captain Sawle	Howard Davies
Mrs. Mulvaney	Mary Gordon
Drayman	David Clyde
Butler	Vesey O'Davoran
Joe Baxter	Pat Flaherty
Pogson	Victor Kendall
First Jeweler	Montagu Shaw
Second Jeweler	Leland Hodgson
First Maid	Mary Field
Second Maid	Audrey Manners
First Landlady	Sibyl Harris
Second Landlady	Connie Leon
Sergeant Major	Colin Kenny

Strange Cargo

(M-G-M)

Mystical Melodrama

Clark Gable's first film since "Gone With the Wind," therefore a box office quantity of foreknown proportions, is a lusty and sometimes lustful melodrama threaded with mysticism. Gable, most consistently present of stars in MOTION PICTURE HERALD'S annual poll of money personalities, plays the roughest and toughest of several convicts who escape from a penal island into various adventures and qualifying experiences. The physical incidents involved are typical of prison-escape pictures, fights, flights, pursuits, sell-outs, and are more forthrightly and convincingly presented than commonly. It is the mystical aspect of the picture that remains in memory longest, however.

The story, based on the book, "Not Too Narrow, Not Too Deep," by Richard Sale, introduces into the running narrative, without identification save by name, a convict whose services to and influences upon his depraved associates are analogous to those of Christ during His earthly manifestation. This character, portrayed by Ian Hunter, walks out of the narrative in similarly unexplained manner, leaving the audience to conclude, guided by symbolic suggestions and by dialogue, whatever it may choose to decide.

Gable's role is he-man stuff and Joan Crawford has a she-woman assignment immediately opposite him, both letting go at their roles full tilt. Peter Lorre makes a stool-pigeon role seem properly odious. Albert Dekker, Paul Lukas, J. Edward Bromberg, John Arledge, Frederic Worlock and Eduardo Ciannelli also handle strongly emphasized characterizations forcefully.

Production by Joseph L. Mankiewicz and direction by Frank Borzage are characteristically thoughtful and effective. Lawrence Hazard composed the screen play. It is adult material.

Previewed at the Village theatre, Westwood, Cal., to a mixed reaction.—W.R.W.

Produced by Metro-Goldwyn-Mayer. Distributed by Loew's, Inc. Producer, Joseph L. Mankiewicz. Directed by Frank Borzage. Screen play by Lawrence Hazard. Book, "Not too Narrow, Not too Deep," by Richard Sale. Photographed by Robert Planck. Film editor, Robert J. Kern. P.C.A. Certificate No. 5982. Release date, March 1, 1940. Running time, when seen in Westwood, 113 min. Adult audience classification.

CAST

Julie	Joan Crawford
Verne	Clark Gable
Cambreau	Ian Hunter
M'sieu Pig	Peter Lorre
Hessler	Paul Lukas
Moll	Albert Dekker
Flaubert	J. Edward Bromberg
Telez	Eduardo Ciannelli
Dufond	John Arledge
Grideau	Frederic Worlock
Marfeu	Bernard Nedell
Fisherman	Victor Varconi

Too Many Husbands

(Columbia)

Marital Comedy

The first picture of Wesley Ruggles, producer-director, for Columbia, is a frivolous and frothy treatment of the "Enoch Arden" theme, filmed in the glossy Ruggles manner. Something like 90 per cent of the camera attention is upon the three stars who portray the wife and her husbands, netting showmen a neat trio of live names for marquee display and justifying exploitation pressure in their behalf.

The story, a W. Somerset Maugham play, adapted by Claude Binyon, recounts raffishly the indecision of a young woman whose supposedly dead husband turns up alive six months after she has married his best friend. As she has waited only a half year before marrying him the situation has an immediacy not paralleled in the "Enoch Arden" case. It also has flippancy, urgency, and a reasonably decorous veneering of the emotional factors involved. It is, nevertheless, a shade mature for minors.

Jean Arthur, Fred MacMurray and Melvyn Douglas share entertainment responsibilities evenly and about equally well. Harry Davenport makes a suitable fourth and Dorothy Peterson has a potent part in the introductory footage, vanishing thereafter.

Previewed at the Pantages theatre, Hollywood, where it created considerable laughter of the right kind, particularly in the first 50 minutes, and seemed to leave a favorable impression.—W. R. W.

Produced and distributed by Columbia Pictures. Based on the play by W. Somerset Maugham. Screen play, Claude Binyon. Director, Wesley Ruggles. Assistant director, Arthur S. Black. Director of photography, Joseph Walker. Film editors, Otto Meyer, William Lyon. Art director, Lionel Banks. Musical director, M. W. Stoloff. Sound engineer, George Cooper. P.C.A. Certificate No. 6036. Running time, when seen in Hollywood, 80 minutes. Release date, March 24, 1940. Adult audience classification.

CAST

Vicky Lowndes	Jean Arthur
Bill Cardew	Fred MacMurray
Henry Lowndes	Melvyn Douglas
George	Harry Davenport
Gertrude Houlihan	Dorothy Peterson
Peter	Melville Cooper
McDermott	Edgar Buchanan
Sullivan	Tom Dugan

(*Reviews continued on page* 53)

CALLING NAMES.....

Wesley Ruggles

Jean Arthur



Fred MacMurray

Melvyn Douglas

W. Somerset Maugham

Claude Binyon

COLUMBIA PICTURES

All Brought Together..



WESLEY RUGGLES'

Too Many Husbands

starring

JEAN ARTHUR

FRED MacMURRAY ★ MELVYN DOUGLAS

Directed by WESLEY RUGGLES • Screen play by CLAUDE BINYON

Based on the play by W. Somerset Maugham



An impression of "Too Many Husbands"
by the noted illustrator
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"Mr. Smith Goes To Washington"

Too Many Husbands

RELEASED MARCH 21st

Shooting High

(20th Century-Fox)

Withers-Autry Novelty

The pairing of Jane Withers and Gene Autry, box-office personalities of long endurance in separate fields, has resulted in a film as novel as any readily remembered. The Withers talent is undulled by comparison with the singular Autry talent, both profiting by the teaming. It's a fast and flippant comedy drama, made simply and exclusively to amuse.

John Stone produced the picture and Alfred E. Green directed, using an original screen play by Lou Breslow and Owen Francis. It has to do with the filming of a western picture, written around a frontier hero, on the scene of the factual story. The hero's descendants are continually engaged in a feud with the descendants of those contemporaries who didn't believe he was a hero, wherefore the feud and consequences thereof impede the production unit until it is decided to employ the hero's grandson as the hero, after which the confusion becomes even more confounding. A real bank robbery provides the final excitement.

Mr. Autry's handling of the four songs in the picture is something a lot of persons who haven't seen or heard him are sure to find stimulating. He is also aces in the saddle, on the draw and in the other ways a top cowhand is supposed to be so.

Previewed at the Uptown theatre, Los Angeles, where it met with wholly pleasant response.—W. R. W.

Produced and distributed by 20th Century-Fox. Producer, John Stone. Director, Alfred E. Green. Screen play by Lou Breslow and Owen Francis. Photographed by Ernest Palmer. Edited by Nick De Maggio. P. C. A. Certificate No. 5928. Release date, April 28, 1940. Running time, when seen in Los Angeles, 65 minutes. General audience classification.

CAST

Jane Pritchard.....Jane Withers
Will Carson ..... Gene Autry
Marjorie Pritchard .....Marjorie Weaver
Bob Merritt ..... Robert Lowery
Evelyn Trent ..... Katharine Aldridge
Clem Perkle ..... Hobart Cavanaugh
Calvin Pritchard ..... Frank M. Thomas
Gabby Cross ..... Jack Carson
J. Wallace Rutledge.....Hamilton MacFadden
Hod Carson ..... Charles Middleton
Mort Carson ..... Ed Brady
Eph Carson ..... Tom London
Andy Carson ..... Eddie Acuff
Sam Pritchard .....Pat O'Malley
Charles Pritchard ..... George Chandler

Isle of Destiny

(RKO - Fine Arts)

South Seas Adventure

"Isle of Destiny," a color tale of adventure, of aviation, gun running and U. S. Marine life in the South Seas, is the first of three pictures Franklyn Warner's Fine Arts Pictures will produce for RKO release. Overlong for its material, the plot has strong basic action, taken from a pulp magazine story by the prolific Allan Vaughn Elston. Given a fine mounting by the producer, who in addition to his RKO releases will make an extensive program of pictures for his own distribution setup, the film was photographed by the Cosmo color process, which makes its debut in feature length production, and the prints were processed by Cinecolor.

Elmer Clifton directed from a screenplay by Arthur Hoerl, M. Coates Webster and Robert Lively.

"Thornton" and "Barnes," Marines stationed on a South Seas island, both fall in love with "Miss Allerton," daring aviatrix, who stops off on a world trip to visit her brother, commanding officer of the post. She is kidnaped by the leader of a gun smuggling ring to keep the Marines occupied searching for her while guns for China are being taken off the island. The pair rescue her after a fight with the band and their native helpers. "Miss Allerton" and "Thornton," who leaves the Marines, marry.

Previewed at the United Artists Theatre, Inglewood, Cal., to an audience which enjoyed the humor and action.—V. K.

Produced by Fine Arts Pictures for RKO release. A Franklyn Warner production. Executive manager, J. Samuel Berkowitz. Directed by Elmer Clifton. Screen play by Arthur Hoerl, M. Coates Webster and Robert Lively. From a magazine story by Allan Vaughn Elston. Photographed by Edward Linden. Art Director, Fred Preble. Musical director, Constantin Bakleinikoff. Supervising editor, John Rawlins. Edited by Robert Crandall. Assistant director, Herman Webb. Musical supervisor, David Chudnow. Song, "Moonlight Magic," melody by Irving Bibo and lyrics by Eddie Cherkose. P. C. A. Certificate No. 5858. Running time, when seen in Inglewood, 85 minutes. Release date, March 8, 1940. General audience classification.

CAST

"Stripes" Thornton.....William Gargan
"Milly" Barnes.....Wallace Ford
Virginia Allerton.....June Lang
Barton .....Gilbert Roland
"Doc" Spriggs.....Etienne Girardot
Inda .....Katherine DeMille
Lt. Allerton.....Grant Richards
Sergeant Reikker.....Tom Dugan
Captain Lawson.....Harry Woods
Max .....Ted Osborne

The House of Seven Gables

(Universal)

Period Melodrama

Nathaniel Hawthorne's grim novel of early 19th century New England is thoughtfully and effectively presented by associate producer Burt Kelly, director Joe May and their co-workers, among whom Jack Otterson rates special mention for providing settings and backgrounds which add much to the realism. Harold Greene, adaptor, and Lester Cole, screen playwright, have handled the Hawthorne story material respectfully, and his intricately plotted narrative moves smoothly to a gratifying climax.

George Sanders and Margaret Lindsay give powerful performances, a large cast and able support. Alan Napier does a particularly impressive job as the aging postman whose changing appearance keeps the audience aware of the time elements involved.

Although the story deals with such things as family curses and their influence, no attempt is made to use the subject as a spook theme. On the contrary, realism is stressed throughout, a firm hold on interest being sustained.

Previewed at the studio in California.

Produced and distributed by Universal. Associate producer, Burt Kelly. Director, Joe May. Screen play, Lester Cole. Adaptation, Harold Greene. Novel by Nathaniel Hawthorne. Photographed by Milton Krasner. Art director, Jack Otterson. Edited by Frank Gross. P. C. A. Certificate, 6048. Running time, when seen at studio, 88 minutes. Release date, to be determined. General audience classification.

CAST

Jaffrey Pyncheon.....George Sanders
Hepzibah Pyncheon.....Margaret Lindsay
Clifford Pyncheon..... Vincent Price
Matthew Holgrave ..... Dick Foran
Phoebe Pyncheon ..... Nan Grey
Philip Barton ..... Cecil Kellaway
Fuller ..... Alan Napier
Gerald Pyncheon.....Gilbert Emery
Deacon Foster... .....Miles Mander
Judge ..... Charles Trowbridge

Little Orvie

(RKO Radio)

Puppy Love

Many a film currently showing pleads one special cause or another, but in this case the cause is that of a boy who wants a dog. As such it is screen fare of a completely satisfying nature. The boy gets his dog, in fact, gets a house full of dogs of all types and descriptions. Additionally, being a rather typical boy, he gets involved in many activities which involve broken windows.

As satisfying as the story is its portrayal by a cast which includes John Sheffield in the leading role; Ernest Truex as his father; Dorothy Tree as his mother; Ann Todd, young feminine friend who understands what it is to want a dog; Daisy Mothershed, the long-suffering colored cook, and Ray Turner, her tippling husband, definitely not devoted to dogs.

Adopted from Booth Tarkington's novel, the screen play was written by Lynn Root, Frank Fenton and Robert Chapin. It was directed by Ray McCarey, who showed the same understanding of the story as did its authors. Lee Marcus was executive producer, with William Sistrom producing.

Previewed at the Alexander Theatre, Glendale, Cal., where both the young and their parents indicated thorough approval.—WALTER SELDEN.

Produced and distributed by RKO Radio. Produced by William Sistrom. Executive producer, Lee Marcus. Directed by Ray McCarey. Screen play by Lynn Root, Frank Fenton and Robert Chapin. From the novel by Booth Tarkington. Director of photography, Roy Hunt. Edited by Theron Warth. P.C.A. Certificate No. 5943. Running time, when seen in Glendale, 63 minutes. General audience classification.

CAST

Orvie Stone.....John Sheffield
Frank Stone.....Ernest Truex
Clara Stone.....Dorothy Tree
Patsy Balliser.....Ann Todd
Mrs. Welty.....Emma Dunn
Corbina.....Daisy Mothershed
Mrs. Balliser.....Fay Helm
Mrs. Green.....Virginia Brissac
Grocer.....Paul Burns
Mr. Brown.....Del Henderson
Mrs. Jackson.....Fern Emmett
Policeman.....Edgar Dearing
Jefferson.....Ray Turner

Black Friday

(Universal)

Horror Film

Following the pattern of its "Frankenstein" and "Dracula" pictures, Universal here has cast Boris Karloff and Bela Lugosi together in a tale of a doctor who transplants the brain of a gangster to a college professor, in order to save the educator's life.

As the doctor, Mr. Karloff is properly frightening in the role of a scientist whose interest in his theory of brain transplantation takes precedence over human values. Mr. Lugosi is equally sinister as a gangster, while Stanley Ridges provides an outstanding performance in the role of the professor with a part-gangster brain.

The original screen play was by Kurt Siodmak and Eric Taylor, with Arthur Lubin directing and Burt Kelly associate producer, all combining to turn out a picture which sustains its mood with no wasted footage from start to finish.

Previewed at the Alexander Theatre, Glendale, Cal., where it met with a tense and favorable response.—WALTER SELDEN.

Produced and distributed by Universal. Associate producer, Burt Kelly. Directed by Arthur Lubin. Original screen play by Kurt Siodmak and Eric Taylor. Director of photography, Elwood Bredell. Film editor, Philip Cahn. P. C. A. certificate No. 6067. Release date: March 1, 1940. Running time, when seen in Glendale, 70 minutes. General audience classification.

CAST

Doctor Ernest Sovac.....Boris Karloff
Eric Marnay.....Bela Lugosi
Professor George Kingsley.....Stanley Ridges
Sunny .....Anne Nagel
Jean Sovac .....Anne Gwynne
Mrs. Margaret Kingsley.....Virginia Brissac
Frank Miller.....Edmund MacDonald
Kane .....Paul Fix
Bellhop .....Murray Alper
Bartender .....Jack Mulhall
Chief of Police.....Joe King
Taxi Driver .....John Kelly

The Face Behind the Scar

(Film Alliance)

Romantic Melodrama

"The Return of the Stranger" was the British releasing title of the picture on crime and mistaken identity which Film Alliance of the United States, Inc., has imported for showing in this country as "The Face Behind the Scar." It is not a story of scar-faced gangsters but of an innocent man charged with murder but conveniently disguised by an explosion. Starred for the first time is Griffith Jones, who won the gold medal at Great Britain's Royal Acad-

(Continued on page 56)

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G INTO EVERY RKO-RADIO EXCHANGE!

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--and Easter belongs to Walt Disney's sixth consecutive Academy Award winner THE UGLY DUCKLING --an Easter natural!



(Continued from page 53)

emy of Dramatic Art in 1932. The production is based on Rudolph Lothar's Hungarian play, adapted by Akos Tolnay.

"James Martin," charged with murder, flees England and the girl he is about to marry, for South Africa. In an explosion, several years later, he becomes so disfigured that he returns to England. He again meets "Carol." They plan to run away, but "Martin" is captured by the police. In the second investigation the real murderer is uncovered.

Cecil Ramage, as the chemical magnate "John Forbes," offers one of the better screen portrayals. Others in supporting roles are Rosalyn Boulter, Athole Stewart and Constance Godridge.

Reviewed at the Central theatre in New York.—GEORGE SPIRES.

A Premier-Stafford Production. Produced by John Stafford and released in the United States by Film Alliance of the United States, Inc. Adapted from the Hungarian play by Rudolph Lothar. Screen story by Akos Tolnay. Directed by W. Victor Hanbury. Scenario and dialogue by Reginald Long. Running time, 72 minutes. Release date, February 29, 1940. P.C.A. No. 02709. General audience classification.

CAST

James Martin.....Griffith Jones
Carol.....Rosalyn Boulter
Lady Wall.....Ellis Jeffreys
Sir Patrick Wall.....Athole Stewart
John Forbes.....Cecil Ramage
Esme.....Constance Godridge
Mary.....Sylvia Marriott
Johnson.....James Harcourt
Peters.....Harold Scott
West.....Tarva Penna

Dr. Cyclops

(Paramount)

Technological Novelty

Dale Van Every, producer, and Ernest Schoedsack, director, are reported to have been long in planning this primarily technological novelty in which a mildly mad scientist devises a means of reducing mice, men and other mammals to miniature dimensions. The feat is accomplished with nicety and in color, the end product of the enterprise being an extremely unusual film, perhaps most explicitly described as a melodramatic "Gulliver's Travels," with bone and sinew talent substituted for drawings.

Tom Kilpatrick wrote the original screen play, which reveals the world's greatest biologist conducting experiments with radium deep in the Inca country and summoning a trio of specialized scientists to his aid. When they refuse to depart without learning the nature of his discovery he reduces them to toy dimensions and then, discerning that they are growing and will one day regain their stature, sets out to destroy them. Two of the five die, but the other three destroy the scientist and, regaining normal size, decide to keep their adventure secret.

Although handled altogether seriously, the experiences of the abruptly dwarfed characters drew laughs from some present at the Hollywood preview. Although dramatic, it is not a horror picture and does not seek to shock.

Previewed at the Paramount theatre, Los Angeles, late in the afternoon to an audience composed in about equal parts of profession and public. The response was spotty.—W. R. W.

Produced and distributed by Paramount. Producer, Dale Van Every. Director, Ernest B. Shoedsack. Original screen play, Tom Kilpatrick. Photographer, Henry Sharp. P.C.A. Certificate No. 5484. Running time, when seen in Hollywood, 70 minutes. Release date, April 12, 1940. General audience classification.

CAST

Dr. Thorkel.....Albert Dekker
Dr. Mary Mitchell.....Janice Logan
Bill Stockton.....Thomas Coley
Dr. Bulfinch.....Charles Halton
Steve Baker.....Victor Kilian
Pedro.....Frank Yaconelli

March of Time, No. 8

(RKO Radio)

Canada at War

The March of Time cameras move closer to home in the newest release. Viewing the activities of their "good neighbors" across the Canadian border, screen gatherings in this country may realize, as they never have before, the nearness of the European martial situation. The material is devoted chiefly to a consideration of civilian, industrial, agricultural and military resources for aid to the motherland. Particularly significant are the scenes of recruiting and training volunteers.—Running time, 19 minutes.

FIGHT IN INDIANA ON SCHOOL FILMS

The board of directors of the Associated Theatre Owners of Indiana has instructed its counsel to institute legal proceedings against the Sunman, Ind., school board in an effort to prohibit use of school property for other than school purposes.

The association charges that the board is presenting films in the school each Saturday night with admissions at 10 and 15 cents and in addition has offered cash awards to induce increased attendance.

"This is one of the first test cases entered by the association," the directors said in making the proposed action public, "and if successful may have considerable bearing on similar situations throughout Indiana."

Night Descends on Treasure Island

(MGM)

FitzPatrick Traveltalk

In this inspection of the night spectacles staged at the Golden Gate International Exposition in San Francisco of last year, the material is presented in a static and unvaried style, except the colored panels of spraying fountains and fair buildings. A shift is made midway in the miniature to examine some of the masterpieces of art that were featured at the exposition's Palace of Fine Arts.—Running time, nine minutes.

Home Movies

(MGM)

A Beauty of a Benchley

This time Robert Benchley is taking up the hobby of the amateur cinematographer. Using himself as the horrible example, Mr. B indirectly demonstrates some important points of what not to do in shooting parlor scripts. It is a laugh riot.—Running time, nine minutes.

Puss Gets the Boot

(MGM)

Ising Cartoon

In this Rudolf Ising pigmented pen point of a cat and mouse game, the little rodent comes out of the fray victor over his feline tormentor. How the victim turns the tables on his tormentor results in a gay, brightly tinted and sketched bout. Especially clever is the portrayal of the smug superiority of the cat dictator.—Running time, eight minutes.

Stuffie

(MGM)

Canine Sob Story

Pete Smith presents the case of man's best friend, as he did so well and eloquently in "Wanted-a-Master" back in 1937. "Stuffie" lead a dog's life in the style that only a well fed and loved canine pet can pursue. His only peeve is a big hound next door on the order of a St. Bernard breed. "Stuffie," after taking a healthy bite out of his annoyer's tail, makes himself scarce. He finally finds his way home, only to learn that his young mistress has adopted his pet peeve. When a fire breaks, "Stuffie" arouses the family, is trapped, but is rescued by his rival, at the cost of his big benefactor's life. Dog lovers will find the picture especially appealing.—Running time, 11 minutes.

Northward Ho!

(MGM)

The Making of a Movie

The subject may serve a twofold purpose, a trailer announcement for the feature "Northwest Passage" or an entertainment and educational exposition of how a motion picture is made. The picture example is the Kenneth Roberts novel of historical adventure. From the initial step in the purchasing of the work for screen transcription through the preparations expended in preliminary work, such as research and location investigations up to the point of actual shooting, the history of a picture in work is fascinating.—Running time, nine minutes.

What's Your I.Q.?

(MGM)

Another Movie Quizzer

Pete Smith, who has been telling audiences the answers to everything for some time, reverses his procedure and asks them the questions. The procedure is to offer some bit of Pete Smith humor and situation, pose the question, offer choices and finally sound the correct answer. The brain tinglers range from questions concerning the Statue of Liberty up to a typically Smithian query as to the year at which the War of 1812 started.—Running time, 7½ minutes.

Tompkins Heads Radio Music Unit

Merritt E. Tompkins, president of the Associated Music Publishers, Inc., has been appointed general manager of Broadcast Music, Inc., the radio industry's organization established to form another source of music in addition to the American Society of Composers, Authors and Musicians. Mr. Tompkins was former vice-president and general manager of G. Schirmer, Inc.

To Act on Resignation

The board of directors of the Motion Picture Producers and Distributors of America will act March 25th at the organization's annual meeting in New York, on the resignation submitted by United Artists six months ago. The resignation has not been withdrawn. While United Artists said the resignation was effective March 1st, it must be officially accepted by the MPPDA directors. Producer members of UA continue as members of the MPPDA, however.

Play Backing Not Related To Films, Says Einfeld

The backing of such stage plays as "Romeo and Juliet" by Warner Brothers is purely a financial venture and has no relation to its film producing activities, S. Charles Einfeld, advertising and publicity director, said Friday in New York before leaving for the Coast. The company's legitimate production department is preparing to stage the Shakespearean play on the Coast with Laurence Olivier and Vivien Leigh the leads. Neither player is under contract to Warners.

THE HOLLYWOOD SCENE

Production Slack

Dropping slightly from the level of the week before, Hollywood this week completed six pictures, as against seven of last week. The studios started seven, compared to the eight of the previous period, and had 35 shooting, 21 being prepared and 57 editing, which stacks up with the 34, 19 and 64 in the same groups last week.

Finished were "The Doctor Takes a Wife" and "Offenders of the Law," Columbia; "Covered Wagon Trails," Monogram; "You Can't Fool Your Wife," RKO Radio; "On Their Own," Twentieth Century-Fox, and "It's a Date," Universal.

Republic started three: "Grandpa Goes to Town," "Young Buffalo Bill" and "In Old Missouri." Monogram began work on an as yet untitled Renfrew film, Paramount on an untitled Henry Aldrich subject, RKO on "Tom Brown's School Days," and Twentieth-Fox on "Rogue of the Rio Grande."

Metro-Goldwyn-Mayer continued to have the greatest number before the cameras, with "Two Girls on Broadway," "Dr. Kildare's Girl," "Edison, the Man," "Waterloo Bridge," "Pride and Prejudice," "And One Was Beautiful," "The Mortal Storm," "Twenty Mule Team," "Susan and God" and "Andy Hardy Meets a Debutante."

Shooting at Columbia was "The Man Who Would Not Die"; at Monogram, "Son of the Navy"; Paramount, "Destiny" and "The Ghost Breakers"; Principal Productions, for United Artists release, "Our Town"; RKO, "The Saint Takes Over"; Hal Roach, for United Artists, "Turnabout"; Edward Small, for United Artists, "South of Pago Pago"; Twentieth-Fox, "Lillian Russell" and "Maryland"; Universal, "Sandy Is a Lady," "If I Had My Way" and "La Conga Nights," and Warners, "Sea Hawk," "All This and Heaven, Too," "An Angel from Texas," "Torrid Zone" and "Flight Eight."

While no short subjects were finished, three were started and nine being prepared.

Virginia City

Latest in the localized premieres lately so popular with the Hollywood gentry is that set for March 16th in Reno and Virginia City, for the Warner picture, "Virginia City."

Bound to surpass its "Dodge City" junket of last year, the Warner contingent arranged for a "Virginia City" special train to carry the 250 stars, executives and press representatives to the location, where a tripartite reception is to be tendered by the Governors of Nevada, California and Wyoming. A parade will precede the showing of the picture, to be held in three Reno theatres and one Virginia City house with a total seating capacity of 4,400.

FAITH, HOPE AND CHARITY

To one Faith Barton, if she can be found, some of the gold she so hopefully came to Hollywood to earn 16 years ago has now fallen due, coming to her not from Hollywood but from her home in San Jose.

Revealing the story is the Screen Actors Guild. Its Hollywood office has been asked to help find the girl in order that she might get the more than $2,000 waiting for her at the Trust Department of the Bank of America, San Jose branch, which is administrating her father's estate.

Leaving San Jose in 1924 to come to the film capital in search of work in pictures, Faith's letters home gradually decreased, finally stopped altogether. Now the records of Central Casting and the Guild show no trace of her. Many of the statistics were discarded in 1938, when the list of extras was cut from more than 20,000 to less than 7,000. Nor have directories or police department records shown any sign of her whereabouts.

Highlights already arranged include such diverse items as coverage by 40 stations of the Mutual Broadcasting System, a costume ball, a presentation of local entertainment, called "Schnitzer's Beer Garden Revue"; a spelling bee presided over by Miriam Hopkins, and a quarter mile race between Indian braves and the train bearing the participants.

Nevada residents have raised $25,000 to finance the trip.

Business Doubled

Warner Brothers has doubled its business in Mexico in the last three years, according to Oscar Brooks, assistant manager at the company's branch in Mexico City, who arrived in Hollywood on a vist this week. Other companies too have added to their revenue considerably in recent years.

Mr. Brooks attributed the increased revenue to stimulation of Mexican film appetites by production of the native industry. These, however, are not of sufficient number to supply regular programs and American pictures benefit from the increased demand.

Mexico is badly underseated, he added, and eventually a building boom will create many more outlets for American made pictures.

Name News

WALTER E. GREEN, president of National Theatre Supply, is in Hollywood.

▽

NORMAN TAUROG has been assigned to direct the untitled sequel to "Boy's Town" for Metro-Goldwyn-Mayer.

▽

S. CHARLES EINFELD returned from New York, after attending the opening there of "Dr. Ehrlich's Magic Bullet."

▽

MAURICE RAPF was assigned to work on the screen play of "Dance, Little Lady" for Paramount.

▽

JOSEPH MANKIEWICZ has returned from New York conferences in connection with the release of "Strange Cargo."

▽

JAMES HILTON has been assigned to write the screen play of "Water Gypsies" for RKO Radio.

▽

HAL WALLIS has returned to his desk at Warner Brothers after a trip to New York.

▽

JOHN MEEHAN has been assigned to work on the screen play of "We Live Our Lives" for Metro-Goldwyn-Mayer.

▽

FRED NIBLO, JR. was named to work on the screen play of "Money and the Woman" for Warner Brothers.

▽

IRWIN SHAW will write a treatment of "Mothers and Sons" for David Loew-Albert Lewin, Inc., for United Artists release.

▽

MARC CONNELLY has been assigned to work on the screen play of "The Life of Chopin" for Metro-Goldwyn-Mayer.

▽

JERRY WALD and RICHARD MACAULAY are working on the screen play of "Calamity Jane" for Warner Brothers.

▽

HOUSTON BRANCH has been assigned to the screen play of "The Life of Horace Mann" for Globe Productions and for United Artists release.

▽

SID and LAURA PERELMAN were named to do the screen play of "Golden Fleecing" for MGM.

Hays Guest Speaker

Will H. Hays, president of the Motion Picture Producers and Distributors of America, will speak at the annual Founder's Day banquet of the Phi Delta Theta fraternity, on Saturday, at the Columbia Club, Indianapolis. Mr. Hays has been past president of the fraternity's general council.

UNIVERSAL DOUBLES

BORIS **KARLOFF**

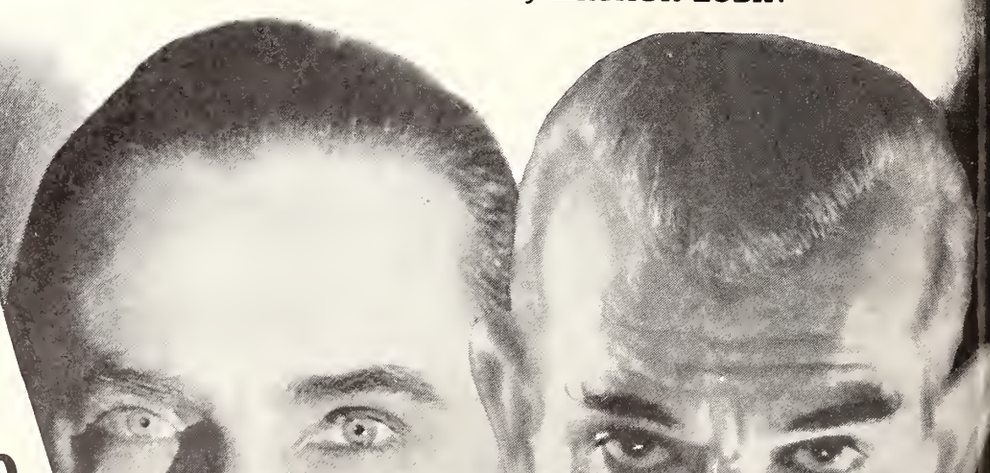
BELA **LUGOSI**

BLACK FRIDAY

with STANLEY RIDGES, Anne NAGEL, Anne GWYNNE, James CRAIG

Associate Producer: BURT KELLY
Directed by ARTHUR LUBIN

A WOW REPORT FROM CHICAGO! . . . Palace Theatre opens Universal's "Black Friday" and "The House of the Seven Gables" to greatest week-end gross of the season!



A BOX-O

AGAIN and EACH IS A HIT by ITSELF!

Nathaniel Hawthorne's

The

HOUSE OF *The* SEVEN GABLES

with

GEORGE SANDERS · MARGARET LINDSAY · VINCENT PRICE
NAN GREY · DICK FORAN

DIRECTED BY JOE MAY

Associate Producer: BURT KELLY



PRINTS NOW READY!

ICE NATURAL $$$

J. C. JENKINS DEAD AT 82; WAS HERALD COLUMNIST

Weekly Reports as Field Representative Grew into Homely Philosophies of "Colyum"

Jaysee is dead.

J. C. Jenkins, early motion picture theatre operator, known as the Sage of Neligh to friends by the thousands, scattered across the territory which he covered for MOTION PICTURE HERALD and for which he himself set the limits "from Pennsylvania to the Pacific and from Canada to Mexico," died quietly Tuesday morning at the home of his daughter, Mrs. Marjorie Jenkins Bradley, in Neligh, Neb. He was 82 years old on February 28th.

Mr. Jenkins began writing his Colyum for the EXHIBITORS HERALD, predecessor of MOTION PICTURE HERALD, shortly after he became field representative for that publication in April, 1926. For thirteen years he traveled through the middle and far west, stopping in every town where there was a motion picture theatre, making friends with those few exhibitors not already numbered among his intimates.

He was born in Berrian County, Michigan, February 28, 1858, between Niles and Dowagiac. At the end of the Civil War his parents moved to northern Indiana and after finishing at a local school he attended the Central Indiana Normal College at Danville, Ind. In the fall of 1884 he moved to Neligh, Neb., where he kept his home all the rest of his life.

A few years after becoming a Nebraskan he was elected county clerk of Antelope County. After four years in that office he became a dealer in real estate and later opened the Auditorium theatre, using road shows at first. Later he was among the first theatre operators to play motion pictures in Nebraska.

Shortly after the World War he served a term as mayor of Neligh and then was appointed state game warden. Soon after this he turned over the operation of his Moon theatre in Neligh to his son-in-law, Walter Bradley, its present operator.

The weekly Colyum in the HERALD began in 1926 after Mr. Jenkins had resigned as game warden to become the magazine's field representative. His writings had a homely touch with much of the rural philosophy exemplified in the stage and vaudeville characters depicted by Chic Sale with whose family he had been acquainted in Indiana and with whom he renewed the friendship on a visit to Hollywood in 1925.

In 1929—July 8 to 15—Jaysee was toasted as the guest of honor at a convention of contributors to "What the Picture Did for Me" at Detroit Lakes, Minn.

In the fall of 1938 he rented his home in Neligh and went to San Fernando, Cal., to spend the winter with his daughter, Ruth. Returning to Nebraska in February, 1939, he lived at the Nehoco hotel until three weeks ago when he was stricken with a heart attack.

Besides his two daughters he is survived by a son, Meryl, train despatcher for the Burlington Railroad at Casper, Wyo.



"JAYSEE" J. C. JENKINS

". . . Don't trust to luck, for there is no such animal in this business. Luck stepped out of the exhibition picture when the producers stepped in."

". . . We met a bunch of fellows in the hatchery (Wisconsin) who told a lot of fish stories that sounded pretty good for novices, but when we opened up on 'em they all had to give in and admit that the fish they had caught would only make good bait for us. . . .

". . . Eventually sound service will come down to a level where you can operate with it. . . . There is a lot of difference in the price of an article, whether the buyer is out looking for the seller or whether the seller is out looking for the buyer. . . . If that isn't good logic you can take the mules back home at your own price."

". . . Well, it's time to slop the shoats and milk the cows, so let's quit and call it a day. With the best of good wishes. . . ."

(Excerpts from Jaysee's Colyums in Exhibitor's Herald - World and MOTION PICTURE HERALD)

Russell McEwan Dies

Russell McEwan, a Brother in the Society of Atonement at Graymoor, Garrison, N. Y., died of pneumonia there at the age of 23. Mr. McEwan was connected with Quigley Publications for more than four years and before entering Graymoor was a member of the editorial staff of MOTION PICTURE HERALD. Funeral services were held at the seminary at Garrison on Tuesday, February 27th.

S. E. Gordon, 56, Dies in Baltimore

Solomon Engel Gordon, 56, president of the Jefferson Amusement Company and East Texas Theatres, died in a Baltimore, Md., hospital February 27th. Funeral services and interment were held in Beaumont, Tex., his native city, March 1st.

Mr. Gordon, an usher in the old Kyle theatre in Beaumont in his school days, and J. C. Clemmons, in 1918, formed the Jefferson Amusement Company with headquarters at Beaumont. Eight years later he organized the East Texas Theatres, which operates more than 70 houses over an area in Texas extending from the Gulf as far north as Greenville and Marshall. Mr. Gordon's son, Julius, is expected to continue the operations.

Mr. Gordon was also senior member of the legal firm, Gordon, Sharfstein, Bell and Weinert. The first prominent recognition in the legal profession came to Mr. Gordon in 1913 when he was named assistant attorney general of Texas in the prosecution of the General Film Company under the anti-trust laws and won the case.

He was associated in the prosecution of the case with William Fox, founder of the Fox Film Company. It was through this association and with the knowledge gained through prosecution of the case that Mr. Gordon became interested in the business.

In the era of the NRA, Mr. Gordon was active in a code which affected theatres and he attended hearings in company with some of the important amusement industry figures.

William Yoost Dies; New York Exhibitor

William Yoost, 60, New York City exhibitor, died March 4th at Miami Beach, Fla., where he was vacationing. Mr. Yoost was born January 3, 1880, in Brooklyn. In 1914 he acquired the Novelty theatre and four years later began building his own theatres. They included the Amphion, Royal, Chaloner, Superior, 34th Street, and Regent. He also acquired the Circle. Mr. Yoost was president of individual companies operating the theatres.

Frank Murphy Dies on Coast

Frank N. Murphy, 55, former head of Warner Brothers studio's electrical department, died February 28th in Hollywood of a heart ailment which followed a long illness. Mr. Murphy retired from his Warner Brothers post two years ago. He joined the company shortly after 1920 and with the late Sam Warner and Major Nathan Levinson helped in the improvement of early sound equipment. His associates credited him with persuading manufacturers to build huge incandescent lamps to replace the sputtering, noisy arcs so long in use.

Philip Wood, Actor, Dead

Philip Wood, 45, actor of the stage and screen and co-author of the comedy, "Lend Me Your Ears," which was presented in New York in 1936, died in Hollywood March 4th of a heart attack. Mr. Wood had recently finished playing the part of the organist in the film version of Thornton Wilder's "Our Town," and had signed a contract to act in a new picture, "Brother Orchid."



DAVID O. SELZNICK

who made

"GONE WITH THE WIND"

now presents his newest production, another triumphant box-office attraction based on Daphne duMaurier's novel that has inspired similar world-acclaim...

Rebecca

directed by Alfred Hitchcock, master of suspense . . . co-starring Laurence Olivier, hero of "Wuthering Heights," and Joan Fontaine in her first starring role.

A Pre-Selling Campaign To Match Its Bigness...

...more than 400,000 copies of the original edition sold. Reprint now leading all others.

...read in 3,000,000 additional homes when published in Ladies' Home Journal.

...currently appearing in a score of big city papers to millions more as a 40-day serial, vigorously promoted.

...feature articles on book and picture in Life, Collier's and other national magazines.

...sold to radio millions on two coast-to-coast broadcasts including one presented by Orson Welles.

...woman-interest captured thru Kiviette tie-up in America's top-flight stores.



SELZNICK INTERNATIONAL *presents*

Rebecca

starring

LAURENCE OLIVIER · JOAN FONTAINE

with

GEORGE SANDERS • JUDITH ANDERSON • *Directed by* ALFRED HITCHCOCK

From the best-selling novel by DAPHNE DU MAURIER

Produced by DAVID O. SELZNICK

RELEASED THRU UNITED ARTISTS

IN THE CUTTING ROOM

Rancho Grande

(Republic)

Gene Autry

Gene Autry, number one western star in the annual HERALD-FAME poll, is here cast as the guardian of a ranch inherited by a scatter-brained family, with the ranch doomed to foreclosure if an irrigation system is not completed.

Smiley Burnette is as usual cast in the role of Autry's friend, while June Storey, Dick Hogan and Mary Lee portray the young folk who inherit the ranch.

William Berke was associate producer. The picture was directed by Frank McDonald, who last did "Jeepers Creepers."

Release date: To be determined.

Charlie Chan's Cruise

(Tentative Title)

(Twentieth Century-Fox)

Crime's Confucius

With Sidney Toler carrying on in the name role, this version of the "Charlie Chan" series has also in its cast Majorie Weaver, Lionel Atwill, Sen Yung, Robert Lowrey, Leo Carroll, Claire Du Brey and Charles Middleton.

Three murders, all by strangulation, engage the talents of the oriental sleuth, who ends with his usual success.

John Stone was associate producer, with Eugene Ford directing, as he did last on "The Honeymoon's Over."

Release date: To be determined.

Ghost Valley Raiders

(Republic)

Western

Repeated stagecoach robberies and the discovery of the man responsible for them form the basis of this George Sherman picture. Mr. Sherman was associate producer and director. He previously had handled "South of the Border" and "Cowboys from Texas."

Seen in the cast are Donald Barry, Lona Andre, Leroy Mason, Tom London, Jack Ingram, Ralph Peters and Curley Dresden.

Release date: To be determined.

Curtain Call

(RKO Radio)

Plays and Players

As its title implies, "Curtain Call" deals with the stage, more particularly with an amateurish play purchased by a Broadway producer in hopes of making his star remain with his company by threatening to make her play in it. The star thinks the play is fine, the amateur playwright believes her work finally and successfully launched.

The complexities finally are ironed out by a cast which has Barbara Read, last in "Married and in Love," as the aspiring dramatist; John Archer, of "Career," playing the home town boy who wants to marry her; Helen Vinson as the temperamental actress; Alan Mowbray, the stage director, and Donald MacBride, the producer.

Based on an original story by Howard J. Green, the screen play was written by Dalton Trumbo, whose work includes "Career" and "A Man to Remember." Both Howard Benedict, the producer, and Frank Woodruff, who directed, embarked here on their first film effort. Woodruff had directed both radio and stage plays previously.

Release date: April 26, 1940.

IN NEWSREELS

MOVIETONE NEWS—No. 50, Vol. 22.—U. S. infantry troops maneuver on skis....Japanese planes bomb Hangchow....Second Australian contingent march through Melbourne....Blizzard blankets Tokyo district....Wilhelmina reviews Dutch defenses....British royalty inspect aircraft plants....British air minister hails Polish airmen....Lebrun visits General Gort....Aviation....Lew Lehr....Sports....

MOVIETONE NEWS—No. 51, Vol. 22.—Australian and New Zealand troops in Near East....Scenes in Finland....Plane arrives in Stockholm with evacuated Finnish children....British cruiser, Cossack, arrives in Scotland with rescued prisoners....Exeter welcomed in England by Churchill....French soldiers observe West Wall....Mussolini decorates troops....President returns from trip....Presidential candidates at dinner....Lew Lehr....Racing.

NEWS OF THE DAY—No. 248, Vol. 11.—Abandoned Dutch derelict swept ashore on English coast....Japanese drive into central China....Oregon welcomes new citizens at rally....Test fire extinguisher for airplane motors....Record blizzard in Japan....Chemistry creates new material for clothes....Pro tennis stars compete in Florida....Skiing.

NEWS OF THE DAY—No. 249, Vol. 11.—Rescued British prisoners arrive in Scotland....Graf Spee's conquerors in England....Finnish children find refuge in Sweden....President back from mystery cruise....Press Club dinner....California floods....Sports....

PARAMOUNT NEWS — No. 53.—Salvation Army rushes aid in China's famine....The organization pays tribute to Evangeline Booth....Chinese aviatrix prepares for South America flight....New Oregon citizens participate in ceremony....Soldiers leave baggage behind at London stations....Increased Russian bombing activity in Finland....Finnish harbor city leveled by air raids....Volunteer American ambulance corp in action in Finland....Retreating Finns claim more Russian booty....Baseball.

PARAMOUNT NEWS — No. 54.— President visits Panama Canal and Florida, returns to Washington....Ice storm hits New York....Archduke Otto arrives in Baltimore....Shenandoah, Pa., has cave-in ....Press Club dinner in Washington....Rescued British prisoners arrive in Scotland....German prison ship in Norway....Leap Year observed....Seabiscuit wins.

RKO PATHE NEWS—No. 65, Vol. 11.—First American volunteers in Finland....Hull pleads for reciprocal trade treaties....Germany barricades Dutch frontier....Sir Victor Sassoon sees U. S. by air....Test extinguisher for airplane motor fires....Australian contingent leaves for secret destination....Maki and Nurmi train for relief tour.

RKO PATHE NEWS—No. 66, Vol. 11.—Rescued British prisoners arrive in Scotland....Nazi prison ship in Norway....Floods in California....Press Club dinner in Washington....Hoover backs bill for Polish relief....Exeter crew honored by Churchill....Horse racing....Other sports.

UNIVERSAL NEWSREEL—No. 854, Vol. 12.—American volunteers drive ambulance in Finland....Russian mystery bomb found intact....Three Nazi fliers shot down by Royal Air Force....French President visits British troops....Salvation Army feeds China refugees....Test new air safety device....Brooklyn Dodgers in training....Spring fashions....''The Angel'' wins wrestling match.

UNIVERSAL NEWSREEL—No. 855, Vol. 12.—Scenes of the Finnish war....French troops keep watch on Rhine....Cossack returns to port with rescued prisoners....England hails Exeter crew....Eden greets Australian troops in Egypt....Freak storm hits Manhattan....President returns from cruise....President attends special church services....Mussolini honors troops who fought in Spain....Flood cripples west coast....Aurora, Ill., women take over town on Leap Year Day....Seabiscuit wins richest race.

Forty Little Mothers

(MGM)

Cantor and Baby

In his first picture for the house of Metro-Goldwyn-Mayer, Eddie Cantor is cast as a teacher in a fashionable girls' school, who at the same time is caring for a baby he found abandoned in a mission. The complications end happily for all concerned, including the baby and its unexpectedly discovered mother, played by Rita Johnson.

Ralph Morgan has the role of a judge, Nydia Westman, the "old maid" school teacher, and the school girls are portrayed by Bonita Granville, Diana Lewis, Martha O'Driscoll and Louise Seidel, among others.

Harry Rapf produced and Busby Berkeley directed. Their last pictures were "Ice Follies of 1939" and "Babes in Arms" respectively.

Although it is not a musical picture, Mr. Cantor sings, and music is woven into the story. The screen play was written by Ernest Pagano and Dorothy Yost.

Release date: To be determined.

The Dark Command

(Republic)

Cantrell's Raids

Republic's top picture of the year, "Dark Command" deals with the Civil War period in which Will Cantrell, here depicted by Walter Pidgeon, organized a band of guerrillas which terrorized both the Northern and Confederate sides.

Adopted from the novel by W. R. Burnett, the screen play was written by Grover Jones and Lionel Houser, with the adaption by Jan Fortune and Joseph Moncure March.

John Wayne is cast as a federal marshal in love with the daughter of a Southern emigré to Kansas, enacted by Claire Trevor. Roy Rogers plays the part of the girl's brother.

Sol C. Siegel was associate producer, with Raoul Walsh directing. Walsh's latest was "The Roaring Twenties."

Release date: To be determined.

Star Dust

(Formerly "Twinkle, Twinkle, Little Star")

(Twentieth Century-Fox)

Comedy on Films

With a cast including Linda Darnell, John Payne, Roland Young, Charlotte Greenwood, William Gargan, Mary Beth Hughes, Donald Meek and Mary Healy, "Star Dust" tells a story of films and castings. As a former movie star reduced to the status of talent scout, Mr. Young finally gets the girl he thinks should land a role to get that role, despite connivings.

Based on a story by Jesse Malo, Kenneth Earl and Ivan Kahn, the screen play was written by Robert Ellis and Helen Logan, who collaborated previously on "The Man Who Wouldn't Talk."

Kenneth Macgowan was associate producer and Walter Lang directed, as he did "The Blue Bird."

Release date: April 5, 1940.

ONTARIO GETS $201,000; NEW CANADIAN CENSOR

New Corporation Tax in Dominion Brings Heavy Levies on Film Companies

Preliminary figures presented by Premier M. F. Hepburn in the Ontario Provincial legislature in connection with the 1940-41 budget indicate that the Government's revenue from film censorship and theatre licenses during the fiscal year ending March 31st will amount to $201,000. The total last year was $206,088. Estimated expenses for the present fiscal year were placed at $34,331. The new budget provides for 1940-41 expenditures for censorship and theatre inspection of $45,525.

Corporation Tax Imposed

Incorporated film companies, including theatres, exchanges and equipment firms, are hit by heavily increased taxation in the adoption of the Corporation Tax Act of 1940. The levy on business incomes has been increased from two to five per cent, retroactive to January 31, 1939. The bill when first introduced provided for a taxation increase which would have covered company income for both 1938 and 1939 but in the face of strong objection it was amended to include only 11 months of 1939. The profits tax was largely devised as a substitute for the proposed provincial amusement tax which netted the Goverment $2,000,000 a year before it was abolished in 1937.

New Censor

Fulgence Charpentier, former newspaperman, has been appointed chief of Federal censor, succeeding Claude Melancon. He will have jurisdiction over films and radio as well as the press. Mr. Melancon has been transferred to the Bureau of Public Information to cooperate with Col. J. A. Cooper, acting National Film Commissioner, in the making of official films.

With the appointment of G. Herbert Lash as director of public information, succeeding Walter Thompson the Dominion Government has launched a film production program under the sponsorship of the Bureau of Information and the National Film Board.

One picture will be released each month dealing with Canada's wartime activities. The official series will include "Private Lives," depicting the activities of the Canadian troops now in England, and "Atlantic Patrol," dealing with the naval and air force along the Atlantic seacoast.

To Film Altmark Incident

It has been reported in Montreal that the Altmark incident in which British sailors rescued more than 300 British seamen imprisoned on a German ship, will be made into a propaganda feature film.

Pioneers Club Formed

Clair Hague, Universal representative at Toronto and in the film business since 1901, has been made chairman of the Canadian Pioneer Film Club, membership in which is restricted to those who have been in the trade for 25 years or more.

Included on the committee are: Louis Rosenfeld: Columbia; James P. O'Loghlin, Twentieth Century-Fox; H. M. Masters, United Artists; Leo Devaney, RKO; Oscar Hanson, Empire; E. H. Wells, Canadian Film Board of Trade; and the following exhibitors: Sam Sternberg, Herbert Allen, Jake Smith, Ben Cronk, Charles Stephenson, Frederick Pursel, Sidney B. Taube and Ray Lewis, acting secretary.

$500,000 *FIRE AT PARIS STUDIOS*

Fire in the Pathe studios southeast of Paris this week destroyed seven sound stages causing damages estimated at $500,000. Pathe officials attributed the blaze to a "technical accident." In the stages of production at the studio was "Hitler Told Me," which is based on the Hermann Rauschning's book, "The Voice of Destruction."

Navy Film Budget

Rejecting an appeal by the Bureau of Navigation for an additional $50,000 for the leasing of motion pictures, the House of Representatives' Appropriations Committee last week reported the Navy Department supply bill for 1941. It allocated only the usual $85,000 for showing films to enlisted men on fighting ships and at shore stations.

Alliance Kansas City Deal

A deal has been consummated with W. Lee Norris, of the Norris Distributing Company, Kansas City, to distribute the 12 Alliance Films Corporation's features and the two short subjects, "The Warning" and "Birth of the Movies," in the Kansas City territory.

Spanish Films Set

Robert J. Horner, general manager of American Pictures, announced in Hollywood this week that his company will produce four top-budget Spanish pictures for the Latin-American market. The first, "Sabotaje," with George Negrete and Julian Rivero, goes before the cameras October 15th. Mr. Horner is negotiating for the services of Amanda Varela, of Argentina.

Roy Marsh Made Manager

Roy Marsh, formerly a manager for the Graphic Circuit of Bangor, Maine, has been made manager of the Smalley theatre in Dolgeville, New York. The appointment was announced by H. L. Richardson, general manager of Smalley's theatres, Inc.

Promote Sherman

Philip Sherman, former salesman for Warner Brothers' Toronto exchange, has been promoted to branch manager of the Montreal branch office. He succeeds M. J. Ismand, resigned.

Adopt Dual Shows

Lucas & Jenkins Paramount theatre in Atlanta has adopted a double feature policy, becoming the first downtown Atlanta theatre to do so. The same circuit's Capitol theatre is adopting a policy of stage and screen four days over the weekend, and following with a picture for three days. The Roxy theatre, an independent, will do the same.

Three Features in Censor Difficulties

"Hitler, Beast of Berlin" continued to run into difficulties with the censor board this week while a more recent picture imported into this country, "Life on the Hortobagy," was banned in New York State.

Aaron J. Levy, New York supreme court justice, banned exhibition of "Life on the Hortobagy," upholding the New York Board of Censors. The picture, imported from Hungary, depicts the foaling of a mare, one of the scenes to which the censors objected. Jack Haupt, who imported the film, argued that it portrayed pictorial news.

In Atlanta, Ga., "Ecstasy," the motion picture which last May was enjoined, was brought up again when John H. Carter, Brookhaven theatre manager, sought a writ of certiorari on contempt of court charges. Carter was fined $200 and sentenced to 10 days in jail after showing "Ecstasy" at a midnight show. The writ of certiorari asks for a review of his trial by the supreme court.

Meanwhile, Chicago's censor board for the third time banned the showing of "Hitler, Beast of Berlin," despite cuts and changes in the film title.

Maxine Elliott Dies in France

Maxine Elliott, 67, American actress, died at her villa near Cannes, France, Wednesday. She was the daughter of a New England sea captain, Thomas Dermott, and was born in Rockland, Me., February 5, 1873. In 1899 Miss Elliott was married to Nat Goodwin, the comedian. They were divorced in 1908 and Miss Elliott never remarried.

Miss Elliott began her career in the theatre as an actress but after the opening of the Maxine Elliott theatre she devoted more time to scouting for plays and producing. She made two motion pictures in 1917, "The Eternal Magdalen" and "Fighting Odds."

Annual Warner Club Dance on Saturday

The annual dinner-dance of the Warner Club in New York will be held at the Waldorf-Astoria Hotel Saturday evening. An estimated 1,200 persons are expected to attend. Jan Savitt's orchestra will play at the dance and a lavish souvenir program has been prepared.

The committee in charge of the dance consists of A. W. Schwalberg, chairman; Nat Fellman, president of the club; Max Blackman, Harry Mayer, in charge of entertainment; Samuel Schneider, Jules Levey, Harold Rodner, and Irving Burnham.

Farren Leaves NBC

William A. Farren, network and Paramount newsreel announcer, has resigned from the National Broadcasting Company announcing staff to freelance. Mr. Farren has established business headquarters with Voices, Inc., in the RCA Building, Rockefeller Center, N. Y.

Set Mascot Reissues

Mascot Pictures Company is reissuing a number of features and serials in the state rights market. Release has already been set in a dozen territories, according to the company. The films were produced by Nat Levine some years ago.

"Would not be without the Herald"

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MOTION PICTURE HERALD

ROCKEFELLER CENTER NEW YORK

RCA NET RISES 9%; LISTS RKO HOLDINGS

Gross Billings of NBC and Columbia Broadcasting Increase; Mutual Shows Gain

Radio Corporation of America, parent of RCA Communications and of the National Broadcasting Company radio and television units and half owner of Radio-Keith-Orpheum Corporation this week reported a consolidated net profit of $8,082,811 for 1939, an increase of $670,739 over the preceding year. The consolidated gross income was $110,494,398, an increase of $10,526,288.

All subsidiaries, including NBC, RCA Manufacturing, RCA Communications, Radiomarine Corporation of America, and RCA Institutes, operated on a profitable basis for the year, the report said, but gave no breakdown of figures.

Equals 35 Cents a Share

The profit was equivalent to earnings of 35 cents per share on outstanding common stock, after payment of all preferred dividends. Manufacturing provided 50.7 per cent of RCA's gross income, broadcasting 36.9 per cent, communications 7.9 per cent, and all other sources, 4.5 per cent.

Total current assets amounted to $44,358,951 at the end of 1939, compared with $41,931,924 for 1938. Liabilities were $18,612,686 as compared with $13,259,860.

The report called attention to two new television developments which are now technically ready for public service. The radio relay system for a television network is the first and large screen television is the other. About the latter, the report said:

"The other new television development is the improved projection of a large screen television image, of a size and clarity suitable for theatre presentation. Large screen television will permit the showing of current events and other programs to large audiences. The relay system described offers a practical means for distributing television programs to theatres, whether in a single locality or in the several cities of a television network."

RCA this week announced a quarterly dividend on the outstanding shares of the $3.50 cumulative convertible first preferred stock of 87½ cents per share and $1.25 per share on the outstanding shares of the "B" preferred, payable April 1st to stockholders of record March 11th.

RKO Holdings and Applications Listed

Radio Corporation stockholders became apprised of the corporation's holdings in RKO in the annual report. As a result of RKO's reorganization completed last January, RCA's investment in RKO, in place of the securities shown on the balance sheet, is now represented by the following securities of the reorganized company: 44,757 shares of 100 par value 6 per cent convertible preferred stock (annual dividends of $268,542 are cumulative after February 1, 1940), 316,328 shares of common stock, and 555,254 option warrants. Each warrant entitles (but does not obligate) RCA during the next 10 years to buy one share of RKO common stock at $15 per share, or, during the next five years, to buy one-half share at $10 per share.

In the protracted RKO reorganization proceedings, applications for allowances and disbursements totaling $97,786 were filed in United States district court, New York, last Friday, by Ernest W. Stirn and five attorneys who represented him.

John S. Stover, New York lawyer, who acted for Mr. Stirn in his attempted appeal to the Supreme Court from the order confirming the reorganization plan, has not filed any application.

Mr. Stirn, a holder of 1,234 Class A shares of RKO stock, remarked, in his application, that he helped reduce a claim of Rockefeller Center, Inc.

The Stirn attorneys who filed were H. William Ihrig, of Milwaukee, for $4,122; Arthur M. Gleason, of Utica, for $7,418; Saltiel and Saltiel, of Chicago for $21,025; Harry J. Allen, of Milwaukee, for $4,503; and Lines Spooner, and Quarles, of Milwaukee, for $10,718.

J. & W. Seligman & Company, depository for RKO debentures during the reorganization, applied in the same court, on Monday, for a final allowance of $8,750. The company functioned in the said capacity from 1935 to this year.

Last week, in New York federal court, Neil P. Cullom, attorney for the United States National Bank of Denver, filed an application for a final allowance of $1,500 in the RKO reorganization. The bank had acted as trustee for bondholders of the Denver Orpheum Company.

Other applications, filed last week and before, were those of the Chemical Bank and Trust Company, of New York, trustees for RKO, for $25,000 for its services; of Wright, Gordon, Zachry and Parkin, bank attorneys, for $38,125 in addition to disbursements; of Florence J. Sullivan, attorney, for $14,500.

Applicants have until next Friday to file for allowances.

Attorneys for Atlas Corporation asked Federal Judge William Bondy for an extension to March 25th.

In Los Angeles, meanwhile, Joseph Ermolieff's $1,042,500 suit against RKO, for breach-of-contract, was transferred, last week, from that city's Superior, to Federal court.

NBC and CBS Radio Billings Soar

Gross billings at NBC continued their upward trend in February with a 10.2 per cent rise over the same month last year. Billings totalled $4,132,084 for both the Red and Blue networks. The total gross revenue for the first two months of this year was $8,537,292, an increase of 9.7 per cent over $7,782,595 for the same period last year.

The Blue network billings rose to $905,101 for an increase of 17 per cent over February, 1939, while the Red grossed $3,226,983, an increase of 8.5 per cent over February, 1938.

Gross time sales by broadcasting stations and networks of the United States last year amounted to an estimated $171,113,813, an increase of 14 per cent over the preceding year, according to the 1940 Yearbook of Broadcasting Magazine. The actual net income, after deduction of cash and frequency discounts but not deducting agency commission, totalled $130,800,000, a 12 per cent rise. Of the gross, the three major networks accounted for 48.5 per cent, local times sales for 27 per cent and spot broadcasting for 24.5 per cent.

CBS and Mutual billings showed gains in February. CBS grosses rose 31 per cent over the same month last year, while Mutual jumped 22.1 per cent. In February, CBS billings were $3,330,627, compared with $2,541,542 last year. Total for the first two months were $6,919,616, a rise of 32.7 per cent over $5,215,599 for the same period last year.

Mutual's February gross was $337,649 against $276,605 last year.

First-Run Problem For Chicago Operators

Aaron Jones, of the Jones, Linick & Schaefer circuit in Chicago, operating the Oriental theatre, was in New York last week seeking additional first-run product for the Oriental when "Gone With the Wind" completes its run. Mr. Jones conferred with major company officials in the hope of getting "Grapes of Wrath," "Pinocchio" and other such films.

Balaban & Katz, however, was to open "Grapes of Wrath" for showing at the Chicago theatre March 1st and the RKO Palace is expected, in Chicago, to play "Pinocchio" when its release date for Chicago is announced.

Muzak, "Wired Music," Gets 73 More Outlets

Muzak, purveyors of "wired music" to hotels, bars, restaurants, and the home, last week acquired 73 New York City outlets, formerly serviced by its competitors, Tele-Music and Tele-Programs.

There had been reports of the latter's absorption by Muzak, but this was not confirmed. Wholesale Radio had been operating Tele-Music; while Muzak is a subsidiary of Associated Records.

Hebert in Exploitation Post

William Hebert, former advertising and publicity director for Selznick-International, has been signed to handle special exploitation on the next feature cartoon from the Fleischer Studio. The deal was set by Robert Gillham, Paramount advertising and publicity director, under whom Mr. Hebert will work. The studio has several stories under consideration.

Rice an Arbitrator

Elmer Rice, playwright, has been placed on the national panel of arbitrators of the American Arbitration Association, to serve in theatrical disputes. The organized motion picture industry is a member of the Association.

Connecticut Fire Ruling

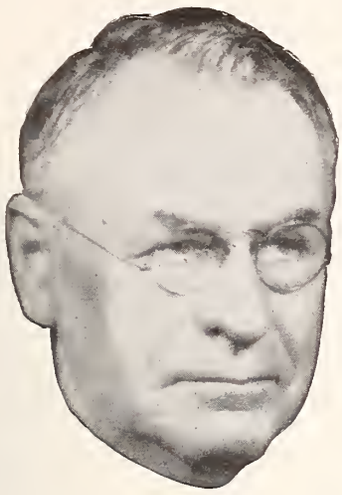
Exhibitors in the New Haven territory have been advised by the Connecticut police that they may not operate vaudeville shows, if their theatres are not built with solid fireproof proscenium construction and lack asbestos curtains. To this ruling is attributed cessation of vaudeville in Madison, Saybrook, Plainfield and Plainville.

Hits Film Gangsters

E. P. Coffey, chief of the technical bureau of the Federal Bureau of Investigation, criticized the motion pictures for portraying gangsters too handsomely, in an address before the Philadelphia Cinema Club Tuesday. Another guest speaker was Harry Goldberg, director of exploitation for Warner Brothers' theatres.

Change Opening Days

Three of the four large theatres operated by Fanchon & Marco in St. Louis have changed opening days. The Fox will change programs on Saturdays, the St. Louis on Wednesday, and the Missouri on Saturday. The Ambassador will continue to open on Friday.



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40 TO 50 PROPAGANDA FILMS SET IN BRITAIN

New Chief, Sir Kenneth Clark, Adopts Elastic Policy and Trade Collaborates

by AUBREY FLANAGAN
in London

Losing no time since his appointment to direction of the Film Section of Britain's Ministry of Information, Sir Kenneth Clark already has made his impress on the British industry, met its leaders, developed plans for a wide use of the screen in national propaganda, already put a select number of films on the floor and obtained the collaboration of the trade in nationwide showing of them.

Liaison Committee

Sir Kenneth a few days back invited leaders of all trade sections to a meeting at the Senate House, London University, in whose chaste and sacrosanct walls the Ministry of Information holds constant court. Present were chiefs of the Cinematograph Exhibitors Association, the Kinematograph Renters Society, the Newsreel Association and of the shorts producers' group. What is in effect a trade consultative committee now exists for liaison between the Ministry and the industry.

The committee consists of David Griffiths and Frank Hill, president and secretary, respectively, of the K.R.S.; E. J. Hinge and W. R. Fuller, president and secretary of the C.E.A.; Bruce Woolfe, of the Shorts Producers Association, W. J. Gell, Sir Gordon Craig, and Castleton Knight of the Newsreel Association, Michael Balcon and Paul Kimberley of the Producers Group, and F. Hoare and R. J. Horton of the Sub-Standard Association.

Production at the Ealing Studios of three short films aimed to educate the public to the need of discretion in conversation in wartime has already been noted. By arrangement between the KRS and the CEA, the three pictures, distributed by Metro in this country, will be shown free in every cinema in Great Britain.

More Shorts Commissioned

These do not, however, exhaust the production program of the Ministry. Nor do they represent, either, what already has been achieved. Other short films of documentary type have been commissioned by Sir Kenneth, some of them already made. Practically every one of the more responsible documentary groups is either at work on Ministry of Information films or will be soon.

Sir Kenneth's policy is elastic. In some instances films are being made to his order with the Ministry footing the bill. In other instances subjects proffered to him and approved have his material backing. Others have the Ministry's paternal benison but their own finance. In all cases so far the films concerned are shorts, in the main of the documentary variety.

40 to 50 Shorts Already

Already a program of realist or documentary shorts in prospect reaches a total of between 45 and 50. The GPO Film Unit, the Realist Film Unit, Film Centre, all of which have taken a practical part in such productions, already would seem to be the logical production channel for such films. To Sir Kenneth, however, any organization suitably equipped and presenting production possibilities will be open to aid in the process.

It is the Ministry's determination that any films made either directly or indirectly under its sponsorship shall be essentially entertainment films, calculated to obtain the widest showing on their box office qualities. Such films would go out through normal commercial channels.

Producers independently aiming at the production of films which might have a propagandist appeal can canvass the blessing of the Ministry which will be ready if it seems politic to pass on to the Treasury, or the appropriate Government department, recommendations for material aid.

It will be difficult, ultimately, for either the public or the foreign market to identify which films have the Government benison and which not. The Kenneth Clark policy is deliberately to avoid any suspicion of propaganda which might hamper distribution.

Closer collaboration with the newsreels is another of Sir Kenneth's policies. No question of censorship, certainly no extension of the present system, is considered.

At the moment of writing a comprehensive scheme of co-operation is being worked out by the trade committee. It will be discussed with Sir Kenneth Clark.

▽

Production Stimulus Seen

An early stimulus to British production and improvement of film supplies is foreseen in the annual report of the CEA.

The CEA General Council commends itself to the war-time achievements, the development of excellent relations with the Home Office, the settlement of booking disputes with distributors, and the "quick and effective work" on the reopening of theatres after the declaration of war.

The blackout is described as the one remaining "insurmountable" obstacle.

▽

New Contract for Extras

A new standard contract to govern the employment of extras in British studios has been obtained by the Film Artists Association.

A steadily growing improvement in films is hailed by the Public Morality Council, English body, in its report on the year 1939.

"The sexy film has disappeared," says the Council, "and a larger proportion of films for the family are being shown. Murder dramas are decreasing to some extent and Westerns are increasingly popular."

▽

Michael Balcon has resigned as president and a member of the British Film Production Association.

Libel Suit Dismissed

Historical characters whose lives are a matter of public interest lose their rights of privacy, Judge Norman V. Atkinson ruled in Houston, Texas, this week in dismissing the $1,000,000 suit brought by General Andrew Jackson Houston against Interstate Theatres, Republic and others for alleged libel of his father, Sam Houston, in the film, "Man of Conquest."

Drop Plagiarism Suit

Discontinuance of a $10,000 plagiarism suit brought by Select Theatres Corporation against Warner Brothers Pictures was filed Friday in federal court in New York. The action charged plagiarism of a literary composition, "The Audition," by the film "Ready, Able and Willing."

IN COURTS

Try F&M Suit In St. Louis

Trial of a suit filed by Fanchon & Marco, Inc., and two of its subsidiaries to regain $42,200 paid in legal fees to John S. Leahy, attorney, and two of his partners, was started this week in circuit court in St. Louis. The company is endeavoring to show that Mr. Leahy insisted on the filing of an anti-trust action even after he learned that F&M had effected a settlement of their difficulties with the film distributors in New York.

Attorney General Roy McKittrick, called as a witness for the plaintiff, testified he would not have filed anti-trust and injunction suits against the major film distributors if he had known the film controversy had been settled. He said that Mr. Leahy did not tell him at the time he filed the suits that a settlement had been made. The anti-trust suits were dismissed.

—

The Fanchon & Marco Service Company and the St. Louis Amusement Company are among the defendants in a $50,000 damage suit filed in circuit court in St. Louis by Harold Toman, a picket at the Granada theatre, which is owned by the St. Louis Amusement Company, a subsidiary of F&M. The plaintiff charges false arrest while picketing the theatre.

Altermans Win Suit

A decision in favor of the defendants was handed down this week in New York supreme court in the $250,000 suit brought by William Isensee against Louis Alterman, Jack Alterman, Long Island Motion Picture Company and Coy Operating Company. Mr. Isensee, a majority stockholder of the Long Island Motion Picture Company, owner of the building in which the Savoy theatre is housed, charged that the Altermans, minority stockholders, had leased the theatre to themselves under the name of the Coy Operating Company and have been operating it since 1929 without his knowledge. He also charged that insufficient rental was paid the realty company.

Kaster Gains Verdict

A verdict for the defendant has been rendered by a jury in New York court in the suit of the Esco Operating Corporation against William Kaster. Filed in 1938, the suit charged that Esco, a subsidiary of the Cocalis Circuit, and part owner of the Manhattan theatre, was overcharged by Mr. Kaster, also an owner, on alteration costs.

Entitled to Patent

The right of the Kinestone Patents Corporation to a patent for a new method of printing film involving an ultra violet system was upheld this week in an oral decision by Judge Oscar Luhring of the federal court in Washington, D. C. The decision was rendered in favor of W. D. Foster of New York, head of the Patents Corporation and was directed against the Commissioner of Patents.

File Damage Suit

The Ten-O-Win Amusement Company of San Francisco has filed a $100,000 damage suit against the Casino theatre, owned and operated by P. H. Markowitz, charging infringement of patents and copyrights. The plaintiff claims the theatre, after using Ten-O-Win three months, substituted a brand new game called "States," using equipment similar in all material details to the Ten-O-Win equipment.

WHAT THE PICTURE DID FOR ME

Columbia

AMAZING MR. WILLIAMS, THE: Melvyn Douglas, Joan Blondell—Good comedy. Should please any audience. Played February 20.—Jobl Leveck, P.T.A. Theatre, Benoit, Miss. Rural patronage.

BEWARE SPOOKS: Joe E. Brown, Mary Carlisle—The best Joe E. Brown show in a long while. Played February 9-10.—L. A. Irwin, Palace Theatre, Penacock, N. H. General patronage.

BLONDIE BRINGS UP BABY: Penny Singleton, Arthur Lake, Larry Simms—The best in this series to date. Really a very good domestic picture. Lots of humor but situations ring true for the most part. Coupled witb "Captain Fury", a swell action play. We did a good business. Played February 24.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BLONDIE TAKES A VACATION: Arthur Lake, Penny Singleton, Larry Simms—This Blondie series are a very good bet at the BO. We played all of them to date and they are very good entertainment. Had many comments on this one. Running time, 67 minutes. Played February 11.—Edelstein Amusement Co.. Homer Theatre, Hibbing, Minn. General patronage.

COAST GUARD: Randolph Scott, Ralpb Bellamy, Frances Dee, Walter Connolly—Very bad weeekend. Roads too slippery. Think it suitable for dual bill.—Harland Rankin. Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GOLDEN BOY: Barbara Stanwyck, Adolpb Menjou, William Holden, Joseph Calleia—Picture pleased everybody. The best boxing matcb ever seen on screen. Many came back second nigbt to see this over. Business above average. Played January 16-18.—Leo Guerrein. Jr.. Hippodrome Theatre, Erie, Pa. Neighborhood patronage.

HIDDEN POWER: Jack Holt, Gertrude Michael—Here is a picture they will like if you can get them to come to see it. Business was poor. Running time, 58 minutes. Played February 16-17.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

MR. SMITH GOES TO WASHINGTON: James Stewart. Jean Arthur, Edward Arnold, Claude Rains, Thomas Mitcbell, Guy Kibbee, Eugene Pallette—Everytbing that has been said about this picture being tops is true. Business above average. Running time, 125 minutes. Played February 20-22.—Leo Guerrein, Jr.. Hippodrome Theatre, Erie, Pa. Neigbborhood patronage.

WESTERN CARAVANS: Charles Starrett. Iris Meredith. Sons of the Pioneers—Very good western. Starrett draws well bere.—Johl Leveck, P.T.A. Theatre, Benoit, Miss. Rural patronage.

First National

CONFESSIONS OF A NAZI SPY: Edward G. Robinson. Francis Lederer, George Sanders. Paul Lukas—A good picture tbat failed to do business. I don't know why eitber.—Harland Rankin. Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DUST BE MY DESTINY: John Garfield. Priscilla Lane—Good story, good cast and good draw. People came with zero weatber and snow blowing so one couldn't see across the street.—C. V. Schofield. Blackbawk Theatre. Lansing, Iowa. General patronage.

FIGHTING 69th, THE: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Alan Hale, Dennis Morgan—Excellent business witb this percentage picture. Cagney a good draw here and tbe story was duck soup for Jimmy. Absence of women in the war saga unnoticed. This is strong meat, roasted to a turn by timeliness, savored by typical dougbboy humor. Cagney is getting a diet of death. As in "The Roaring Twenties", be dies again. In any event, the patrons were satisfied witb the wbole thing. Running time, 90 minutes. Played February 18-19.—Don Logan. Del Rio Theatre, Los Banos, Cal. Rural and small town patronage.

OLD MAID, THE: Bette Davis, Miriam Hopkins. George Brent. Jane Bryan—Too much costume, too dramatic. Davis overplays her roles. Box office results poor. Running time, 95 minutes.—E. E. Brungardt, Comet Theatre, Lewiston, Minn. Small town and rural patronage.

OLD MAID, THE: Bette Davis, Miriam Hopkins, George Brent, Jane Bryan—Tbis swell picture drew extra business and sent them away witb tears in their eyes but praising the picture. Played January 10-11.—Gordon P. Held. Strand Theatre, Griswold. Iowa. General patronage.

OLD MAID, THE: Bette Davis, Miriam Hopkins, George Brent, Jane Bryan—The women went crazy over it but tbe men all stayed at bome. Running time, 95 minutes.—J. E. Singleton, Tyro Theatre. Marked Tree, Ark. Small town patronage.

ON YOUR TOES: Zorina. Eddie Albert. Alan Hale, James Gleason, Gloria Dickson—This first one of curvaceous Zorina, ballerina, is disappointing all the way around. Hoke Russians are trying to produce a modern jazz ballet wbicb much misunderstood Eddie Albert wrote. The presence of doughty Alan Hale and comic Frank McHugh added little to this very light farce. Routines by the gorgeous Zorina all too few. Running time. 95 minutes. Played February 20-21.—Don Logan. Del Rio Theatre, Los Banos, Cal. Rural and small town patronage.

WE ARE NOT ALONE: Paul Muni, Jane Bryan, Flora Robson, Una O'Connor—A beautiful, artistic picture in the class with "Goodbye, Mr. Chips", tbis grand Hilton story did only average business. Realism for rural communities is usually a bitter dose and wben tbe stern, Englisb law took its toll of Paul Muni and Jane Bryan. tbere was an obvious letdown. Picture much too lengthy in telling the tale. Running time. 113 minutes. Played February 15-16.—Don Logan. Del Rio Theatre, Los Banos, Cal. Rural and small town patronage.

Metro-Goldwyn-Mayer

BABES IN ARMS: Mickey Rooney, Judy Garland. Charles Winninger. Guy Kibbee—Best grosser from Metro since "Boys Town". Pleased 100 per cent. More like it, Mickey and Judy.—G. Carey. Strand Theatre, Paris, Ark. General patronage.

BABES IN ARMS: Mickey Rooney. Judy Garland. Charles Winninger, Guy Kibbee—Very good picture but not as good as Metro would have you believe. Average Sunday business. Running time, 97 minutes. Played February 18-19.—Joe Schindele, Avalon Theatre. Granite Falls. Minn. Small town patronage.

BALALAIKA: Nelson Eddy, Ilona Massey, Frank Morgan, Charles Ruggles—They come out in tbe snow to see Eddy. Massey has everytbing. Business good considering tbe weather. Running time, 100 minutes. Played February 18-20.—Roy Heffner, Jr., Key Theatre. Middleboro, Mass. General patronage.

EARL OF CHICAGO: Robert Montgomery, Edward Arnold, Reginald Owen—Poor B picture. A different type gangster picture but the wrong part for Montgomery. No draw even on Bank Night. Running time, 87 minutes. Played February 13-15.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

HENRY GOES ARIZONA: Frank Morgan, Virginia Weidler—Reasonably funny feature. Won't cause much writing bome about, bowever. Played February 22-23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JUDGE HARDY AND SON: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—Nothing can be said about tbis series that you do not know. For tbe sake of the industry run it only on your best nights as it is a natural if there ever was one. Tops in entertainment. Running time, 90 minutes.—A. J. Inks, Crystal Tbeatre, Ligonier, Ind. Small town patronage.

JUDGE HARDY AND SON: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—A dandy. 'Nuf sed! Played February 4-5.—L. A. Irwin. Palace Tbeatre, Penacook, N. H. General patronage.

MIRACLES FOR SALE: Robert Young, Florence Rice, Henry Hull—Good mystery-comedy. Only fair draw. Robert Young fine as usual. Played February 21.—L. A. Irwin, Palace Theatre, Penacook. N. H. General patronage.

MUTINY ON THE BOUNTY (reissue): Clark Gable, Charles Laughton, Francbot Tone—A very worthwhile reissue. Box office stimulated. Replay it! It's still a remarkable picture. Played February 6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NICK CARTER, MASTER DETECTIVE: Walter Pidgeon, Rita Johnson—Here is an action picture tbat, had it been another reel, would bave been better than "Too Hot to Handle". Just about tops in action drama. Extra good. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NICK CARTER, MASTER DETECTIVE: Walter Pidgeon, Rita Johnson—Okay. Moderate box office. Played February 13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NICK CARTER, MASTER DETECTIVE: Walter Pidgeon. Rita Johnson—Pidgeon seems to please here. Nice feature with plenty of suspense. Johnson girl coming along nicely. Running time, 70 minutes. Played February 4-6.—Roy Heffner, Jr., Key Theatre. Middleboro, Mass. General patronage.

ROSE MARIE (reissue): Nelson Eddy, Jeanette MacDonald—This feature still draws in the crowds. Everyone well pleased witb tbis. Good print and good box office. Sbould go over anywhere Eddy and MacDonald are popular. Running time, 112 minutes. Played February 15-16.—A. R. Dakin, Rice Lake Theatre. Bissett, Manitoba, Can. Mining community patronage.

SECRET OF DR. KILDARE: Lionel Barrymore, Lew Ayres, Helen Gilbert. Laraine Day, Alma Kruger, Nat Pendleton, Marie Blake—The same run of the mill as the other Kildare shows. Lionel Barrymore gives bis usual superb performance while Lew Ayres, Alma Kruger. Laraine Day and Nat Pendleton are very good. Marie Blake as the telephone girl is great in a comedy role. Nothing outstanding but good entertainment if you can play it early. Running time, 85 minutes. Played February 9-11.—Gladys E. McArdle. Owl Theatre, Lebanon, Kansas. Small town patronage.

SECRET OF DR. KILDARE: Lew Ayres, Lionel Barrymore, Laraine Day, Helen Gilbert—Just another Kildare. Entertaining but not exceptional. No business on account of very bad snowstorm. Running time, 85 minutes. Played February 11-12.—Joe Schindele, Avalon Theatre, Granite Falls. Minn. Small town patronage.

SHOP AROUND THE CORNER: Margaret Sullavan, James Stewart, Frank Morgan—Played this exactly one week after Universal's "Destry Rides Again" and business was about the same the first night and off fifty per cent the second night. We couldn't see wbere there was much entertainment in this one, although a few said they did like it. Give us James Stewart in action pictures and be will be a big star but he never will get anywbere around bere witb such as "Sbop Around the Corner". Running time, 100 minutes. Played February 21-22.—I. F. Bobbitt, Stearns Theatre, Stearns, Ky. Mining and small town patronage.

STAND UP AND FIGHT: Wallace Beery, Robert Taylor, Florence Rice, Helen Broderick, Charles Bickford—A picture dealing with tbe growth of an early railroad and the opposition given by a stagecoach line. Beery and Taylor turn in a performance that leaves nothing to be desired. Heard no unfavorable comments and some came back to see this picture the third

(Continued on following page)

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
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(Continued from preceding page)

time so it must have pleased. Running time, 97 minutes. Played February 16-17.—John E. Moore, Star Theatre, Coronation, Alberta, Canada. General patronage.

STAND UP AND FIGHT: Wallace Beery, Robert Taylor, Florence Rice, Helen Broderick, Charles Bickford—Great picture. Metro always comes through for us. Running time, 78 minutes. Played February 28-March 1.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

TELL NO TALES: Melvyn Douglas, Louise Platt—Just fair. Business off on this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THUNDER AFLOAT: Wallace Beery, Chester Morris, Virginia Grey—Good action picture. Wallace Beery very good in a plausible story. And speak of stories, we surely have had some pretty thin stuff coming out of Hollywood this last year. I don't blame people for staying home.—C. V. Schofield, Blackhawk Theatre, Lansing, Iowa. General patronage.

THUNDER AFLOAT: Wallace Beery, Chester Morris. Virginia Grey—A mighty good picture for the men. Bad weather only could hurt it. Played February 6-7.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

WIZARD OF OZ, THE: Judy Garland. Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley. Billie Burke, Margaret Hamilton—Liked by the kids. Adults gave it the go by. Personally I liked it. Think Metro made a mistake in mentioning "Snow White" with it. If you can get schools to cooperate (which I could not), step on it. Running time, 101 minutes. Played February 18-19.—G. Carey, Strand Theatre. Paris, Ark. General patronage.

Monogram

ROLL, WAGONS, ROLL: Tex Ritter—Not as well liked as some of his others.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

Paramount

BEAU GESTE: Gary Cooper, Ray Milland, Robert Preston, Brian Donlevy—Good picture; fair business. Would have done more business if I had played it sooner. It pleased all who saw it. Running time, 110 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

The death of J. C. Jenkins on Tuesday in Neligh, Nebraska, took a figure beloved by thousands of exhibitors and other readers of "What the Picture Did for Me."

Details appear on page 60.

BORN TO THE WEST: John Wayne, Marsha Hunt—Played to nice weekend business on dual bill.—Harland Rankin, Plaza Theatre, Tulbury, Ontario, Canada. General patronage.

CAT AND THE CANARY, THE: Bob Hope, Paulette Goddard—Did good business considering it was the day after a bad snowstorm and practically all the side roads were blocked. Seemed to please the majority. Played January 14-16.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

DISPUTED PASSAGE: Dorothy Lamour, Akim Tamiroff, John Howard—Lamour miscast. Story badly directed. Only saving grace was Tamiroff. Did not do average business. Running time, 87 minutes. Played February 13-15.—Leo Guerrein, Jr., Hippodrome Theatre, Erie, Pa. Neighborhood patronage.

DISPUTED PASSAGE: Dorothy Lamour, Akim Tamiroff, John Howard—We lost money on this one but it was no fault of the picture. The side roads were blocked and the temperature was twenty below zero. Those who dared to come out were well pleased. Played January 17-18.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

EMERGENCY SQUAD: William Henry, Louise Campbell, Robert Paige—A swell little picture with plenty of action and a different police plot. Running time, 58 minutes. Played February 24-27.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

GERONIMO: Preston Foster, William Henry, Andy Devine, Ellen Drew—This just missed being a big picture. Business was fair. Running time, 90 minutes. Played February 21-22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GRAND JURY SECRETS: John Howard, Gail Patrick—Good program picture for double bills. Played with "Renegade Trail". Running time, 68 minutes. Played February 9-10.—Daniel Korman, Palace Theatre, Englehart, Ontario, Canada. Small town patronage.



GULLIVER'S TRAVELS: Color Cartoon Feature—Film rental entirely too high for this one. All kid business with few adults. "Gabby" had 'em laughing all the way. Running time, 77 minutes. Played February 11-14.—Roy Heffner, Jr., Key Theatre. Middleboro, Mass. General patronage.

GULLIVER'S TRAVELS: Color Cartoon Feature—A kids show that brought the adults. Played February 15-18.—D. Ratner, White Bear Theatre. White Bear Lake, Minn. General patronage.

HIGH, WIDE AND HANDSOME: Irene Dunne, Randolph Scott, Dorothy Lamour—A little too highbrow for our natives in spots. Business only average. A little too old.—Harland Rankin, Plaza Theatre. Tilbury, Ontario, Canada. General patronage.

LAW OF THE PAMPAS: William Boyd. Russell Hayden, Steffi Duna; **RANGE WAR:** William Boyd. Russell Hayden—These Hopalongs are tops. Wish I could get them in some towns I know of second-run. Why Paramount refuses to sell second-run in towns of 5,000 to 10,000 is a mystery to me, as these size towns are the ones where Hopalong is best liked.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

RENEGADE TRAILS: William Boyd, Russell Hayden, George Hayes—Okay western. Played February 20.—L. A. Irwin, Palace Theatre, Penacook. N. H. General patronage.

RENEGADE TRAILS: William Boyd. Russell Hayden, George Hayes—Played with "Grand Jury Secrets." This Hopalong series is losing out as far as westerns are concerned. Some action would create more interest in this series. Running time, 68 minutes. Played February 9-10.—Daniel Korman, Palace Theatre, Englehart, Ontario, Canada. Small town patronage.

SANTA FE MARSHAL: William Boyd, Marjorie Rambeau, Russell Hayden—Hopalongs still running 100 per cent here. Gave us a very nice business to beat some of the more highly touted productions. Running time, 71 minutes. Played February 24-27.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

STAR MAKER, THE: Bing Crosby, Louise Campbell, Ned Sparks, Linda Ware—Very good picture but for some reason failed to draw them in. Springlike weather. Running time, 94 minutes. Played February 19-21.—Daniel Korman, Palace Theatre, Englehart, Ontario, Canada. Small town patronage.

STOLEN LIFE: Elisabeth Bergner, Michael Redgrave—English feature but something decidedly different. My patrons liked it. Business average. Running time, 90 minutes. Played February 23-24.—Leo Guerrein, Jr., Hippodrome Theatre, Erie, Pa. Neighborhood patronage.

WHAT A LIFE: Jackie Cooper, Betty Field, John Howard, Lionel Stander—Jackie Cooper turns in as nice a characterization of the typical American youth as ever Master Rooney conceived. Swell family entertainment and should go over in both rural and urban districts. Jackie plays his role much straighter than Mickey would have, which comes as a welcome relief to patrons slightly tired of mugging histrionics. Running time, 79 minutes. Played February 13-14.—Don Logan, Del Rio Theatre, Los Banos, Cal. Rural and small town patronage.

WHAT A LIFE: Jackie Cooper, Betty Field, John Howard, Lionel Stander—Excellent high school feature everybody liked and told me so. Running time, 75 minutes. Played February 4-5.—Leo Guerrein, Jr., Hippodrome Theatre, Erie, Pa. Neighborhood patronage.

Republic

COLORADO SUNSET: Gene Autry, Smiley Burnette, June Storey, Buster Crabbe—Good old Gene. A real box office stimulant. Well received. Great creditor picture. We can pay one bill when Gene comes to town.—Harland Rankin, Plaza Theatre. Tilbury, Ontario, Canada. General patronage.

DAYS OF JESSE JAMES: Roy Rogers, George "Gabby" Hayes—Drew mighty well and pleased. Title had a lot of pulling power, of course. Played February 8-9.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

SABOTAGE: Charley Grapewin, Arleen Whelan, Gordon Oliver—Played this as companion feature to "Little Accident". It is a very timely subject, dealing with sabotage in a small town airplane factory. Has just enough comedy in it to make excellent entertainment. Had plenty of favorable comments from the crowd on this picture. Running time, 69 minutes. Played February 12-13.—John E. Moore, Star Theatre, Coronation, Alberta, Canada. General patronage.

SOUTH OF THE BORDER: Gene Autry, Smiley Burnette—Here is the best Autry of all. Played it on Sunday and did OK. You can't go wrong on this one. What has Autry got that other stars haven't? Running time, 70 minutes. Played February 18-19.—Joe Schindele. Granite Theatre, Granite Falls, Minn. Small town patronage.

VILLAGE BARN DANCE: Richard Cromwell, Doris Day, Lulu Belle and Scotty—One of the best "B" pictures we have played in a long while and that takes in all companies. Will please on any program.

Running time, 72 minutes. Played February 18-20.—Roy Heffner, Jr., Key Theatre, Middelboro, Mass. General patronage.

WYOMING OUTLAW: Three Mesquiteers (John Wayne, Ray Corrigan, Raymond Hatton). Donald Barry—A good western. However, our western fans complain that they change the cast too often. Running time, 56 minutes. Played February 16-17.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

RKO Radio

ALLEGHENY UPRISING: John Wayne, Claire Trevor, Brian Donlevy, George Sanders—This is not a Sunday picture but consider it an excellent picture for Friday and Saturday. Played February 9-10.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

BACHELOR MOTHER: Ginger Rogers, David Niven, Charles Coburn—Very good. I believe the best that Ginger has made to date with regard to story and acting. Business above average. Running time, 81 minutes. Played January 30-February 1.—Leo Guerrein, Jr., Hippodrome Theatre, Erie, Pa. Neighborhood patronage.

CAREER: Edward Ellis, Anne Shirley, Leon Errol—Nice picture although slow in spots. Errol should be given more feature roles. Running time, 80 minutes. Played February 16-17.—Daniel Korman, Palace Theatre, Englehart, Ontario, Canada. Small town patronage.

FIFTH AVENUE GIRL: Ginger Rogers, Walter Connolly, James Ellison, Tim Holt—Good entertainment but not the draw that "Bachelor Mother" was. Played January 21-22.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

FLYING DEUCES: Laurel and Hardy, Jean Parker—Laurel and Hardy should confine their so-called acting to singles. Running time, 69 minutes. Played February 19-20.—John E. Moore, Star Theatre, Coronation, Alberta, Canada. General patronage.

MEET DR. CHRISTIAN: Jean Hersholt, Dorothy Lovett—Our patrons seemed to take quite well to this first of the series. Played January 19-20.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

MR. DOODLE KICKS OFF: Joe Penner, June Travis—We had a chance to pass this up but were sorry we didn't. A flop at the BO. The picture is pure silly. Penner is through as far as the screen is concerned. Running time, 77 minutes. Played February 16-17.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

NURSE EDITH CAVELL: Anna Neagle, Edna May Oliver, May Robson, George Sanders, Zasu Pitts—A good picture unlike most. Purely an account of Miss Cavell's actions during the war. Folks liked it better than we anticipated. Many compliments. Played February 7-8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TIMBER STAMPEDE: George O'Brien, Marjorie Reynolds—Pretty fair action picture for double bill. O'Brien not well liked here so no draw. He must be sort of a sniper man the way he mows them down.—C. V. Schofield, Blackhawk Theatre, Lansing, Iowa. General patronage.

TWELVE CROWDED HOURS: Richard Dix, Lucille Ball—The average run of better program pictures. OK for double bills. Played February 22-24.—Daniel Korman, Palace Theatre, Englehart, Ontario, Canada. Small town patronage.

Twentieth Century-Fox

CISCO KID AND THE LADY, THE: Cesar Romero, Marjorie Weaver—Good, though not outstanding in any way. Played February 16-17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DAY-TIME WIFE: Tyrone Power, Linda Darnell, Warren William, Binnie Barnes—A good society comedy with no small town draw.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

EVERYTHING HAPPENS AT NIGHT: Sonja Henie, Ray Milland, Robert Cummings—Excellent picture. Fair box office. Sonja looks lovely as ever. Ray Milland and Robert Cummings are both fine. Played February 18-19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ROSE OF WASHINGTON SQUARE: Tyrone Power, Alice Faye, Al Jolson, William Frawley—This one made "everybody happy". Power OK except for unnecessary gum chewing. Alice Faye as pleasing as ever. Al Jolson, well, it certainly did please the men to see and hear him again. Scenes that were outstanding in the eyes of our audience were: Power cuffed to the big Negro when leaving the Grand Central Station for Sing Sing; the drunken heckler and Jolson's singing of "Mammy". As might be expected, the old songs "wowed" the old timers. Running time, 90 minutes. Played February 17.—T. A. Reynolds, Director of Education and Recreation. Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

SIX MORE REPORTING ON FILM REACTIONS

The week's mails brought reports from six more exhibitors on what the picture did for them at their box offices. The six are:

LEO GUERREIN, JR., Hippodrome Theatre, Erie, Pa.

JOHL LEVECK, P.T.A. Theatre, Benoit, Miss.

D. RARNER, White Bear Theatre, White Bear Lake, Minn.

JOE SCHINDELE, Avalon Theatre, Granite Falls, Minn.

C. V. SCHOFIELD, Blackhawk Theatre, Lansing, Iowa.

J. E. SINGLETON, Tyro Theatre, Marked Tree, Ark.

The first contributions from these showmen appear in the columns of the department this week.

SWANEE RIVER: Don Ameche, Andrea Leeds, Al Jolson—Boys, this is a small town natural. Advertise it big, then watch the cashier smile. Running time, 84 minutes.—J. E. Singleton, Tyro Theatre, Marked Tree, Ark. Small town patronage.

SWANEE RIVER: Don Ameche, Andrea Leeds, Al Jolson—Splendid color photography. Good box office results on this one. Besides there were numerous and enthusiastic words of praise for it. Our nearest theatre neighbor was playing a show called "Gone with the Wind". Played February 11-12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TOO BUSY TO WORK: Jed Prouty, Spring Byington, Joan Davis—This picture stars the so-called popular Jones Family. It is hard to believe that this family could be popular anywhere. It sure wasn't here. We had the largest number of walkouts for any picture we have ever played. Had another feature playing after this but even that could not induce them to stay. Running time, 65 minutes. Played February 19-20.—John E. Moore, Star Theatre, Coronation, Alberta, Canada. General patronage.

YOUNG AS YOU FEEL: Jed Prouty, Spring Byington—A program picture which did fair business on family night. Running time, 60 minutes. Played February 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

YOUNG MR. LINCOLN: Henry Fonda, Marjorie Weaver, Alice Brady, Arleen Whelan—We picked this picture for Lincoln's Birthday. Had a tieup with the local Grade schools. Had advance ticket sale which resulted in outstanding business for three days. Played continuous Lincoln's Birthday. This picture is very good. Henry Fonda portrayal of Lincoln was outstanding. Credit is due to Mr. Weld, principal of these schools, for his fine work he did on this picture. Play this one by all means. Running time, 100 minutes. Played February 12-14.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

United Artists

CAPTAIN FURY: Brian Aherne, Victor McLaglen, June Lang, Paul Lukas—A good action picture without much drawing power. Would be all right if allocated in lower brackets. Running time, 101 minutes.—C. V. Schofield, Blackhawk Theatre, Lansing, Iowa. General patronage.

CAPTAIN FURY: Brian Aherne, Victor McLaglen, June Lang, Paul Lukas—Coupled with "Blondie Brings Up Baby". "Captain Fury" a swell action play. We did a good business. Played February 24.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DUKE OF WEST POINT, THE: Louis Hayward, Tom Brown, Joan Fontaine, Richard Carlson—Splendid picture. Much better than many so-called specials. Don't pass it up. Played February 1-3.—M. Bailey, Strand Theatre, Dryden, Ontario, Canada. Small town patronage.

ETERNALLY YOURS: Loretta Young, David Niven, Billie Burke, C. Aubrey Smith, Hugh Herbert, Zasu Pitts—This pleased our Sunday crowd quite well. Played February 18-20.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

FOUR FEATHERS: Ralph Richardson, June Duprez, John Clements, C. Aubrey Smith—Here is a great picture but in our opinion it's too gruesome for the average audience. Too much torture and killing. Beautiful color. It's English made by English stars. Did average business. Running time, 115 minutes. Played February 20-22.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

HOUSEKEEPER'S DAUGHTER: Joan Bennett, Adolphe Menjou—Good clean comedy. Drew a good Sunday night crowd against "South of the Border". Joan Bennett "out-Hedy's" Hedy, and as one of my patrons told me, it would be worth the admission just to sit and look at her. Played February 4-6.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

HOUSEKEEPER'S DAUGHTER: Joan Bennett, Adolphe Menjou—Okay comedy. Slow business. Played February 9-10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KING OF THE TURF: Adolphe Menjou, Dolores Costello, Roger Daniel—This picture did nice midweek business. A fine race horse picture. Much praise was received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

THERE GOES MY HEART: Fredric March, Virginia Bruce, Patsy Kelly—Very good comedy if anyone wants it as old as it is now. Parts of it will wow any audience. Played February 14-15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THEY SHALL HAVE MUSIC: Jascha Heifetz, Andrea Leeds, Joel McCrea, Walter Brennan, Gene Reynolds, Terry Kilburn, Porter Hall—After reading the bitter criticism of three of our exhibitor friends, namely Jacqueline Carter, A. J. Inks and E. Hancock, it seems that the burden of rebuttal falls upon my shoulders. Several important features of the picture have been grossly ignored in their reports. One would think that Heifetz dominated the whole production. Such was not the case. The picture has three important elements which work together for good entertainment, comedy or pathos, romance and suspense. They did not mention the comedy supplied by such able artists as Walter Brennan, Terry Kilburn and the group of women who kept Porter Hall and his legal aides at bay while the children gave their recital. Or of the pathos of seeing the children deprived of the chance to learn more of the music they loved so well. There was romance supplied by Andrea Leeds and Joel McCrea. And there was suspense engendered by the fear of failure of Heifetz to arrive in time to make the concert a success. And then there was beautiful music supplied by Heifetz and the Junior Symphony orchestra.

All these factors made for entertainment. We wonder if these exhibitors were not prompted to write these criticisms from failure of the picture to be box office. Or because they had their eyes on the money box instead of on the screen. I have before me a list of the ten best pictures of the year. One picture of the ten has been a grosser in the smaller towns. Do we pan the other nine because they failed to draw? Are we sore because we played "Goodbye, Mr. Chips", "Dark Victory", "Wuthering Heights" or "The Old Maid" at a loss. I for one am not. I run a theatre in a very small town. Our men and women are not highbrow. They are just plain small town American people who like entertainment with plenty of vim, vigor and vitality.

Personally, I am glad there are still a few people

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who prefer the violin to the bazooka or the voice of a simple child to the rancous vocalizing of a blues singer. I am glad there are people who still prefer pictures which are basically clean and are not motivated by scenes of debauchery, cocktail parties, beer guzzling and gang murders.

And when the picture faded from the screen I did not hide in some dark corner. For these same people and I, myself, had sat and laughed and cried and were thrilled by the sheer artistry of the Heifetz genius. And, as they left the theatre, I heard them say one to another, "What a wonderful picture."

To tell "What the picture did for me" from a box office standpoint is one thing. To tell what it did to me and my audience artistically and emotionally is something else again.—C. V. Schofield, Blackhawk Theatre, Lansing, Iowa. General patronage.

THEY SHALL HAVE MUSIC: Jascha Heifetz, Joel McCrea, Andrea Leeds, Walter Brennan, Gene Reynolds—Just a very weak program feature with Heifetz thrown in a couple of scenes. If you can do business with that, book it. I starved on it. Running time, 120 minutes. Played February 6-8.—Leo Guerrein, Jr., Hippodrome Theatre, Erie, Pa. Neighborhood patronage.

TOPPER TAKES A TRIP: Roland Young, Constance Bennett, Billie Burke—Some liked it and some didn't. Personally thought it was a fairly entertaining picture. Box office only fair on this. Running time, 80 minutes. Played February 22-23.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

WINTER CARNIVAL: Ann Sheridan, Richard Carlson, Helen Parrish—Why, oh, why, do they give us all the buildup on this kind of picture and then deliver only program product. There should be a law. Played January 23-25.—Leo Guerrein, Jr., Hippodrome Theatre, Erie, Pa. Neighborhood patronage.

Universal

BIG GUY: Victor McLaglen, Jackie Cooper—Played this one on Family Night with better than average business. Feature has plenty of excitement and is good entertainment. This was different from the past few Coopers we have played and we believe better. McLaglen played the usual role and was good. Running time, 78 minutes. Played February 19-20.—J. F. Bobbitt, Stearns Theatre, Stearns, Ky. Mining and small town patronage.

FIRST LOVE: Deanna Durbin, Helen Parrish, Robert Stack, Eugene Pallette, Leatrice Joy—Good picture but no draw. These Durbins always have a little too much opera and classic music for our audiences. Supporting cast, although little known, were well selected. Played January 28-29.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

HOUSE OF FEAR: William Gargan, Irene Hervey—Nice weekend business with this. On a dual bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

I STOLE A MILLION: Claire Trevor, George Raft, Dick Foran, Henry Armetta, Victor Jory—Didn't do business. Weather too cold.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.



LITTLE ACCIDENT: Baby Sandy, Hugh Herbert, Florence Rice, Richard Carlson, Joy Hodges—This picture featuring Baby Sandy will certainly stand up to all the claims for it. The comedy starts right at the start and does not let up until the end. The audience was literally rolling in the aisles at the antics of Baby Sandy. Played it as double with "Sabotage" but it would stand alone in the small towns. Running time, 65 minutes. Played February 12-13.—John E. Moore, Star Theatre, Coronation, Alberta, Canada. General patronage.

MUTINY ON THE BLACKHAWK: Richard Arlen, Andy Devine, Noah Beery—We played this on a weekend and had very good results. Plenty of fighting and different from the usual run of action dramas. Glad to see Noah Beery again in action. Running time, 66 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

OH, JOHNNY, HOW YOU CAN LOVE: Tom Brown, Peggy Moran—Great little picture with plenty of laughs, melody and most everything good. Audience reaction swell. Business likewise. Running time, 65 minutes. Played February 28-March 1.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

THREE SMART GIRLS GROW UP: Deanna Durbin, Nan Grey, Helen Parrish, Charles Winninger, Robert Cummings, William Lundigan—Not so good on this one. Picture is just fair. Played January 25-27.—M. Bailey, Strand Theatre, Dryden, Ontario, Canada. Small town patronage.

TWO BRIGHT BOYS: Jackie Cooper, Freddie Bartholomew—Poor title for a pretty good action movie. Just a bit old fashioned meller-style but okay because the boys are such fine players. Played February 22-23.—L. A. Irwin, Palace Theatre, Pencook, N. H. General patronage.

UNDER-PUP, THE: Gloria Jean, Nan Grey, Robert Cummings, C. Aubrey Smith, Beulah Bondi, Virginia Weidler, Billy Gilbert—Here is one of the best family pictures we have played in a long while. It has all the elements necessary for good entertainment. Gloria Jean is very good and Billy Gilbert helps along with the comedy. Business off due to very poor title. And titles have spoiled many a good picture. —C. V. Schofield, Blackhawk Theatre, Lansing, Iowa. General patronage.

UNDER-PUP, THE: Gloria Jean, Nan Grey, Robert Cummings, C. Aubrey Smith, Beulah Bondi, Virginia Weidler—No draw but very well liked by those who came. The entire cast were very good. We are looking forward to Gloria Jean's next picture and think it will draw. She sings very nicely. Played February 11-12.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

UNDER-PUP, THE: Gloria Jean, Nan Grey, Robert Cummings, C. Aubrey Smith, Beulah Bondi, Virginia Weidler—A good picture. Miss Jean sings well and was well received locally. Played February 16-17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

UNDER-PUP, THE: Gloria Jean, Nan Grey, Robert Cummings, C. Aubrey Smith, Beulah Bondi, Virginia Weidler—A nice little picture, Gloria Jean is a coming attraction. Running time, 88 minutes. Played February 11-12.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

UNEXPECTED FATHER: Dennis O'Keefe, Shirley Ross, Mischa Auer, Baby Sandy—Real good. Business like Shirley Temple used to be.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WHEN TOMORROW COMES: Irene Dunne, Charles Boyer—This picture gave us the lowest gross we have ever experienced on a Sunday change, which was what we expected when we asked to play this on a prize night and were told that we must play it on Sunday. I am confident we could have come out on it then, as the picture is interesting enough for our midweek fans. Irene Dunne and Charles Boyer do not draw our Sunday crowds. Played January 7-9.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

Warner Brothers

CHILD IS BORN, A: Geraldine Fitzgerald, Jeffrey Lynn, Gladys George—Just an average picture. We advertised it for adults only and had good business on Bank Nights. Running time, 79 minutes. Played February 13-14.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

DEAD END KIDS ON DRESS PARADE: "Dead End Kids", John Litel—Good entertainment that drew extra business. There was not a woman in the cast but no one seemed to notice it. Played February 1-3.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

DEAD END KIDS ON DRESS PARADE: Leo Gorcey, John Litel, "Dead End Kids"—A grand picture for young people but the young folks passed it up, so did Ma and Pa, so did the advocates of clean pictures. I didn't enjoy it for worrying about how I'd pay the film rental. The operator didn't enjoy it for wondering if he would get his pay. The ticket girls didn't enjoy it for thinking they would lose their jobs and Michael (he's my dog) didn't enjoy it because he knew there would be no dog biscuit this week, so a good time was not enjoyed by anyone. Leo Gorcey gives a wonderful performance; the cast is good; military academy locale is excellent. Plenty of action, good music but no glamour girls, no jitterbugs, no dancing, no drinking, no romance, therefore no draw at the box office. It is too bad this class of show does not draw but they are poison ivy to the small town. Thank Heaven, I am running "A Child Is Born" this weekend. Running time, 62 minutes. Played February 22-25.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

DODGE CITY: Errol Flynn, Anne Sheridan, Olivia de Havilland, Bruce Cabot, Alan Hale, Frank McHugh, Victor Jory—This was a return date on a Friday and Saturday, after we had run it five days last summer. It drew well, doing a little better than our usual weekend pictures. We well enjoyed seeing this excellent picture again. Played January 26-27.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

GARDEN OF THE MOON: Pat O'Brien, Margaret Lindsay, John Payne—A very old picture but one that has not lost its appeal. I have been going back and picking up some old pictures from Warners and they stack up at the BO better than some of the much publicized new pictures. If you have not played this one it is well worth going back for. Running time, 94 minutes. Played February 9-10.—John E. Moore, Star Theatre, Coronation, Alberta, Canada. General patronage.

GRANNY GET YOUR GUN: May Robson, Harry Davenport, Margot Stevenson—Good program picture which pleased fair business. Lacked star power. Running time, 56 minutes. Played February 23-24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NANCY DREW AND THE HIDDEN STAIRCASE: Bonita Granville, Frankie Thomas, John Litel—These Nancy Drew pictures were just beginning to mean extra business at the box office and then the company discontinues them. Wish we could have more of them. This one pleased greatly. Played January 5-6.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

NAUGHTY BUT NICE: Dick Powell, Ann Sheridan, Gale Page, Helen Broderick, Zasu Pitts—Here is a picture that kept the audience laughing from start until the fadeout. Good songs, plenty of comedy and did a nice business. It is not a big picture but a good evening's entertainment. Running time, 88 minutes. Played February 18-19.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

PRIDE OF THE BLUE GRASS: Gantry, Edith Fellows, James McCallion—A dandy little picture which, if made in color and given a conspicuous cast, would have been a big picture. We received a lot of compliments on this one. Played February 16-17.—Gordon P. Held, Strand Theatre, Griswold. Iowa. General patronage.

PRIDE OF THE BLUE GRASS: Gantry, Edith Fellows, James McCallion—Pretty fair racing and horse picture that drew pretty well and seemed to please. More like a biographiçal sketch of the horse than a story. Hardly big enough for single unless used with lots of shorts. —C. V. Schofield, Blackhawk Theatre, Lansing, Iowa. General patronage.

PRIDE OF THE BLUE GRASS: Gantry, James McCallion, Edith Fellows—With a little more money and a bigger cast this would have been a wow. A satisfactory picture that pleased. Gantry is great, the cast fair. Struck bad weather as usual this winter. Running time, 65 minutes. Played February 2-4.—Gladys E. McArdle, Owl Theatre, Lebanon. Kansas. Small town patronage.

PRIVATE LIVES OF ELIZABETH AND ESSEX: Bette Davis, Errol Flynn, Olivia de Havilland—A big picture. Business only fair. Not a small town show. Running time, 106 minutes.—J. E. Singleton, Tyro Theatre, Marked Tree, Ark. Small town patronage.

PRIVATE LIVES OF ELIZABETH AND ESSEX: Bette Davis, Errol Flynn, Olivia de Havilland—The action is superb, color gorgeous, supporting cast excellent, music grand, patronage zero minus. It is a great picture if you have the class of patronage that is interested in class pictures but the private lives of "E." and "E." were not lurid enough to get them in or keep them after they got there. Running time, 106 minutes. Played February 16-18.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PRIVATE LIVES OF ELIZABETH AND ESSEX, THE: Bette Davis, Errol Flynn, Olivia de Havilland—Having heard so much about costume pictures played for rural communities I was afraid of this one. But although I played this in the worst month of the Winter, it drew better than expected and same was certainly enjoyed by all my patrons. Color good and Davis very good, and lucky to get a good print. Play it in Canada. Running time, 10 reels. Played February 9.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

PRIVATE LIVES OF ELIZABETH AND ESSEX: Bette Davis, Errol Flynn, Olivia de Havilland, Vincent Price—Color and sound were marvelous but why waste it on such a story. The money and stars used would have made several like "Pride of the Blue Grass", which in color and with a cast would really have meant something. Played February 14-15.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

ROARING TWENTIES, THE: James Cagney, Priscilla Lane, Humphrey Bogart, Jeffrey Lynn, Gladys George—Another Warner small town hit. Running time, 106 minutes.—J. E. Singleton, Tyro Theatre, Marked Tree, Ark. Small town patronage.

ROARING TWENTIES, THE: James Cagney, Priscilla Lane, Jeffrey Lynn, Humphrey Bogart, Gladys George—Good action show which drew the Cagney fans. This is too rough for a Sunday spot. Good story of the prohibition era. However, the film left you with the idea that now that prohibition was over everything was "hunky dory". That guy ought to see the money spent in the taverns instead of at the theatre.—C. V. Schofield, Blackhawk Theatre, Lansing, Iowa. General patronage.

SUBMARINE D-1: Pat O'Brien, George Brent, Wayne Morris, Frank McHugh—This was the second time we played this but it did about double usual business the first night, and then on the second night we encountered the worst snowstorm and as a result had a poor second night. Played January 12-13.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

Short Features

Columbia

BOY, A GUN AND BIRDS, A: Color Rhapsodies—A fine colored cartoon and every person should see it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

COMMUNITY SING, NO. 3: College Songs—Not so popular here.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DREAMS ON ICE: Color Rhapsodies—Very fine.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

EARLY BIRD, THE: Color Rhapsodies—Fairly good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GORILLA HUNT, THE: Color Rhapsodies—Just fair.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

JOCKEYS UP: Special Sport Thrills—Just a filler. 11 minutes of very slow action showing a few jockeys and horses. Running time, 11 mintues.—John E. Moore, Star Theatre, Coronation, Alberta, Canada. General patronage.

KRAZY'S SHOE SHOP: Krazy Kat Cartoons—Here is a good cartoon in black and white. Columbia substituted this one and did us no harm. Very good. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LIFE IN PARIS: Columbia Tours—If Columbia would make these travels in color, they would rank with anybody's. This one is very interesting. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NIGHT AT THE TROC: Music Hall Vanities—Satisfactory musical.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NOW IT CAN BE SOLD: Andy Clyde—Fair comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PEACEFUL NEIGHBORS: Color Rhapsodies—We Canadians think this OK. We hope our good neighbors think so, too.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCREEN SNAPSHOTS: No. 2—These are always popular here.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STATIC IN THE ATTIC: Broadway Comedies—Real good. Lots of laughs.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

YES, WE HAVE NO BONANZA: Three Stooges—Worth playing—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

BLUE DANUBE, THE: MGM Cartoons—Real good. Play it by all means.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CAPTAIN SPANKY'S SHOWBOAT: Our Gang—Another excellent Gang short. They get the langhs, especially Alfalfa's singing. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

DAY OF REST: Robert Benchley—Benchley isn't what he used to be. Running time, nine minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

DRUNK DRIVING: Crime Doesn't Pay Series—Here is the best Crime Doesn't Pay yet. Play it up big. Running time, 21 minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

DUEL PERSONALITIES: Our Gang—Our Gang slipping but still entertainment.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FAILURE AT FIFTY, A: MGM Miniatures—Excellent.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FITZPATRICK TRAVELTALKS: I think Metro has used up all the good subjects long time ago. Running time, one reel. — Joe Schindele, Granite Theatre, Grante Falls, Minn. Small town patronage.

HEROES AT LEISURE: Pete Smith Specialties—Here's a real honey of a short from MGM. Marvelous underwater fishing scenes and a struggle between a man and an octopus that is well worth seeing. Play it by all means, no matter what date. Running time, 10 minutes.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

HOME EARLY: Robert Benchley—Definitely one of Benchley's best.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JAVA JOURNEYS: FitzPatrick Traveltalks—Well received here.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

JOY SCOUTS: Our Gang—One of the best in a long time. Plenty of laughs and it is a swell comedy. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LAND OF ALASKA NELLIE: FitzPatrick Traveltalks—Very good but too short. FitzPatricks are always good. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LET'S TALK TURKEY: Pete Smith Specialties—This second reel on carving is just as good as the first. My crowd got a big kick out of it and so did I. I wonder what it would be like to see a bad reel from Pete Smith? Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

LET'S TALK TURKEY: Pete Smith Specialties—Our Ada people and students like these Pete Smith shorts. This one better than some. Running time, 10 minutes.—C. W. Hawk, Ada Theatre, Ada, Ohio. Small college town patronage.

MAD MAESTRO, THE: MGM Cartoons—This never did get funny. Just a filler to help get the necessary running time.—J. F. Bobbitt, Stearns Theatre, Stearns, Ky. Mining and small town patronage.

MAINTAIN THE RIGHT: Pete Smith Specialties—They ask when we are going to have another Smith specialty. What more could one ask? Running time, 10 minutes.—C. W. Hawk, Ada Theatre, Ada, Ohio. Small college town patronage.

MIRACLE OF SALT LAKE: MGM Miniatures—Very good. Interesting.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

OLD NATCHEZ: FitzPatrick Traveltalks—Beautiful. Almost makes one feel they are way down south. Running time, nine minutes.—C. W. Hawk, Ada Theatre, Ada, Ohio. Small college town patronage.

ROMANCE OF THE POTATO: Pete Smith Specialties—Not up to Pete Smith's average but still good. Running time, nine minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

SEE YOUR DOCTOR: Robert Benchley—This is comical. Benchley is catching on with our folks and they are beginning to ask for another of his shorts.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STORY OF ALFRED NOBEL, THE: Passing Parade, No. 3—Another swell short from the company that knows how to make them. Deals with invention of dynamite, resulting devastation from use of high explosives in wars, and establishment of Nobel Peace Prize. This can be played to advantage anywhere. Running time, 10 minutes.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

TAKE A CUE: Pete Smith Specialties—This short showing the intricacies of billiards is an excellent short and should not be missed. Running time, 10 minutes.—John E. Moore, Star Theatre, Coronation, Alberta, Canada. General patronage.

THICKER THAN WATER: Laurel and Hardy—Worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

UNSEEN GUARDIANS: Passing Parade, No. 10—Interesting and good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Paramount

CATCHING WHOPPERS: Grantland Rice Sportlights—Very good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JIMMY DORSEY AND HIS ORCHESTRA: Headliners—A really good orchestra reel with a pair of clever singers. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TOUCHDOWN REVIEW: Paragraphics — Very good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WAY BACK WHEN A TRIANGLE HAD ITS POINTS: Stone Age Cartoons—Fair start on this new series. Part of it is funny and some of it dull. Hope it improves. It has possibilities.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RKO Radio

FIVE TIMES FIVE: Dionne Quintuplets—This picture is a drawing card for women, but men are not very interested in the antics of the Quints. As far as this town was concerned it was just another short subject in spite of extra exploitation. Running time, 19 minutes.—John E. Moore, Star Theatre, Coronation, Alberta, Canada. General patronage.

HOCKEY CHAMP: Walt Disney Cartoons—They don't come any better. Running time, seven minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

INFORMATION PLEASE: No. 6—These shorts are getting better and this one is the best of all. Running time, 11 minutes.—Joe Schindele, Granite Theatre, Garnite Falls, Minn. Small town patronage.

MARCH OF TIME: These shorts are all good and usually timely. Running time, two reels.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

MARCH OF TIME, No. 3: Uncle Sam—the Farmer—Real good. Most instructive to our farm trade.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MARCH OF TIME, No. 4: Newsfronts of the War—Well received. Instructive and interesting. Not as good as No. 5.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MARCH OF TIME, No. 5: Crisis in the Pacific—This new series dealing with the war situation is tops and should be shown in every theatre. Running time, 20 minutes.—John E. Moore, Star Theatre, Coronation, Alberta, Canada. General patronage.

MARCH OF TIME, No. 5: Crisis in the Pacific—Getting better all the time. Had the Leigon as our guests for this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MARCH OF TIME, No. 11: War, Peace and Prop-

(Continued on following page)



(Continued from preceding page)
aganda. Splendid. Played with "The Duke of West Point" and had one of the best shows ever arranged. Third day was our best.—M. Bailey, Strand Theatre, Dryden, Ontario, Canada. Small town patronage.

MEN OF MUSCLE: Reelisms—A very good reel. Springfield College gymnasts strut their stuff.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MICKEY'S TRAILER: Walt Disney Cartoons—One of the best that I have played for some time. Running time, eight minutes.—Daniel Korman, Palace Theatre, Englehart, Ontario, Canada. Small town patronage.

RING MADNESS: Leon Errol Comedies—These two- reel Errol comedies always please.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

VACATION DIARY: Reelisms—These shorts are just fair. Running time, nine minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

WHALERS, THE: Walt Disney Cartoons—Very good cartoons that had the audience laughing most of the time. Running time, eight minutes.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

WRONG ROOM, THE: Leon Erroll Comedies—A lot of laughs for a Saturday night audience. Running time, 19 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

Twentieth Century-Fox

CONQUERING THE COLORADO: Adventures of the Newsreel Cameraman—Good. Lots of action. Running time, 10 minutes.—W. Clark, Palace Theatre, Covington, N. Y. Rural patronage.

DOG IN A MANSION, A: Terry-Toons—Average black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FASHION FORECAST, NO. 5: Fashions—Certainly well done and no doubt of interest to the ladies, but from a box office standpoint it was just a filler. Running time, 10 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

FIRST ROBIN, THE: Terry-Toons—Good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GLASS SLIPPER: Terry-Toons—Good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ICE POND, THE: Terry-Toons—One of the best Terry-Toons we've shown.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ORPHAN DUCK, THE: Terry-Toons—Fox color cartoons are improving. The coloring was better on this one. Running time, seven minutes.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

SKY FIGHTERS: Adventures of the Newsreel Cameraman—Plenty good and also timely. I have only praise for this series and have yet to see a poor one. Running time, 11 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

VALLEY OF 10,000 SMOKES: Father Hubbard's Alaskan Adventures—Not so hot. Does not compare with colored travels made by Metro, Columbia, etc.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WICKY-WACKY ROMANCE, A: Terry-Toons—Good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

JERUSALEM: World Windows—Very poor short. Should have been left in the can. Running time, 10 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

JERUSALEM: World Windows—Interesting.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

GALS AND GALLONS: Mentone Musical Comedies —Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GOING PLACES: No 63—Good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MENTONE MUSICAL COMEDIES: These are not as good as they used to be. Running time, two reels.—Jos Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

PHARMACY FROLICS: Mentone Musical Comedies —Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BEST SELLERS AND RENTERS

Christopher Morley's novel, "Kitty Foyle," continued at the top in both the Best Sellers and Best Renters listing for the period from January 15th to February 13th, according to The Retail Bookseller, *house organ of The Baker & Taylor Company, New York. It has led both listings since December 13th.*

Ten Best Sellers

(Based upon a count of sales from January 15th to February 13th)

1. Kitty Foyle, by Christopher Morley.
2. The Nazarene, by Sholem Asch.
3. After Many a Summer Dies the Swan, by Aldous Huxley.
4. No More Gas, by Charles Nordhoff and James Norman Hall.
5. Portrait of Jennie, by Robert Nathan.
6. The Grapes of Wrath, by John Steinbeck.
7. How Green Was My Valley, by Richard Llewellyn.
8. No Arms, No Armour, by Robert Henriques.
9. The Star-Gazer, by Zsolt de Harsanyi.
10. Let the People Sing, by J. B. Priestley.

*Ten Best Renters**

(Based on nationwide reports)

1. Kitty Foyle.
2. The Grapes of Wrath.
3. Escape, by Ethel Vance.
4. Dr. Hudson's Secret Journal, by Lloyd Douglas.
5. Moment in Peking, by Lin Yutang.
6. The Nazarene.
7. Christmas Holiday, by W. Somerset Maugham.
8. The Great Tradition, by Frances Parkinson Keyes.
9. Country Lawyer, by Bellamy Partridge.
10. Portrait of Jennie.

**See listing of Best Sellers for author when name is omitted in the Best Renters group.*

SWING HOTEL: Two-Reel Musicals—Now here is a good musical. Do not be afraid of this one as it is excellent. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

ALEX IN WONDERLAND: Broadway Brevities—Excellent short. All comedy. Just what the patrons want. Running time, two reels—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

ARTIE SHAW AND HIS ORCHESTRA: Melody Masters—The usual jazz, not musical, short. I loathe, that kind of racket so it is hard to make a report, but the young folks seem to like them. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

ARTIE SHAW AND HIS ORCHESTRA: Melody Masters—How can such a good orchestra make such a poor short? Running time, 10 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

BILL OF RIGHTS: Historical Technicolor Featurettes—An excellent colored historical subject. Play it by all means.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CURIOUS PUPPY, THE: Merrie Melodies—Good colored cartoon. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

CURIOUS PUPPY, THE: Merrie Melodies—A good colored cartoon. These reels have taken the place of Disney shorts and are just as good.—C. L. Niles, Niles, Niles Theatre, Anamosa, Iowa. General patronage.

EDDIE DELANGE AND HIS ORCHESTRA: Melody Masters—Good peppy orchestra short.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FAGIN'S FRESHMEN: Merrie Melodies—An excellent colored cartoon.—C L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FILM FAN, THE: Looney Tunes—Just a fair cartoon. Running time, seven minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

HIGH PERIL: Floyd Gibbons' "Your True Adventure" Series—Glad they didn't shelve this one after the death of Mr. Gibbons. One of his best. Running time, nine minutes.—C. W. Hawk, Ada Theatre, Ada, Ohio. Small college town patronage.

ICE FROLIC: Eleanor Gardner—Eleanor "Snooky" Gardner took the boys by storm in this one, as did "Snooky's big sister" with her acrobatics on the ice. The comedian skater who flopped so expertly all over the rink brought plenty of laughter at his antics. Running time, 20 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

JERRY LIVINGSTON AND HIS ORCHESTRA: Melody Masters—The musical trio very good, but the rest of the reel just a lot of noise. Running time, 10 minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

MECHANIX ILLUSTRATED: Color Parade—These shorts are very interesting but the color is poor. Running time, one reel.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

MECHANIX ILLUSTRATED, NO. 1: Color Parade—Entertaining. In color. Running time, 10 minutes. —E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MR. AND MRS. JESSE CRAWFORD: Vitaphone Varieties—Was very disappointed. Had looked for a delightful organ reel, but not very much organ, and the male singer turned this into a comedy. My audience just laughed out loud, and the dancers—what stuff to have to show rural audiences. Some real popular numbers would have made a good reel with popular entertainment. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

MONROE DOCTRINE: Historical Technicolor Featurettes—You speak of such shorts with awe and amazement. Tops. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

OLD HICKORY: Historical Technicolor Featurettes—Good two-reeler in color. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OLD HICKORY: Historical Technicolor Featurettes—A grand two-reel colored historical subject that every house should play and every man, woman and child see.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ORGAN NOVELTY, AN: Mr. and Mrs. Jesse Crawford—Excellent organ and dance novelty reel. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SIOUX ME: Merrie Melodies—Color Cartoon—Swell. Do not waste it but use it to build up a program. Running time, — minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SLAPSIE MAXIE: Broadway Brevities—A poor two-reel comedy. Not for small towns at all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SWING STYLES: Melody Masters—A variety musical with plenty of swing. The "squeeze boxes," xylophone, organ, piano, etc., certainly did "make music." The harmonizing of the Frazee sisters appealed to our audiences. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

VERGE OF DISASTER: Floyd Gibbons' "Your True Adventure"—A poor Gibbons but it is the exception rather than the rule. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WORLD'S FAIR JUNIOR: Broadway Brevities—One of the best two reel shorts of children. Play it. Running time, 20 minutes.—Daniel Korman, Palace Theatre, Englehart, Ontario, Canada. Small town patronage.

Serial

Universal

GREEN HORNET, THE: Gordon Jones, Anne Nagel—A fine serial that pleases and draws.—C. L. Niles Theatre, Anamosa, Iowa. General patronage.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

RESOURCEFULNESS

"Today, with the big organized distribution companies and their high powered exploitation departments, their accessory departments, press agents, national advertising, both press and radio, the average manager has to watch himself or he gets into a rut of inactivity.

"Twenty years ago, a manager operating a theatre largely had to depend upon himself to initiate and develop his own ideas and selling campaigns and because of that he became more resourceful. We need more resourcefulness today—more ingenuity, more showmanship. We need to rely less on ready-made selling and more on our own brains. . . ."

The above is quoted from a letter by Karl Hoblitzelle, president, and R. J. O'Donnell, general manager, to managers of the Interstate circuit.

For the most part, press books are available sufficiently in advance of a picture's earliest dates. When this important information is delayed, the lack often stimulates a resourcefulness that produces as good a box-office, if not better. That would be pointed out currently by a campaign put on by United Detroit Theatres for a Wally Beery Week, told about on a following page.

In describing the promotion, writes UDT's Alice N. Gorham, "A lack of pressbooks is sometimes a handy thing."

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THE POINT OF VIEW

"A picture is a first-run for the patron who has yet to see it."

That's pulled out of stock again in answer to a wail from the subsequent who claims only the skim milk of exploitation is left when he gets the product. There was a manager in last week whose ambition it is to find him a last-run house in a fair-to-middlin' section. The lad said he was sure he could clean up with ideas missed on preceding engagements, from first-runs down.

There is also a letter from A. Milo DeHaven, at the Colonial, a subsequent in Detroit. The papers call him "bring 'em back alive DeHaven," because of his success in publicizing revivals and last-runs in general. Well, Milo wants the trade to know there is plenty of milk and a large cupful of cream to be had in the campaigns put across with his staff. So there you are.

It's often in the manager's point of view. The subsequent who approaches his dates, as though they were first-runs, garden-fresh out of the can, is usually too busy cashing in to be squawking about the limitations of his exploitations.

▽ ▽ ▽

HE LED A USEFUL LIFE

It's easy enough to say, when a man's number is up, he has to go. But words are difficult in the case of Dick Cruciger, late manager of Warners' Columbia, Portsmouth, Ohio, whose sudden and untimely demise at 28 is reported here by his pal and co-worker, J. Knox Strachan. Cruciger's ability was widely known through his frequent and effective contributions to these pages. The place he held in community regard is indicated in the fulsome newspaper comment that marked the Round Tabler's passing.

Dick led a full and useful life. That should be consolation for the many he leaves behind who called him friend.

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SCORES BOXOFFICE BASKETS

When half a town turns out to see a basketball game—that's opposition. And in Washington, Ind., where Kal Kalberer writes it happened, basketball is as tough to lick as in any other part of the Midwest. But the Round Tabler went out to give it a battle. He did so by bringing right into the theatre an ingenious and graphic play-by-play account of the home team's out-of-town games. How Kal did it, to double his Friday night grosses, was set down and illustrated in last week's issue.

From Indiana, incidentally, comes that sage political comment, "If you can't beat 'em, then jine 'em".

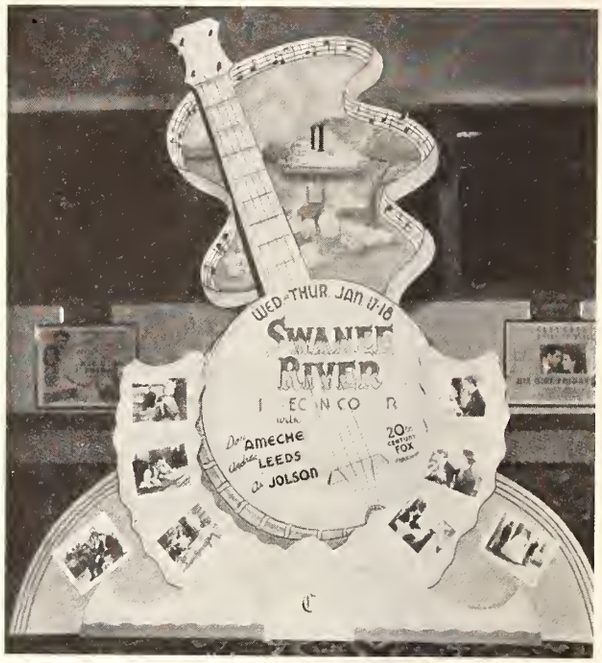
▽ ▽ ▽

Though the membership will wish him every deserved success in the new job, it is to be regretted that Paul Binstock leaves exhibition for an outside theatre deal. Showmanship has never been so plentiful that the industry could afford to lose men with his tireless enthusiasm and gilt edge savvy.

A-Mike Vogel

Round Table in Pictures





Conceived and executed by Assistant Howard Palmer and artist Paul Lewis is the "Pinocchio" front of the Empire, Daytona Beach, Fla., with two of the staff dressed as characters in picture and wearing masks. Cutouts were spotted around marquee and scene stills planted in easels. . . . Giant compoboard banjo formed background of J. H. Dowdy's "Swanee River" lobby display at the Criterion, Poplar Bluff, Mo. Face of instrument carrying title, playdates and cast was set against river scene of the Mississippi with steamboats plying the water.



Front for date on "Gone With the Wind" at the Capitol Theatre, in Winchester, Ky., as conceived and created by Round Tabler W. A. Sandefur and illustrated above measured 34 feet long by 11 high, with cutout lettering and concealed lighting. Figures of Vivien Leigh and Clark Gable in the doorway stood six feet and were painted in oil in natural colors. Return panels on either side measured six by eight feet with airbrushed background covered with stills and cutouts.



The light fingered and the not so light fingered all tried their luck recently in the lobby of Loew's State Theatre, Norfolk, in an effort to "crack" a safe planted there by Round Tabler Roscoe Drissell as part of his "Raffles" exploitation in advance of that date. Tiein card offered a ten dollar bill to anyone who succeeded in opening the safe.

WIRES ON LATEST DATES

Top Exploitations for 'Wrath' Dates

Advance campaign on "Grapes of Wrath" included three special screenings for Motion Picture Council, school officials, newspaper editors, critics, club leaders, with good word of mouth results from all concerned. Advance lobby display three weeks, with map and still illustrating Joad trek across country. Entire front covered currently with blowups of cast, title and author predominantly displayed. No sensationalism in copy.

Posted thirty 24-sheets, a hundred 3's, heralds, bookmarks for libraries. Devoted major publicity to newspapers which cooperated splendidly and gave 5,000 lines of free space, art and stories against less than half that amount paid advertising.

Dallas Art Museum displayed Benton lithographs from ads with exhibit of artist's work.

MAJESTIC THEATRE,
Dallas, Texas.

▽

On "Grapes of Wrath" sold 5,000 heralds to largest book store in city. Used six-foot book bally on truck all around city in downtown section. Used a three-foot book carried by a boy. Windows in all libraries and bookstores. Editorial in Post. Standard department store windows. Edwards used nine-foot banner stills and standee. Dey Brothers used four original Thomas Hart Benton drawings, plus stills and standee; similar window in Hendrick's art shop; window at newspaper Post-Standard, six stills mounted with card giving theatre and playdate.

On radio we received 60 spot announcements gratis over station WSYR. Syracuse University library used card and stills on bulletin and drama classes came to see the picture as a group, after which they held discussion in classrooms. Y.M.C.A. sponsored picture to entire membership.

HARRY UNTERFORT,
Manager, Keith's, Syracuse.

▽

More than 600 six-sheets as well as illuminated twenty-fours gave "Grapes of Wrath" largest outdoor billing in northern California in past ten years. On opening night special tieup with high schools brought 34 principals. Followup was an essay contest in high school English classes on subject of effect of migrant labor. Contest brought wide attendance among high school students. Signs on telephone poles in downtown district. Libraries used bookmarks, also standees on counters.

HERMAN KERSKEN,
Manager, Fox, San Francisco.

OLDEST PHONOGRAPHS SOUGHT ON "EDISON"

Five of the largest music stores in Waterbury, Conn., have been tied in with the coming date on "Young Tom Edison" at Loew's, to find the oldest phonographs in town. Merchants are using the relics for window display and later will turn them over to Manager Ed Fitzpatrick to make up an unusual lobby display for the showing.

Double World Premiere Inaugurated in Chicago

Activities for first double world premiere of Universal Pictures' "Black Friday" and "House of Seven Gables". Personal appearances of Bela Lugosi and Vincent Price, stars of respective pictures, arranged for opening day by studio. Due to shortage of time, campaign concentrated in newspaper and radio. Combined program sold as Mystery-Drama Week, featuring double world premiere angle.

Price broadcast on Tums program, NBC Blue network, Wednesday night. Spot announcement carried on WGN news broadcast. Announcement of engagement on WJJD by Hal Tate, "Movie Tattler", and résumé of interview on same program. Press and notables met Lugosi and Price between appearances at special gathering in Sherman Hotel.

John Joseph of Universal studios flew in from Coast to cooperate with Tom Gorman and Frank B. Smith in arrangements.

BOB HALEY,
Publicity, Palace, Chicago.

▽

Lamour Personal Appearance Tops Miami Beach Date

Highlight of campaign on "Road to Singapore" was personal appearance of Miss Lamour on the opening night of the picture through courtesy of Al Weiss of the Olympia where she was playing a four-day engagement. Eddie Cohen, Daily News columnist and critic, interviewed her from the stage. We tied in with the Daily News Homemakers Party to choose the Glamour Girl of 1940, with Miss Lamour as special guest of honor.

Star was also the special judge in a statewide contest to pick Miss Florida here at the Macfadden Deauville pool. Presented the winner with a sarong she wore in picture. Newsreels, wire services and papers covered. Also had Lamour work out with Philadelphia "Phillies". Cracked front page.

GEORGE HOOVER,
Manager, Sheridan, Miami Beach.

Gala Premieres Greet "Pinocchio"

Miami "Pinocchio" dates were three-ring circus affairs, with Sheridan taking first opening Washington's Birthday for five days, then out two days and into Cinema Casino on beach and Paramount in town for five more. George Hoover of Sheridan had advance well started by the time Harry Reiners and myself arrived on scene. Special morning preview for critics, columnists, and such notables as Messrs. Schenck and Balaban took place day prior Sheridan opening.

Meantime racegoers saw huge "Pinocchio" banner float above Hialeah and along beaches, while twelve gay youngsters in costumes and giant heads tied up traffic on smart Lincoln Road with ad lib antics.

Best gag of the second showing was sale of entire house this morning to Floridian hotel manager. He gave house away to 1,100 underprivileged children. Police escorted loaded buses through streets, carried crippled kiddies to seats and handed out lollypops. Miami News got behind this and gave it the gun all the way.

CLINT BOLTON,
Publicity, RKO Radio.

▽

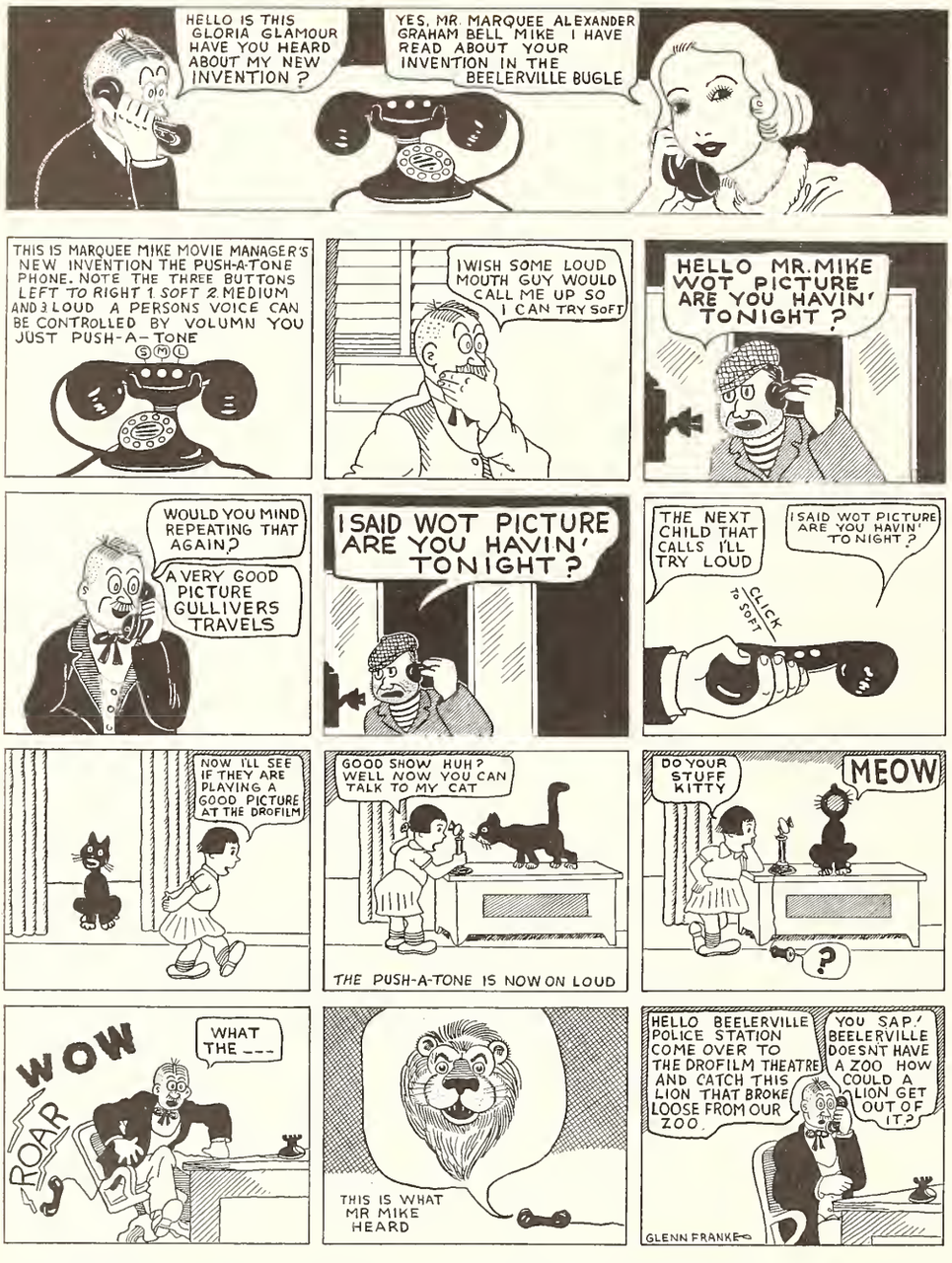
Buffalo Proclaims "Pinocchio" Day

"Pinocchio" got rip-roaring start at Shea's Great Lakes, opening with Hollywood reserved seat premiere. Theatre offered gala appearance. Huge floodlights emblazoned front. Special 20-foot lighted letter marquee signs topped both fronts. Society out en masse, greeted on arrival by "Pinocchio" in person, a midget-like person, garbed as principal character, also used as street bally. Local stores went to town with co-op ads and windows. J. N. Adam Company best, with tieup including row of front windows and set up with human "Pinocchio" in store. Twenty-five other good stores used complete windows. Newspapers gave complete coverage with three-quarter page of art and copy.

Every school in Buffalo covered with special letters and window cards for blackboards. Mayor proclaimed "Pinocchio Day" which newspapers grabbed for story. Copies of proclamation sent to every important club, with letters offering reservations. One local radio station broadcast a mystery tune contest of "Pinocchio" music. Guest tickets for prizes. Every other radio station covered with announcements special "Pinocchio" edition of movie guide, 50,000 copies distributed in our theatres.

CHARLES B. TAYLOR,
Ad Head, Buffalo Theatres, Buffalo.

SHOWMEN'S LOBBY LAFFS



The further adventures of Manager Marquee Mike, at the Drofilm Theatre, in the non-existent town of Beelerville, Ohio, are herewith depicted by his creator, Glenn Franke, of Cheviot, Ohio—in this instance, on the subject of better service.

Irwin Fingerprints Kids For "A Child Is Born"

As a special attraction in connection with "A Child Is Born," Manager Ted Irwin of the Star Theatre, in Lyons, Kansas, arranged for Undersheriff Merl Timbers to be on hand Sunday afternoon between two and three to fingerprint children up to eight years of age. Two sets of prints were made of each child, one going to the parents, the other being sent to Washington. Stunt brought much comment and stories in local papers.

Other slants included distribution of handbills within a radius of 20 miles, co-op ad promoted from leading merchants, elaborate front erected for the occasion in baby blue to stress the infant angle.

Brien Invites Patrons To Join Horror Club

Instituting a "Prince Theatre Horror Society," Manager Lige Brien of Ambridge, Pa., for "Demon Barber" and "Return of the Frog," planted a book in his lobby in which all members were invited to register and receive special membership card surmounted by skull and crossbones in reverse panel. Book was in lobby 10 days ahead of opening and Lige reports initiating over 5,000 members. Other lobby stunt consisted of a miniature "house of horror" from which weird noises emitted, and a 15-foot skeleton on wires travelled across the front of the theatre. Through cooperation of local dairy, giant bottles of milk were available in the lobby as an antidote for chills.

Rounded Campaign Features Opening

Opened recently in Camden, N. J., the remodelled Towers, of the A. M. Ellis circuit, was given the stimulus of a sound campaign for the premiere by Manager Larry Ruch and Martin B. Ellis, division manager. Newspapers, civic heads and other profitable promotional sources were utilized for wide publicity. News stories on the purchase of the house, plans for remodelling and progress of the construction were run regularly ahead so that the town was well aware of the situation.

For the direct opening, the Mayor proclaimed a Tower Week for the city and engraved invitations forwarded to all the worthwhiles in that sector. Presentation of giant invitation to the Mayor was featured by the dailies which also cooperated to select from among the high schools, a Queen and court for the event. Further publicity aid was had with an eight-page tabloid section on the theatre, outside advertising paying the cost. Ads also provided for the expense of souvenir programs for the first show.

Decorate Streets for Opening

Streets and theatre were decorated with flags and bunting. Two days ahead, the city commissioner of safety inspected the house and cut ribbons covering all poster frames to reveal advertising for the first show. On afternoon of opening day, the Mayor raised American flag to the top of the building with bands from the American Legion and Veterans cooperating in the ceremonies. At the premiere, flood lights were used to light up the entire block and in the theatre dedication services held on the stage where the Mayor presented the theatre to the city. Other officials spoke. Midnight supper to invited guests was served in the ballroom over the theatre lobby. The entire drawing area was covered with "welcome" cards in form of holiday wreaths. Cards were displayed by every local merchant.

"Are You Set For Spring?"

Wally Beery Week Builds "Nebraska"

Deciding that the sale of Wallace Beery in that situation would return the best results on "Man From Nebraska," at the Palm States, Detroit, Manager Don Kuhn with Alice Gorham, of United Detroit Theatres publicity, arranged a Wally Beery Week in honor of the star and instituted a search through the newspapers to find the Number One Beery star in the motor city. Considered for the title was a youngster who claimed he had seen every picture in which the star appeared since the lad was four, the papers making much of this angle.

Featured in the lobby was a giant book for patron autographs, later mailed to Beery at the studio. Five-foot cake for the occasion, made up by the hotel's pastry chef, and displayed in lobby, was contributed by the Book Cadillac management. Messages of congratulations to the star from leading locals were also shown and leading drug chains throughout the city featured confections named after the player.

Confucius Say It About 'Singapore'

Topped by the world premiere of Paramount's "Road to Singapore" at the Sparks' Florida, in St. Petersburg, last minute reports of box-office note portray devices usual and otherwise in various parts to engage the attention of the customers. The latest craze, "Confucius Says," has been put to work in various sectors, most prominently for the "Singapore" date on Manager Bolivar Hyde's campaign by ad manager Walter Tremor and exploiteer Richard Mullins. As the climax to a newspaper "sayings" contest, a double for Confucius, appeared at the premiere. Morning paper, the following day, ran a two-column review, bylined by the Chinese scholar and written in the idiom.

The sarong stuff was worked to good effect with offers of admission to any girls so garbed. For the weekend in advance, other girls in sarongs distributed heralds in the lobby and audience comment cards at the opening. This was noted pictorially in the press as was a page-one photo showing visiting cartoonist who wore a burlesque sarong costume at the opening in response to Hyde's gag request to first-nighters. Yachting apparel was worn by ushers and doormen and lobby decorated with nautical equipment, the front with yachting pennants.

Balloons Carry Passes

Hydrogen gas-filled balloons with passes attached were released from the theatre roof, finder attending from the farthest point given an extra prize. Special invites were forwarded to city officials, major baseball teams in training and lettered arrows pointing to theatre, planted at strategic points. On opening day, all other local Sparks houses carried congratulatory copy in ads and wires from Bing Crosby to civic heads and newspaper editors were used as further lobby display material.

"Are You Set For Spring?"

Confucius Say—for Manuel

Old Man Confucius was also given an advertising whirl by Johnny Manuel with a page co-op at Schine's Strand, in Delaware, Ohio. Headed by a streamer reading: "Confucius Say: Garbo Laughs in Ninotchka" the page included ads each headed by the "say" with a tiein to the individual merchandise or service and spotted by cuts of cartoon characters whispering what the Chinese scholar had to say about it. Passes were offered to those clipping any of the whispering cartoons and adding the best original "Confucius says."

"Are You Set For Spring?"

Grott's Death Warrant Herald

Heralds which attracted plenty of comment were distributed by Harold Grott, Met Theatre, in Baltimore for his date on "Nurse Edith Cavell," in the form of a death warrant, supposedly issued from the Deutsches Hechste Milliterische Commandante. When opened, warrants carried cut of Anna Neagle as she appeared in the picture, together with playdates, cast, etc. Spot announcements were planted over Station WFBR twice daily, at noon and late in the evening.

UNIQUE TRAILER IDEAS SELL DETROIT DATES

Away from the usual in trailers, reports Alice M. Gorham, of United Detroit's publicity forces, was the three-week campaign for "Return of Dr. X", by Manager Don Kuhn, at the Palms State. Each week, with different copy, the trailer was built up by ushers on the stage, dressed as walking corpses, sinister figures and stretcher bearers, to add to the effect.

At the circuit's Annex, Manager Gil Green, silencing the first few frames of his sound trailer for "On Dress Parade", had two girl dancers on the stage going through a tap routine leading into the screen advance.

Crabtree Quiz Program Has Soft-Drink Sponsor

Radio quiz programs continue to attract Round Tablers, the latest from E. E. Crabtree, Publix Great States City Manager, in Danville, Ill., being sponsored by the local Pepsi-Cola dealer under the name "Pepsi-Quiz" and carried over station WDAN, on Monday nights, at nine, for a 20 minute period from the stage of the Fischer. Station furnishes announcer and master of ceremonies, with girls working the aisles with mikes. Questions to be asked are drawn from bowl on stage, each having predetermined value. Those who answer correctly receive the prize, if not a carton of the soft drink.

Cash for unanswered questions goes into the jack-pot for the last and most difficult question. The idea is catching on, says Crabtree, with the station giving the program steady plugging and theatre doing likewise in ads and publicity.

"Are You Set For Spring?"

Edison High School Pupils Get Wire from Rooney

Since one of the local junior high schools is named after the great inventor, Sam Gilman had the M-G-M coast publicity department dispatch a wire, addressed to the student body, signed by Mickey Rooney, as a buildup for the date on "Young Tom Edison," at Loew's, Harrisburg, Pa. The wire read:

"I was fortunate enough to be selected to play the role of Edison in the picture 'Young Tom Edison' which I understand opens in Harrisburg soon. In preparation for the part I was thrilled by the knowledge of Edison's career, his strength of character, his thoroughness, efficiency and aggressiveness. His genius as an inventor and his tremendous capacity for work were an inspiration to me that I know will remain forever. I am really proud to share with all of you students of Edison Junior High School a definite association with such a great man."

The wire now has a prominent place on the school bulletin board and later it is planned as a souvenir to the student whose name is pulled out of a hat.

Big Mailing Aids 'Bullet' Campaign

For his date on "Magic Bullet" at the Paramount, Hot Springs, Ark., W-Clyde Smith, Malco city manager, stressed the "another Zola" angle now being emphasized by Warners in selling the date nationally. Right after the preview, the local press broke out with three-column feature stories, followed by other prominent publicity on the Sunday ahead, plus editorials and interviews on the picture with local prominents. Ad campaign was along the lines used previously for "Zola" and "Pasteur," both top grossers in that situation. Copy aimed for both class and mass appeal.

The mailing campaign, a most important angle in this situation, was topped by an entire front page on the picture in Smith's "Movie News," a circuit paper with a circulation of over 20,000 within a 40-mile radius. Telegrams were delivered by Postal messengers to every room in every hotel in the resort town. Personal letters and cards to all doctors and hospitals were also delivered by messenger. Personal contacts were made by Clyde with army and navy officials, public health clinic heads, doctors, nurses, hospital superintendents, heads of social groups and civic clubs, to sell the picture as entertainment.

Opening Is Gala Event

The theatre front and lobby was elaborate with giant setpieces, pastel blowups, heads of Robinson, valances and bannerettes. Outside posting was extensive, with endorsement posters all over town and 60-foot banner across the face of new building under construction in busiest sections.

On opening night, Smith closed the theatre for two hours to prepare for a gala premiere with all the important locals and visitors on hand and all the Hollywood atmosphere usual to these occasions.



PLANS FOR EASTERTIDE MARK SPRING SEASON

Suggestions for Annual Event Feature Fashions Shows, Egg Stunt and Coloring Contests

Throughout the land, theatremen are knee deep in plans to mark the Easter time as the stepping off point to Spring activities. Thus, the spring style shows, egg hunts, coloring contests, bunny displays and giveaways, special kid shows and lobby displays are now in work. A quick review of promotions that stood up last year is set down for the information of interested readers seeking other ideas to round out their campaigns. And leading off, is the fashion show put on just a few weeks back, by J. R. MacEachron, at the Malco Paramount, in Jackson, Tenn., with the cooperation of leading women's stores and the assistance of local socialites who served as models.

Mac's show was put on for one evening performance and featured exhibits of misses', matrons' and children's models. A well-known fashion expert served as stage narrator. Stores furnished all the clothes and shoes which also were shown. Furniture stores and florists contributed stage settings with a musical program included. The cooperating merchants came in on an extensive advertising campaign, the local press making much of the event in daily stories ahead and the day after.

Males Participate in Style Shows

Previous year style tieins may include Jack Granara's hookup with Boston furrier for newsreel pictures of latest styles. Local debs and professional models were used, merchant paying all expenses of production and advertising. In Cleveland, Harry E. Long directed a two-a-day fashion show in the spacious lobby of Loew's State, a section roped off and colorfully decorated for the exhibit. The Boston Loew-men favored a stage style show with audience invited to vote for most popular model. Extensive newspaper tieins plus merchant buildup brought attention.

The males were given an opportunity to show their Spring finery by Louis Charninsky, at matinee and night of Easter Sunday, the Round Tabler inviting both men and women to parade across the stage in their new outfits for prizes promoted from the stores. Louis added a Spring stage wedding with the lucky couple receiving complete housekeeping equipment. Another elaborate male-and-female promotion is credited to Clyde Smith, in Hot Springs, with socialites of both sexes taking part as models.

Egg Ideas Take Various Forms

As important as the style show and of greater interest to the juveniles is the traditional egg hunt. In Bridgeport, Conn., Matt Saunders buried papiermâché eggs containing passes and new pennies, in the city park. Les Pollock went more formal with coupons in cooperating paper, children required to fill out coupon and bring them to the hunt. Entries were given official tags required to be worn to be eligible for prizes, the top given to youngsters locating the "golden egg."

Egg coloring is another reliable. Johnny Newkirk, in Cleveland, has a standing arrangement with his community paper which breaks the front page for the contest. In addition to prizes, entries are placed on display in lobby a week ahead. The downtown Cleveland Loew houses tied in the coloring contest as a promotion with one of the dailies, entries going to the paper's promotion department and displayed in prominent downtown stores.

Egg rolling is also in the spotlight in Boston, where Joe Di Pesa had the youngsters rolling eggs from the State House to the city park. Joe promoted the prizes and got a lot of extra publicity on the tiein.

Bunny Giveaway Attracts

Free bunnies continue to prove a powerful attractor. George Limerck gave away the baby rabbits on a lucky number idea, the bunnies shown in the lobby well in advance. Ed McBride created an unusual lobby attraction with a live bunny house on a platform, with entrances in and out for the rabbits. Flowers and cutout eggs and bunnie bunnies heightened the effect.

In New Orleans, Rodney Toups is known for his Easter lobby setpieces, with such attractors as a giant egg of plaster, highlighted with metallics. Opening in center of egg showed small chicks emerging and carrying cards plugging the attraction. Galy Varnell also used a giant egg display, in Hugo, Okla., to carry attraction credits and season greetings. Huge cutout bunny in holiday attire was placed alongside the egg.

Still good for a repeat is Dick Wright's old-fashioned Easter bonnet contest. The Cleveland Warner district head ties in with stores where entries are registered. Week ahead, best entries are selected for showing in prominent window, with public invited to choose the funniest plus short statement giving their reasons. Prizes are presented from stage, a few days ahead of Easter.

Citywide Spring Opening Effective

Herb Grove's formal Spring opening, in Rock Island, Ill., also stands up for Spring, or to introduce any other season. Grove tied in his merchants on a window-shopping contest the night previous to opening, the windows being unmasked all at one time to show the new things. Each window contained a star or scene still from a coming attraction. For prizes, public was invited to guess names of stars, the pictures in which they were to appear and where, and to name picture from which the scene stills were taken.

Musical novelty by Guy Martin, had the Sound Bend, Ind., member decorating his organ for a novelty number with small silvered branches gathered in the fields. Coop with baby chicks was placed on top of console and as slides introduced the Easter "company," amber spot was thrown on the chicks. Community sing followed.

Flower ideas have included tieup in Cleveland with florist association to distribute Easter roses and lilies to women patrons. Horticultural lobby exhibit in conjunction with local Garden Club has also been exploited in Hot Springs.

Advertisement



(Above) Reaching for a different angle to stress the critics' enthusiasm for the picture, Mort Blumenstock struck on the idea of carrying the quotes within the outline letters of the word "hit" for "Dr. Ehrlich" at the New York Strand, against different shades of benday background. Size: 185 lines on 2 col.

of Current Attractions From Various Sectors



(Above) For the holdover on "Northhwest Passage" at Loew's Elm Street, Worcester, Mass., this 75 lines on 2 col. was limited to announcement copy, the hand-lettered benday arrow stressing the move-over.





(Above) With the "Confucius Say" gag in wide circulation locally, George E. Clark, Famous Players Canadian ad head, in Vancouver, B. C., hopped aboard with tiein copy on "His Girl Friday", for a Thursday opening. The three-unit layout of 42 lines on 4 col. was arranged so as not to slough off the current run on "Balalaika". To equalize balance of the two end panels, Clark used more space for the black-and-white, left, and added benday border for substance. Theatre slug below held all units together.



(Above) To sell the stars of the coming double-bill on their past successes was the purpose of United Detroit's 85 lines on 2 col. for the date at the Michigan. The "Together in one huge show" was aimed for quick eye-appeal and to call attention to the arrangement of pictures and stars below.

(Left) To indicate the unusual importance of the date at Sparks' Florida, in St. Petersburg, this 110 lines on 2 col., on "Road to Singapore", was topped with copy on the preview supervised by Manager Bolivar Hyde. Tourist trade was aimed for in copy suggestion to see the world premiere and to write home about it.

(Right) Buildup for Eleanor Powell was aimed for by Mickey Gross at top of his 200 lines on 3 col., at the RKO Orpheum, Denver, with the "Born to Dance" line which was the title of Miss Powell's last picture. Gross concentrated on the dance angle with use of "King and queen of terpsichore" and "It's the coronation event", etc.



personalities

FRED REETHS, JR.
for the past nine years manager of Warner's Rex, in Sheboygan, Wis., has taken over the Falls Theatre, Sheboygan Falls, and plans to renovate the house.

▽

THOMAS MACK, JR.
former manager of the Warner-Saxe Tivoli and Comet in Milwaukee, has been named assistant to Ed Benjii, manager of the Capitol, Madison, Wis.

▽

FOSTER LYMAN
has been appointed manager of the new Seminole Theatre, Oklahoma City, Okla., a Griffith amusement house. The circuit has also acquired the Pettit from FRED VINCENT at Hominy, Okla.

▽

C. L. SPENCER
has purchased the Allison, Allison, Ia., from H. L. GERMER.

▽

CHARLES MOHLER
has replaced RAY WELLMAN, resigned, as manager of the State, Pawhuska, Okla.

▽

ROBERT BRODKIN
reopened the Mount Pleasant Theatre, Schenectady, renaming it the New Metro.

▽

F. R. MORAN
office manager for Republic Exchange, in Oklahoma City, has acquired the Ritz, Pawnee, Okla.

▽

HARRY PACE
has purchased the Capitol at Hartley, Iowa, from C. E. WERDEN.

▽

ROBERT W. CASE
is the manager of the Lackawanna, Buffalo, N. Y.

▽

TONY MATRECI
manager of the Uptown, St. Louis, has leased the Lyric in downtown St. Louis.

▽

J. R. JACKSON
has been named manager of the Harris Theatre, St. Mary's, Pa. Jackson formerly managed a house in Freedom, Pa.

▽

GEORGE FRASER
manager of Warner's Lyric, Portsmouth, Ohio, has been transferred to the Columbia, while PAUL JACOBS, assistant at the LaRoy has been promoted and succeeds Fraser.

▽

TOM BRODERICK
maintenance man at the Capitol, Wilkes-Barre, Pa., has been advanced to assistant to Manager Lloyd House, at the Strand, Sudbury, with Doorman Frank Marks promoted to Broderick's spot and usher CHARLES KELLY to doorman.

▽

FLYNN STUBBLEFIELD
will manage the new Center Theatre, Wometco house in Miami, Fla.

▽

EARL KERR
has taken over the Sunflower at Peabody, Kan., from L. O. RINGLER.



DENNIS MURRAY, born February 17, to Mr. and Mrs. Wayne Williams. Proud daddy is manager of Warners' Majestic Theatre, Mansfield, Ohio.

▽

EDWARD JONES
manager of the Ritz, in Weatherly, Pa., has been switched to the Ritz, in Coaldale, Pa., another Maguzzi chain theatre where it is reported he will be in charge of all bookings for the theatres. ROBERT ROTHROCK, Jr., formerly manager in the Comerford chain, succeeds Jones.

▽

IRVING DASHKIN
film buyer and manager of the Savoy Theatre, in Jamaica, N. Y., has left for his annual vacation in Mexico and Havana.

▽

R. E. FOWLER
has been transferred to manage the Arcade, at Brookhaven, Miss., replacing EDWARD BOYLE, who goes to the Rex at Abbeville, La.

▽

RAY FRIZ
has resigned as booker for Cooperative Theatres, Inc., to become city manager at Jackson, Ohio, in charge of the Markham and Markay, operated by Dwight Jones.

▽

A. A. ANDERSON
has taken over the Star, Salyersville, Ky., from HOWARD SHELDON.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees!

ROSCOE ANDERSON
has taken over ownership of the Rainbow, in Mechanicsberg, Ohio.

▽

I. GOODMAN
former manager of the Embassy Theatre, in New York City has assumed management of the Holyoke, Holyoke, Mass. succeeding LEONARD TUTTLE, who has been transferred to another unit of the Leiberman chain.

▽

RUSSELL HOAG
is managing the new Hart, in Effingharn, Ill.

▽

CARROLL HANNAH
manager of the Brown Theatre, Louisville, Ky., has resigned to go into the hotel business in Florida.

▽

J. H. ROGATNIK
of Minneapolis has been transferred by Universal to the Kansas City office as district booker.

▽

W. H. CROSBY
has been apppointed manager of the El Rey, in San Francisco, Cal.

▽

PAUL BALLENGER
assistant manager of the Strand, Spartanburg, S. C., has been promoted to assistant of the Carolina there, succeeding WILLIAM BLACKWELL, resigned.

▽

J. N. McHALE
has been named manager of the Oaks Theatre, Berkeley, Cal.

▽

JOE O'CONNOR
is the new manager of the Rivoli, in Berkeley, Cal.

▽

JERRY MYERS
former manager of the Danz Granada and Portola Theatres, Seattle, moves to the downtown Winter Garden. FRANK JENKINS, formerly at the Colonial, succeeds Myers, while HARRY LESTER, formerly assistant, assumes management of the Colonial.

▽

C. H. Du VALL
will manage the remodeled Star Theatre, Hot Springs, Ark.

▽

J. C. EWING
is taking charge of the Orpheum, in Spokane. Other Evergreen Theatres changes include WILLIARD R. SEALE moved from the Orpheum to the Liberty, replacing E. A. ROSE, resigned.

▽

JOE O'CONNOR
has been named manager of the Rivoli, Berkeley, Cal.

▽

CECIL KELLY
has opened the New Gay Theatre, Stamps, Ark.

▽

JOHNNY JONES
manager of the Southern, in Columbus, Ohio, has resigned. It is expected that MAX STEARN, owner of the houses, will take over active operation.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKO
Adventure in Diamonds, Mel.....Para
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Affair Lafont, Mel.....Foreign
Alias the Deacon, Com.....Univ
Allegheny Uprising, 006, Mel.....RKO
All at Sea, Com.....Foreign
All Quiet on the Western Front, 4073, Mel. Univ.
All This and Heaven Too, Mel.....WB
All Women Have Secrets, 3914, Mel.....Para
Amazing Mr. Williams, Com.-Mel.....Col
And One Was Beautiful, Mel.....MGM
Andy Hardy Gets Spring Fever, 944, Com. MGM
Andy Hardy Meets Debutante, Com.....MGM
Angel from Texas, An, Mel.....WB
Angels Wash Their Faces, The, 367, Mel..FN
Another Thin Man, 13, Com.-Mel.....MGM
Arizona Kid, The, 951, West.....Rep

B

Babes in Arms, 9, Mus.-Com.....MGM
Bachelor Mother, 932, Mel.....RKO
Bad Lands, 933, West.....RKD
Bad Little Angel, 10, Com.....MGM
Baker's Wife, The, Com.....Foreign
Balalaika, 17, Mus.....MGM
Band Wagon, Mus.....Foreign
Barricade, 026, Mel.....20th-Fox
Bear Geste, 3902, Mel.....Para
Behind Prison Gates.....Col
Beware Spooks! Com.....Col
Beyond Tomorrow, Mel.....RKO
Big Guy, The, 4016, Mel.....Univ
Bill of Divorcement, Mel.....RKO
Biscuit Eater, The, Mel.....Para.
Billy the Kid Returns, 851, West.....Rep
Black Friday, Mel.....Univ
Blackmail, 5, Mel.....MGM
Blazing Six Shooters, West.....Col
Blondie Brings Up Baby, Com.....Col.
Blondie on a Budget, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com. (C).....20th-Fox
British Intelligence, 416, Mel.....WB
Broadway Melody of 1940, 21, Mus.....MGM
Brother Rat and a Baby, 406, Com.....WB
Brother Orchid, Mel.....WB
Buck Benny Rides Again, Com.....Para
Bulldog Drummond's Bride, Mel.....Para
Bullet Code, West.....RKO
Bullets for Rustlers, West.....Col.
Buried Alive, Mel.....Producers

C

Cafe Hostess, Mel.....Col.
Call a Messenger, 4020, Mel.....Univ
Calling All Marines, 912, Mel.....Rep
Calling Philo Vance, 420, Mel.....WB
Career, 930, Mel.....RKO
Castle on the Hudson, Mel.....FN
Cat and the Canary, The, 3909, Mel.....Para
Chalked Out, Mel.....FN
Charlie Chan at Treasure Island, Mel 20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan in Reno, 948, Mel.....20th-Fox
Charlie Chan's Cruise, Mel.....20th-Fox
Charlie McCarthy, Detective, 4011, Com...Univ
Chasing Danger, 941, Mel.....20th-Fox
Chasing Trouble, 3917, Mel.....Mono
Cheyenne Kid, The, West.....Mono
Chicken Wagon Family, Com.....20th-Fox
Child Is Born, A, 415, Mel.....WB
Chip of the Flying U 4060 West.....Univ
Chump at Oxford, Com.....UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
Citadel of Silence Mel.....Foreign
City of Chance, 023, Mel.....20th-Fox
City in Darkness, 021, Mel.....20th-Fox
Clouds Over Europe, Mel.....Col
Coast Guard, Mel.....Col
Colorado Sunset, 846, West.....Rep
Come On, George, Com.....Foreign
Comet Over Broadway, 370, Mel.....FN
Congo Maisie, 19, Mel.....MGM
Conspiracy, 935, Mel.....RKO
Convicted Woman, Mel.....Col
Covered Trailer 915, Com.....Rep
Covered Wagon Trails, West.....Mono
Cowboy Quarterback, The, 366, Com.....WB
Cowboys from Texas, 962, West.....Rep
Crashing Thru, 3936, Mel.....Mono
Curtain Call, Mel.....RKO

D

Dancing Co-ed, 3, Com.....MGM
Danger Ahead, 3939, Mel.....Mono
Danger Flight, 3818, Mel.....Mono
Danger on Wheels, 4055, Mel.....Univ
Dark Command, The, Mel.....Rep
Daughters Courageous, 360, Mel.....WB
Days of Jesse James, 953, West.....Rep
Day the Bookies Wept, The, 002, Com...RKO
Day-Time Wife, 020, Mel.....20th-Fox
Dead End Kids on Dress Parade, Com. Mel. .....WB
Death of a Champion, 3901, Mel.....Para
Desperate Trails, The, 4038, West.....Univ
Destiny, Mel.....Para
Destry Rides Again, 4002, Mel.....Univ
Devil Is an Empress, Mel.....Foreign
Disputed Passage, 3908, Mel.....Para
Dock on the Havel, Mel.....Para
Dr. Cyclops, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, Mel.....FN
Dr. Kildare's Strange Case, 30, Mel.....MGM
Dr. O'Dodw, Mel.....Foreign
Doctor Takes a Wife, The, Com.....Col
Double Alibi, Mel.....Univ
Double Deal, 4034, Mel.....St. Rts
Down Went McGinty, Mel.....Para
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel.....FN

E

Each Dawn I Die, Mel.....FN
Earl of Chicago, 18, Mel.....MGM
Earthbound, 034, Mel.....20th-Fox
East Side Kids, Mel.....Mono
Edison, the Man, Mel.....MGM
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, 3917, Mel.....Para
End of a Day, 9, Mel.....Foreign
Enemy Agent, Mel.....Univ
Enemy Within, The, 3922, Mel.....WB
Englishman's Home, An, Mel.....Foreign
Entente Cordiale, Mel.....Foreign
Escape, The, Mel.....20th-Fox
Escape to Paradise, 945, Mus.....RKD
Espionage Agent, 462, Mel.....FN
Eternally Yours, Mel.....UA
Everybody's Hobby, 376, Com.....FN
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel.....RKO

F

Farmer's Daughter, The, 3927, Com.....Para
Fast and Furious, 6, Mel.....MGM
Fatal Hour, 3907, Mel.....Mono
Fifth Avenue Girl, 934, Com.....RKO
Fight for Peace, The, 3831, Mel.....Mono.
Fighting Gringo, 986, West.....RKO
Fighting Mad, 3937, West.....Mono
Fighting 69th, 451, Mel.....FN
First Film Concert, Mus.....Foreign
First Love, 3002, Mus.....Univ
First World War, 062, Mel.....20th-Fox
Five Came Back, 927, Mel.....RKD
Five Little Peppers and How They Grew, Com. .....Col.
Five Little Peppers at Home, Com.....Col
Flight at Midnight, 911, Mel.....Rep
Flight 8, Mel.....WB
Flirting With Fate, 914, Com.-Mel.....MGM
Florian, 29, Mel.....MGM
Flying Deuces, 010, Com.....RKO
Forgotten Girls, Mel.....Rep
Forgotten Woman, The, 3031, Mel.....Univ
40 Little Mothers, Com.....MGM
Four Feathers, Mel. (C).....UA
Four Wives, 453, Mel.....FN
Framed, 4032, Mel.....Univ
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, Com.....Para
Frontier Marshal, West.....20th-Fox
Frozen Limits, Com.....Foreign
Fugitive at Large, Mel.....Col
Fugitive from Justice, Mel.....WB
Full Confession, 003, Mel.....RKD

G

Gambling on the High Seas, Mel.....WB
Gentleman from Arizona, 3912, West. (C) Mono
Geronimo, 3918, Mel.....Para
Ghost Breakers, The, Com.-Mel.....Para
Ghost Comes Home, The, 27, Com.....MGM
Ghost Valley Raiders, West.....Rep
Girl and the Gambler, 926, Mel.....RKO
Girl from Mexico, 928, Com.-Mel.....RKO
Girl from Rio, 3825, Mel.....Mono
Girl Must Live, Com.....20th-Fox
Golden Boy, Mel.....Col
Golden Gloves, Mel.....Para
Gold Star Mothers, Mel.....Producers
Gone With the Wind, Mel. (C).....MGM
Goodbye, Mr. Chips, 945, Com.-Mel.....MGM
Goose Step, Mel.....Producers
Gracie Allen Murder Case, Com.-Mel.....Para
Grand Jury Secrets, Mel.....Para
Granny Get Your Gun, Mel.....WB
Grandpa Goes to Town, Com.....Rep
Grapes of Wrath, The, 040, Mel.....20th-Fox
Great Victor Herbert, The, 3916, Mus....Para
Green Hell, 4011, Mel.....Univ
Gulliver's Travels, 3915, Cartoon (C)....Para

H

Hawaiian Nights, 4024, Mus.....Univ
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
Hell's Harbor, Mel.....St. Rts.
Hell's Kitchen, 312, Mel.....WB
Henry Aldrich, No. 1, Com.....Para
Henry Goes Arizona, 2, Com.....MGM
Here I Am a Stranger, Mel.....20th-Fox
Heritage of the Desert, West.....Para
Hero for a Day, 4035, Mel.....Univ
Heroes in Blue, 3919, Mel.....Mono
Hidden Enemy, Mel.....Mono
Hidden Gold, West.....Para
Hidden Power, Mel.....Col
High School, 028, Com.....20th-Fox
His Girl Friday, Mel.....Col
Hollywood Cavalcade, Mel. (C).....20th-Fox
Honeymoon in Bali, 3904, Com.....Para
Honeymoon Deferred, 4038, Mel.....Univ
Honeymoon's Over, The, 024, Com-Mel. 20th-Fox
Hoots, Mon! Com.....Foreign
Horrors of War, Mel.....St. Rts.
House Across the Bay, Met.....UA
Housekeeper's Daughter, Com.....UA
Housemaster, Com.-Mel.....Foreign
House of Fear, The, 3038, Mel.....Univ
House of Seven Gables, Mel.....Univ
Human Monster, The, Mel.....Mono
Hunchback of Notre Dame, 015, Mel.....RKD

I

If I Had My Way, Mus.....Univ
I Met a Murderer, Mel.....Foreign
Indianapolis Speedway, The, 315, Mel.....WB
In Name Only, 936, Mel.....RKO
In Old Missouri, Com.....Rep
In Old Monterey, 847, West.....Rep
Inside Information, 3039, Mel.....Univ
Inspector Hornleigh on Holiday, 629, Mel. 20th-Fox
Intermezzo, a Love Story, Mel.....UA
Invisible Killer, The, Mel.....Producers
Invisible Man Returns, 4009, Mel.....Univ
Invisible Stripes, 408, Mel.....WB
Invitation to Happiness, Com.-Mel.....Para
Irene, Mus. .....RKD
Irish Luck, Mel.....Mono
I Stole a Million, 3007, Mel.....Para
Island of Lost Men, 3848, Mel.....Para
Isle of Destiny, Mel.....RKO
I Take This Woman, 26, Mel.....MGM
It All Came True, Mel.....W.B.
It Could Happen to You, 950, Mel...20th-Fox
It's a Date, Mus.-Com.....Univ
I Was an Adventuress, 038, Mel.....20th-Fox

J

Jamaica Inn, 3906, Mel. .....Para
Jeepers Creepers, 914, Com.....Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel. .....MGM
Johnny Apollo, 042, Mel.....20th-Fox
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com. 20th-Fox
Judge Hardy and Son, 16, Com.....MGM

K

Kansas Terrors, The, 951, West.....Rep.
Katia, Mel. .....Foreign
Kid from Kokomo, The, 363, Mel.....FN
Kid Nightingale, 411, Mel.....WB
King of the Lumberjacks, Mel.....WB
Knights of the Range, 3923, West.....Para
Konga, the Wild Stallion, Mel.....Col

L

La Conga, Com.....Univ
Lady Dick, Mel. .....FN
Lady of the Tropics, 947, Mel.....MGM
Lambeth Walk, Com.....MGM
La Noche de los Maxas, Mel.....Foreign
Llano Kid, 3913, West.....Para
Last Desire, Mel.....Foreign
Last Express, 3023, Mel.....Univ
Laugh It Off, 4026, Mel.....Univ
Law of the Pampas, 3955, West.....Para
Law of the Texan, West.....Col

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(*Continued from preceding page*)

Legion of Lost Flyers, 4053, Mel.....Univ
Legion of the Lawless, 082, West.....RKO
Light of the Western Stars, West.....Para
Light That Failed, The 3921, Mel.....Para
Lillian Russell, Mus.....20th-Fox
Lion Has Wings, Mel.....UA
Little Accident, 4019, Com.....Univ
Little Orvie, Com.....RKO
Little Miss Broadway, Mus.....20th-Fox
Little Old New York, 031, Mel.....20th-Fox
Llano Kid, Mus.....Para
Lone Wolf Strikes, Mel.....Col
Lost on the Western Front, Mel.....Foreign
Lost Squadron, The, 994, Mel.....RKO
Louise, Mus. .....Foreign
Lucky Texan, West.....Mono

M

Mademoiselle Ma Mere, Com.....Foreign
Mad Empress, The, 420, Mel.....WB
Magnificent Fraud, The, 3847, Mel.....Para
Main Street Lawyer, 905, Mel.....Rep
Ma! He's Making Eyes at Me, Com....Univ
Man About Town, 3845, Com.....Para
Man from Oakota, 24, Mel.....MGM
Man from Oklahoma, West.....Producers
Man from Montreal, 4054, Mel.....Univ
Man from Sundown, The, West.....Col
Man from Texas, 3865, West.....Mono
Man in the Iron Mask, Mel.....UA
Man They Could Not Hang, The, Mel.....Col
Man Who Dared, 375, Mel.....FN
Man Who Wouldn't Talk, 030, Mel..20th-Fox
Man Who Would Not Die, Mel.....Col
Marines Fly High, 018, Mel.....RKO
Married and in Love, 014, Mel.....RKO
Marseillaise, Mel. .....Foreign
Marshall of Mesa City, 081, West.....RKO
Marx Brothers "At the Circus," 8, Com.MGM
Maryland, Mel.....20th-Fox
Meet Dr. Christian, 005, Mel.....RKO
Men Without Souls, Mel.....Col
Mercy Plane, Mel.....Producers
Mexican Spitfire, 016, Com.-Mel.....RKO
Mickey the Kid, 816, Mel.....Rep
Midas Touch, The, Mel.....Foreign
Middle Watch, The, Com.....Foreign
Midnight Limited, Mel. .....Mono
Mikado, The 4044, Mus. (C).....Univ
Millionaire Playboy .....RKO
Million Dollar Legs, 3846, Mel.....Para
Mill on the Floss, Mel.....Foreign
Miracle on Main Street, Mel.....Col
Miracles for Sale, 946, Mel.....MGM
Mirele Efros, Mel. .....Foreign
Missing Evidence, 4028, Mel.....Univ
Mr. Moto Takes a Vacation, 952, Mel. 20th-Fox
Mr. Smith Goes to Washington, Com.....Col
Mr. Wong in Chinatown, 3807, Mel.....Mono
Money to Burn, 917, Com.....Rep
Mortal Storm, The, Mel.....MGM
Mountain Rhythm, 845, West.....Rep
Murder on the Yukon, Mel.....Mono
Music in My Heart, Mus.....Col
Mutiny in the Big House, 3803, Mel.....Mono
Mutiny on the Blackhawk, 4051, Mel.....Univ
My Favorite Wife, Com.....RKO
My Little Chickadee, Com.....Univ
My Son Is Guilty, Mel.....Col
My Son, My Son, Mel.....UA
Mystery in Swing, Mel.....St. Rts
My Wife's Relatives, 810, Com.-Mel.....Rep

N

Nancy Drew and the Hidden Staircase, 419, Mel .....WB
Naughty But Nice, 311, Com.-Mel.....WB
Never Say Die, 3832, Com.....Para
New Frontier, 868, West.....Rep
News Is Made at Night, 953, Mel..20th-Fox
New Moon, 31, Mus.....MGM
Nick Carter, Master Detective, 15, Mel...MGM
Night of Nights, 3912, Mel.....Para
Night Work, 3849, Com.....Para
Ninotchka, 7, Com.....MGM
No Place to Go, 469, Mel.....FN
Northwest Passage, 25, Mel. (C).....MGM
Nurse Edith Cavell, 001, Mel.....RKO

O

Of Human Bondage, 993, Mel.....RKO
Of Mice and Men, Mel.....UA
Oh, Johnny, How You Can Love, 4021, Mel. .....Univ
Oklahoma Frontier, 4059, West.....Univ
Oklahoma Terror, West.....Mono
Old Maid, The, 452, Mel.....FN
On Borrowed Time, Com.-Mel.....MGM
On Your Toes, 463, Mus.....FN
One Hour to Live, 4030, Mel.....Univ
$1,000 a Touchdown, 3903, Com.....Para
One of the Finest, Mel.....Producers
One Million B.C., Mel.....UA
One Wild Night, Mel.....20th-Fox
On Their Own, Com.....20th-Fox
On the Night of the Fire, Mel.....Foreign
Opened By Mistake, Com.....Para
Orage, Mel. .....Foreign
Our Leading Citizen, 3850, Com.-Mel.....Para
Our Neighbors—the Carters, 3911, Com...Para
Our Town, Mel.....UA
Outpost of the Mounties.....Col
Outside These Walls, Mel.....Col
Overland Mail, 3857, West.....Mono
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

P

Pack Up Your Troubles, 011, Com...20th-Fox
Papa's Misadventure, Com.....Foreign
Parole Fixer, 3920, Mel.....Para
Passport to Alcatraz, Mel.....Col
Phantom Pilot, el.....Mono
Phantom Strikes, The, 3923, Mel.....Mono
Pinocchio, Cartoon (C).....RKO
Pioneer Days, 3961, West.....Mono
Pioneers of the Frontier, West.....Col
Pioneers of the West, West.....Rep
Pride and Prejudice, Com.....MGM
Pride of the Blue Grass, 418, Mel.....WB
Pride of the Navy, 822, Mel.....Rep
Primrose Path, The, Com.-Mel.....RKO
Proud Valley, The, Mel.....Foreign
Private Lives of Elizabeth and Essex, The, 402, Mel. (C).....WB

Q

Queen of Destiny, 061 (Mel. (C).....RKO
Queen of the Mob, Mel.....Para

R

Raffles, Mel. .....UA
Rains Came, The, Mel.....20th-Fox
Rancho Grande, West.....Rep
Range War, 3954, West.....Para
Rasputin, Mel. .....Foreign
Real Glory, The, Mel.....UA
Rebecca, Mel. .....UA
Remember? 11, Com.....MGM
Remember the Night, 3919, Mel.....Para
Renegade Trail, 3859, West.....Para
Reno, 008, Mel.....RKO
Return of Dr. X, 464, Mel.....FN
Rhythm of the Rio Grande, West.....Mono
Ride 'Em Cowgirl W1-2 West.....GN
Riders of Black River, West.....Col
Riders of Destiny, West.....Mono
Riders of the Frontier, West.....Mono
Riders of Pasco Basin, 4062, West.....Univ
Rio, 4014, Mel. .....Univ
Road Back, 4074, Mel.....Univ
Road to Glory, 061, Mel.....20th-Fox
Road to Singapore, 3926, Mus.....Para
Roaring Twenties, The, 403, Mel.....WB
Rogue of the Rio Grande, Mel.....20th-Fox
Roll, Wagons, Roll, 3951, West.....Mono
Rose Marie, 643, Mus.....MGM
Rovin' Tumbleweeds, 848, West.....Rep
Riders of the Sea, 3910, Mel.....Para

S

Sabotage, 913, Mel.....Rep
Safari, Mel. .....Para
Saga of Death Valley, 952, West.....Rep
Sagebrush Family Trails West, West.Producers
Sagebrush Trail, West.....Mono
Sailor's Lady, Mel. 20th-Fox
Saint in London, 929, Mel.....RKO
Saint's Double Trouble 021, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
Saint Takes Over, The, Mel.....RKO
Sandy Is a Lady, Com.....Univ
Santa Fe Marshal, 3956, West.....Para
Santa Fe Stampede, 863, West.....Rep
Saturday's Children, Com.-Mel.....WB
Scandal Sheet, Mel.....Col
Sea Hawk, Mel.....WB
Second Fiddle, 949, Com.-Mel.....20th-Fox
Secret Four, The, 3918, Mel.....Mono
Secret of Dr. Kildare, 12, Mel.....MGM
Seventeen, 3924, Com.....Para
She Goes to War, Mel.....St. Rts.
She Married a Cop, Mel.....Rep
Shipyard Sally, 018, Com.....20th-Fox
Shooting High, 041, West.....20th-Fox
Shop Around the Corner, 20, Mel.....MGM
Should a Girl Marry? 3830, Mel.....Mono
Should Husbands Work? 816, Com.....Rep
Showdown, 3957, West.....Para
Sidewalks of London, 3922, Mel.....Para
Skeleton on Horseback, Mel.....Foreign
Sky Patrol, 3815, Mel.....Mono
Slightly Honorable, Mel.....UA
Smashing the Money Ring, Mel.....FN
Smuggled Cargo, 825, Mel.....Rep
Son of the Navy, Mel.....Mono
Song of the Street, Mel.....Foreign
Song of the Windmills, Mus.....Foreign
Sons of the Sea, Mel.....Foreign
S.O.S.-Tidal Wave, 813, Mel.....Rep
So This Is London, Com.....Foreign
South of the Border, 941, West.....Reo
South of Pago Pago, Mel.....UA
Spellbinder, The, 931, Mel.....RKO
Spy for a Day, Com.....Foreign
Stage Coach War, West.....Para
Stanley and Livingstone, Mel 20th-Fox
Star Dust, 036, Mel.....20th-Fox
Star Maker, The, 3851, Mus.....Para
Stars Look Down, The, Mel.....Foreign
Still Water, Com.....Foreign
Stop, Look and Love, 008, Com.....20th-Fox
Strange Cargo, 23, Mel.....MGM
Stranger from Texas, The, West.....Col
Student Nurse, Mel.....WB
Stunt Pilot, 3814, Mel.....Mono
Sudan, Mel. .....St. Rts.
Sued for Libel, Mel.....RKO
Sun Never Sets, Mel.....Univ
Susan and God, Com. .....MGM
Susannah of the Mounties, 954, Com.-Mel. 20th-Fox
Swanee River, 017, Mus. (C).....20th-Fox
Swift Justice, West.....Producers
Swiss Family Robinson, 019, Mel.....RKO

T

Taming of the West, West.....Col
Tear Gas Squad, Mel.....WB
Television Spy, 3907, Mel.....Para
Ten Days in Paris, Mel.....Foreign
Tevya, Mel. .....Foreign
Texas Stagecoach, West.....Col
Texas Renegades, West.....Producers
That's Right, You're Wrong, 011, Mus...RKO
That They May Live, Mel.....Foreign
They All Come Out, 943, Mel.....MGM
These Glamour Girls, 948, Mel.....MGM
They Came by Night, 033, Mel.....20th-Fox
They Drive by Night, Mel.....Foreign
They Shall Have Music, Mel.....UA
Thief of Bagdad, Mel. (C).....UA
This Man in Paris, 3865, Mel.....Para
Those High Grey Walls, Mel.....Col
Those Were the Days, Com.-Mel.....Para
Thou Shalt Not Kill, 916, Mel.....Rep
Three Cheers for the Irish, Mel.....FN
Three Sons, 004, Mel.....RKO
Thunder Afloat, 4, Mel.....MGM
'Til We Meet Again, Mel.....WB
Timber Stampede, 985, West.....RKO
Tomboy, Mel.....Mono
Tom Brown's School Days, Mel.....RKO
Too Busy to Work, 016, Com.....20th-Fox
Too Many Husbands, Com.....Col
Torchy Plays with Dynamite, 326, Mel...WB
Torrid Zone, Mel.....WB
Torpedo Raider, Mel.....Mono
Torture Ship, Mel.....Producers
Tower of London, 4012, Mel.....Univ
Traitor Spy, Mel.....Foreign
Tree of Liberty, Mel.....Col
20 Mule Team, Mel.....MGM
20,000 Men a Year, 013, Mel.....20th-Fox
Tropic Fury, 4052, Mel.....Univ
Turnabout, Com.-Mel.....UA
Two Bright Boys, 4017, Mel.....Univ
Two Fisted Rangers, West.....Col
Two's Company, Com.....UA
Two Girls on Broadway, Mel.....MGM
Two Thoroughbreds, 013, West.....RKO
Typhoon, Mel. (C) .....Para

U

U-Boat 29, Mel. .....Col
Ultimatum, Mel.....Foreign
Undercover Doctor, Mel.....Para
Under the Light of the Western Stars, West. .....Mono
Under-Pup, The, 4010, Mel.....Univ
Unexpected Father, 3008, Com.....Univ
Untamed, Mel. (C).....Para

V

Vengeance of the Deep, Mel.....Foreign
Vigil in the Night, 007, Mel.....RKO
Village Barn Dance, 919, Mus.-Com.....Rep
Virginia City, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

W

Vengeance of the Deep, Mel.....Foreign
Wall Street Cowboy, 857, West.....Rep
Ware Case, Mel.....20th-Fox
Waterfront, 325, Mel.....WB
Waterloo Bridge, Mel.....MGM
Way Down South, 947, Mus.....RKO
Way of All Flesh, Mel.....Para
We Are Not Alone, 458, Mel.....FN
Westbound Stage, 3952, West.....Mono
Westerner, The, Mel.....UA
West of Carson City, 4061, West.....Univ
West of the Divide, West.....Mono
What a Life, 3995, Com.....Para
What Do You Think, Chums? Mel.....Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel.....Foreign
Winter Carnival, Mel. .....UA
Witness Vanishes, The, 4027, Mel.....Univ
Wizard of Oz, 949, Mus. (C).....MGM
Wolf of New York, 918, Mel.....Rep
Woman Is the Judge, A, Mel.....Col
Women, The, I, Com.-Mel.....MGM
Women Without Names, 3925, Mel.....Para
World Moves On, The, Mel.....WB
Wyoming Outlaw, 867, West.....Rep

Y

You Can't Fool Your Wife, Com.....RKO
Young As You Feel, 032, Com.....20th-Fox
Young Buffalo Bill, West.....Rep
Young Man's Fancy, Mel.....Foreign
Young Mr. Lincoln, 947, Mel.....20th-Fox
Young Tom Edison, 28, Mel.....MGM
Yukon Flight, 3938, Mel.....Mono

Z

Zanzibar, Mel.....Univ

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G)	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	88.	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Behind Prison Gates (G)	Brian Donlevy-Jacqueline Wells	July 28,39	62.	Aug. 28,'39
Beware Spooks! (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68.	Oct. 28,'39
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39†	69.	Nov. 11,'39
Blondie on a Budget (G)	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†	*70.	Mar. 2,'40
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	71.	July 22,'39
Bullets for Rustlers	Charles Starrett-Lorna Gray	Mar. 5,'40†		
(See "In the Cutting Room," Nov. 25,'39.)				
Cafe Hostess (A)	Preston Foster-Ann Ovorak	Nov. 30,'39†	63.	Jan. 20,'40
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39	79.	Mar. 11,'39
(Reviewed under the title "Q Planes"; exploitation: July 29,'39, p. 67.)				
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39	72.	Sept. 2,'39
(Exploitation: Jan. 6,'40, p. 66.)				
Convicted Woman (G)	Rochelle Hudson - June Lang - F. Inescort-L. Lane-G. Ford	Jan. 31,'40†	66.	Mar. 2,'40
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39	60.	
Five Little Peppers at Home	Edith Fellows-Dorothy Paterson	Feb. 8,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66.	Aug. 5,'39
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia	Sept. 5,'39†	101.	Aug. 19,'39
(Exploitation: Oct. 21,'39, p. 66; Nov. 4,'39, p. 66.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60.	May 27,'39
His Girl Friday (A)	C. Grant-R. Russell-R. Bellamy	Jan. 18,'40†	92.	Jan. 13,'40
(Exploration: Jan. 27,'40, pp. 71, 76; Feb. 24,'40, p. 55; Mar. 2,'40, p. 68.)				
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39	65.	
Lone Wolf Strikes, The (G)	Warren William-Joan Perry	Jan. 28,'40†	67.	Feb. 10,'40
Man From Sundown, The	Charles Starrett-Iris Meredith-Sons of the Pioneers	July 15,'39	59.	
Man They Could Not Hang, The (A)	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39	65.	Sept. 30,'39
(Exploitation: Nov. 25,'39, p. 57.)				
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78.	
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette	Oct. 19,'39†	130.	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65; Jan. 20,'40, p. 89; Feb. 3,'40, p. 74.)				
Music in My Heart (G)	Tony Martin - Rita Hayworth - Edith Fellows - Eric Blore	Jan. 10,'40†	70.	Jan. 13,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63.	Jan. 20,'40
Outpost of the Mounties	Charles Starrett-Iris Meredith-Sons of the Pioneers	Sept. 14,'39†	63.	
Outside the Three Mile Limit (G)	J. Holt-O. Purcell-I. Ware	Mar. 7,'40†	65.	Feb. 17,'40
Pioneers of the Frontier	Bill Elliott-Linda Winters	Feb. 1,'40†	58.	
Riders of Black River	Charles Starrett-Iris Meredith-Sons of the Pioneers	Aug. 23,'39	59.	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†	87.	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39†	54.	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55.	
Those High Grey Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82.	Oct. 28,'39
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers	Jan. 4,'40†	62.	
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	79.	Apr. 15,'39
(Reviewed under the title, "Spy in Black.")				
Woman is the Judge, A (G)	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62.	Oct. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blazing Six Shooters	Charles Starrett-Iris Meredith-Sons of the Pioneers		61.	
(See "Charles Starrett, No. 4," "In the Cutting Room," Dec. 18,'39.)				
Doctor Takes a Wife, The	L. Young-R. Milland-G. Patrick			
Man Who Would Not Die, The	Boris Karloff-Je Ann Sayers-Roger Pryor			
Men Without Souls	John Litel-Rochelle Hudson	Mar. 14,'40†		
(See "In the Cutting Room," Feb. 17,'40)				
Passport to Alcatraz	Jack Holt-Noah Beery, Jr.			
(See "In the Cutting Room," Jan. 27,'40.)				
Texas Stagecoach	Charles Starrett-Iris Meredith			
(See "Texas Express," "In the Cutting Room," Jan. 13,'40.)				
Too Many Husbands (A)	Jean Arthur-Fred MacMurray-Melvyn Douglas	Mar. 21,'40†	*80.	Mar. 9,'40
Tree of Liberty*	Cary Grant-Joan Fontaine			

FIRST NATIONAL

(See Warner Brothers)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85.	July 15,'39
(Exploitation: July 8,'39, p. 52; Aug. 12,'39, pp. 68, 74; Aug. 19,'39, p. 68; Aug. 26,'39, p. 88; Sept. 2,'39, pp. 58, 60; Sept. 9,'39, p. 70.)				
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102.	Nov. 18,'39
(Exploration: Dec. 2,'39, p. 73; Dec. 16,'39, p. 66; Feb. 24,'40, p. 52.)				
Babes in Arms, 9 (G)	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97.	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70; Dec. 2,'39, pp. 74, 78; Dec. 9,'39, p. 96; Dec. 18,'39, p. 69.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72.	Oct. 28,'39
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102.	Dec. 23,'39
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81.	Sept. 9,'39
Broadway Melody of 1940 (G) 21	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†	*100.	Feb. 10,'40
Congo Maisie (A) 19	Ann Southern - John Carroll - Rita Johnson	Jan. 19,'40†	70.	Jan. 20,'40
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84.	Sept. 23,'39
(Exploitation: Dec. 16,'39, p. 69; Jan. 6,'40, p. 72; Feb. 3,'40, p. 73.)				
Earl of Chicago (G) 18	Robert Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†	87.	Dec. 30,'39
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73.	Oct. 7,'39
Ghost Comes Home, The (G) 27	Frank Morgan - Billie Burke - Ann Rutherford	Mar. 8,'40†	79.	Mar. 2,'40
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39	114.	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74; Aug. 26,'39, pp. 86, 88; Sept. 9,'39, p. 76; Nov. 25,'39, p. 59; Jan. 27,'40, p. 72.)				
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67.	
(See "In the Cutting Room," Aug. 12,'39.)				
I Take This Woman (G) 28	Spencer Tracy-Hedy Lamarr	Feb. 2,'40†	97.	Feb. 3,'40
Jee and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan-Walter Brennan	Dec. 1,'39†	70.	Dec. 9,'39
Judge Hardy and Son (G) 18	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Dec. 22,'39†	*90.	Dec. 18,'39
(Exploitation: Feb 10,'40, p. 69; Feb. 24,'40, p. 52.)				
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91.	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 64.)				
Lambeth Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†	66.	Apr. 22,'39
Man from Oakota (G) 24	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†	*74.	Feb. 17,'40
Marx Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87.	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64, 66; Dec. 9,'39, p. 36; Dec. 18,'39, p. 88; Jan. 6,'40, p. 72.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71.	Aug. 5,'39
Nick Carter, Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60.	Dec. 9,'39
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110.	Oct. 14,'39
(Exploitation: Jan. 13,'40, pp. 52, 53; Jan. 27,'40, p. 72; Feb. 10,'40, p. 70; Feb. 24,'40, p. 55.)				
Northwest Passage (G) 25	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†	126.	Feb. 17,'40
(Exploitation: Mar. 2,'40, pp. 66, 67.)				
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke - Bobs Watson - Una Merkel - Beulah Bondi	July 7,'39	99.	July 1,'39
(Exploitation: Sept. 9,'39, pp. 75,76; Sept. 16,'39, p. 85; Oct. 14,'39, p. 62; Oct. 21,'39, pp. 62, 64; Dec. 23,'39, p. 59.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Rose Marie (reissue) (G) 643	Jeannette MacDonald - Nelson Eddy	July 7,'39	112	Jan. 18,'35
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 73.)				
Shop Around the Corner (G)	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40†	100	Jan. 6,'40
(Exploitation: Jan. 27,'40, pp. 66, 67; Mar. 2,'40, p. 68.)				
Strange Cargo 23	Clark Gable - Joan Crawford - Peter Lorre - Ian Hunter - Betty Compson	Mar. 1,'40†	113	Mar. 9,'40
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carlson-J. Bryan	Aug. 18,'39	80	Aug. 19,'39
(Exploitation: Sept. 23,'39, p. 73.)				
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70	July 8,'39
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58; Nov. 4,'39, p. 64; Dec. 2,'39, p. 74.)				
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83; Sept. 23,'39, pp. 66, 73; Sept. 30,'39, p. 81; Oct. 7,'39, pp. 63, 64; Oct. 14,'39, pp. 62, 66; Oct. 21,'39, pp. 62, 66; Nov. 11,'39, p. 68; Dec. 2,'39, p. 78; Dec. 9,'39, pp. 96, 98; Dec. 23,'39, p. 59; Jan. 13,'40, p. 56.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60, 81; Oct. 21,'39, p. 66; Oct. 23,'39, p. 72; Nov. 4,'39, p. 65; Nov. 11,'39, p. 68; Dec. 2,'39, p. 78; Dec. 9,'39, p. 97; Dec. 30,'39, p. 65; Jan. 20,'40, p. 72.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And One Was Beautiful	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 19,'40†		
Andy Hardy Meets Debutante	M. Rooney-J. Garland-L. Stone-C. Parker-F. Holden-A. Rutherford			
Dr. Kildare's Strange Case 30	L. Ayres-L. Barrymore-L. Day	Mar. 29,'40†		
Edison, the Man	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn			
Florian 29	Robert Young-Helen Gilbert	Mar. 22,'40†		
(See "In the Cutting Room," Jan. 20,'40.)				
40 Little Mothers	Eddie Cantor - Rita Johnson - Bonita Granville	Apr. 26,'40†		
Gone with the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland		228	Dec. 16,'39
(Exploitation: Jan 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53.)				
Mortal Storm, The	Margaret Sullavan - James Stewart - Robert Young			
New Moon 31	Jeanette MacDonald - Nelson Eddy-Mary Boland	Apr. 5,'40†		
(See "In the Cutting Room," Jan. 27,'40.)				
Pride and Prejudice	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan			
Susan and God	J. Crawford - F. March - Rita Quigley-R. Hussey-J. Carroll-B. Cabot			
20 Mule Team	W. Beery-L. Carrillo-A. Baxter			
Two Girls on Broadway	J. Blondell-L. Turner-G. Murphy	Apr. 12,'40†		
Waterloo Bridge	Vivien Leigh-Robert Taylor			
Young Tom Edison (G) 28	Mickey Rooney-Gene Reynolds-Virginia Weidler-Fay Bainter-George Bancroft	Mar. 15,'40†	85	Feb. 17,'40

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chasing Trouble (G) 3917	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†	64	Feb. 3,'40
Cheyenne Kid, The	Jack Randall-Louise Stanley	Feb. 20,'40†		
(See "In the Cutting Room," Feb. 17,'40.)				
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60	
Danger Ahead 3939	James Newill	Jan. 10,'40†	60	
Danger Flight (G) 3818	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65	Oct. 28,'39
East Side Kids (G)	Dennis Moore-Vince Barnett	Feb. 10,'40†	62	Feb. 24,'40
Fatal Hour (G) 3907	Boris Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†	68	Jan. 20,'40
Fight for Peace, The (A) 3831	Documentary	Sept. 30,'39	63	Apr. 30,'38
Fighting Mad 3937	James Newill	Nov. 5,'39†	60	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	76	Dec. 9,'39
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62	
(See "In the Cutting Room," July 15,'39.)				
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61	Nov. 25,'39
Hidden Enemy 3922	Warren Hull-Kay Linaker	Jan. 20,'40†	63	
Human Monster, The (A)	Bela Lugosi	Mar. 9,'40†	76	Nov. 18,'39
(Reviewed under the title, "Dark Eyes of London.")				
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58	Aug. 26,'39
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56	Jan. 27,'34
Man from Texas 3865	Tex Ritter	July 21,'39	60	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70	July 22,'39
Murder on the Yukon	James Newill	Feb. 25,'40†		
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	50	
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51	Nov. 18,'39
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58	Nov. 18'39
Pioneer Days 3961	Jack Randall	Jan. 25,'40†	51	
(See "In the Cutting Room," Jan. 13,'40.)				
Rhythm of the Rio Grande	Tex Ritter-Susan Dale	Mar. 2,'40†		
(See "In the Cutting Room," Feb. 10,'40.)				
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58	Jan. 27,'34
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 18,'39	58	Sept. 9,'39
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52	Dec. 23,'39
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55	June 24,'39
Secret Four, The (A) 3918	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85	June 24,'39
(Reviewed under the title, "Four Just Men.")				
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61	Sept. 23,'39
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	62	July 1,'39
Torpedo Raider	B. Mackay-B. Balfour-J. Mills	Feb. 28,'40†		
Westbound Stage (G) 3952	Tex Ritter	Dec. 15,'39†	56	Feb. 24,'40
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55	Jan. 20,'34
Yukon Flight 3938	James Newill-Louise Stanley	Dec. 5,'39†	60	
(See "In the Cutting Room," Nov. 18,'39.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Covered Wagon Trails	Jack Randall	Apr. 10,'40†		
Midnight Limited	Marjorie Reynolds-John King	Mar. 20,'40†		
(See "In the Cutting Room," Mar. 2,'40.)				
Phantom Pilot*	James Newill-Louise Stanley	Apr. 15,'40†		
Son of the Navy	J. Parker-J. Dunn-M. Spellman	Mar. 30,'40†		
Tomboy	Jackie Moran-Marcia Mae Jones	Apr. 5,'40†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Women Have Secrets (A) 3914	Jos. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	74	Dec. 9,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Beau Geste (G) 3902	Gary Cooper-Ray Milland-Robert Preston - Brian Donlevy - Donald D'Connor	Sept. 15,'39†	114	July 22,'39
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64; Nov. 4,'39, pp. 64, 66, 67.)				
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57	July 8,'39
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74	Oct. 29,'39
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67	Sept. 2,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	91	Oct. 21,'39
Emergency Squad (G) 3917	W. Henry-R. Paige-L. Campbell	Jan. 5,'40†	58	Jan. 13,'40
Geronimo 3918	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90	Nov. 25,'39
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68	June 10,'39
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 80; Feb. 10,'40, p. 70; Mar. 2,'40, p. 68.)				
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56; Jan. 27,'40, p. 71; Feb. 3,'40, pp. 72, 74, 76, 78; Feb. 17,'40, pp. 54, 55; Mar. 2,'40, p. 68.)				
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39	74	Mar. 18,'39
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	95	Sept. 18,'39
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95	May 13,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64	Aug. 5,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Knights of the Range (G) 3923	Russell Hayden-Jean Parker	Feb. 23,'40†	*68	Feb. 24,'40
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39	74	Oct. 21,'39
Light That Failed, The (G) 3921	R. Colman-W. Huston-I. Lupino	Feb. 9,'40†	99	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 70; Feb. 17,'40, p. 53.)				
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70	Nov. 4,'39
Magnificent Fraud, The (A) 3847	Akim Tamiroff - Lloyd Nolan - Patricia Morison	July 21,'39	78	July 22,'39
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Million Dollar Legs (G) 3846	Betty Grable-John Hartley-Donald D'Connor-Jackie Coogan	July 14,'39	65	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82	Mar. 11,'39
Night of Nights (G) 3912	P. O'Brien-D. Bradna-R. Young	Dec. 1,'39†	86	Nov. 25,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62	Aug. 12,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73	Sept. 30,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Our Leading Citizen (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88	Aug. 5,'39
(Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)				

(THE RELEASE CHART--CONT'D)

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept. 29,'39†	61.	Oct. 14,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66.	Sept. 9,'39
Colorado Sunset (G) 848	Gene Autry - Smiley Burnette - June Storey-Buster Crabbe	July 31,'39	64.	Aug. 5,'39
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	65.	Nov. 11,'39
Cowboys from Texas (G) 962	Three Mesquiteers	Nov. 29,'39†	57.	Dec. 9,'39
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec. 20,'39†	63.	Dec. 23,'39
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug. 28,'39†	65.	Sept. 2,'39
Heroes of the Saddle (G) 963	Three Mesquiteers	Jan. 12,'40†	56.	Jan. 20,'40
In Old Caliente (G) 836	R. Rogers-M. Hart-G. Hayes	June 19,'39	57.	July 22,'39
In Old Monterey (G) 847 (Exploitation: Oct. 7,'39, p. 65.)	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73.	Aug. 12,'39
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69.	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jaqueline Wells	Oct. 6,'39†	57.	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72.	Nov. 11,'39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39	65.	July 1,39
Money to Burn (G) 917	Jas., Lucile & Russell Gleason	Dec. 28,'39†	69.	Dec. 30,39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June 9,'39	59.	July 1,'39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57.	Aug. 19,'39
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 18,'39	64.	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	69.	Oct. 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22,'39†	58.	Nov. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,'39	66.	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucille, Russell - Marie Wilson - Tommy Ryan	July 26,'39	65.	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62.	Aug. 26,'39
S.O.S. Tidal Wave (G) 813 (Exploitation: Sept. 30,'39, p. 61.)	Ralph Byrd-Kay Sutton	June 2,'39	61.	June 3,'39
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec. 15,'39†	71.	Dec. 16,'39
Thou Shalt Not Kill (A) 916	Charles Bickford-Owen Davis, Jr.-Doris Day	Dec. 22,'39†	68.	Dec. 16,'39
Village Barn Dance (G) 919	Richard Cromwell - Doris Day - Lulu Belle & Scotty	Jan. 30,'40†	74.	Feb. 3,'40
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,'39	65.	Sept. 9,'39
Wolf of New York (G) 918	Edmund Lowe - Rose Hobart - James Stephenson	Jan. 25,'40†	69.	Jan. 27,'40
Wyoming Outlaw (G) 867	Three Mesquiteers	June 27,'39	55.	July 15,'39

Coming Attractions

Dark Command, The — J. Wayne-C. Trevor-W. Pidgeon
Forgotten Girls — Louise Platt-Donald Woods (See "In the Cutting Room," Mar. 2,'40.)
Ghost Valley Raiders — Donald Barry-Lona Andre
Grandpa Goes to Town — James, Lucille, Russell Gleason
In Old Missouri — Weaver Bros. & Elviry
Pioneers of the West — Three Mesquiteers
Rancho Grande — G. Autry-S. Burnette-J. Storey
Young Buffalo Bill† — R. Rogers-G. Hayes-P. Moore

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Allegheny Uprising (G) 006 (Exploitation: Jan. 6,'40, pp. 66, 67.)	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81.	Oct. 28,'39
Bachelor Mother (A) 932 (Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70; Oct. 14,'39, pp. 60, 64.)	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82.	July 1,'39
Bad Lands (G) 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39	70.	Aug. 19,'39
Career (G) 930	Anne Shirley-Edward Ellis	July 7,'39	80.	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59.	Aug. 26,'39
Day the Bookies Went, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	64.	Sept. 16,'39
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec. 22,'39	62.	Dec. 9,'39
Everything's on Ice (G) 945	Irene Dare-Edgar Kennedy	Oct. 6,'39	67.	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59.	Aug. 26,'39
Fifth Avenue Girl (G) 934 (Exploitation: Oct. 14,'39, p. 65; Oct. 21,'39, pp. 62, 68; Nov. 4,'39, p. 65.)	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83.	Aug. 26,'39
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,'39	75.	June 10,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65.	Oct. 14,'39
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept. 8,'39†	73.	Aug. 26,'39
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June 16,'39	63.	June 30,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39	71.	May 20,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†	115.	Dec. 23,'39
In Name Only (G) 936 (Exploitation: Sept. 16,'39, pp. 84, 85; Sept. 30,'39, p. 61; Nov. 11,'39, p. 68.)	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94.	Aug. 5,'39
Isle of Destiny (G)	W. Gargan-W. Ford-J. Lang	Mar. 8,'40†	63.	Mar. 9,'40
Legion of the Lawless (G) 052	George O'Brien-Virginia Vale	Jan. 5,'40†	59.	Nov. 25,'39
Little Orvie (G)	J. Sheffield-E. Trusx-A. Todd	Mar. 1,'40†	66.	Mar. 9,'40
Marine Fly High (G) 018	R. Dix-C. Morris-L. Ball	Feb. 2,'40†	68.	Feb. 17,'40
Married and in Love (G) 014	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Jan. 19,'40†	59.	Dec. 18,'39
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62.	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	73.	Oct. 21,'39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan. 12,'40†	67.	Dec. 16,'39
Nurse Edith Cavell (G) 001 (Exploitation: Nov. 25,'39, p. 56.)	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 29,'39†	97.	Aug. 26,'39

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	65.	Nov. 4,'39
Parole Fixer (G) 3920	W. Henry-V. Dale-R. Paige	Feb. 2,'40†	60.	Feb. 17,'40
Range War (G) 3854	William Boyd-Russell Hayden	Sept. 8,'39†	65.	Aug. 5,'39
Remember the Night (G) 3919 (Exploitation: Jan. 27,'40, p. 71.)	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†	94.	Jan. 13,'40
Renegade Trail 3859 (See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58.	
Rulers of the Sea (G) 3910 (Exploitation: Feb. 24,'40, p. 55.)	Douglas Fairbanks, Jr.-Margaret Lockwood-Will Fyffe	Nov. 17,'39†	97.	Sept. 16,'39
Santa Fe Marshal (G) 3856	William Boyd-Russell Hayden	Jan. 26,'40†	68.	Jan. 13,'40
Seventeen (G) 3924 (Exploitation: Mar. 2,'40, p. 65.)	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†	78.	Feb. 24,'40
Sidewalks of London (A) 3922 (Exploitation: Feb. 17,'40, p. 53.)	Wm. Boyd-Russell Hayden	Mar. 8,'40†	68.	Mar. 2,'40
Showdown (G) 3857	Charles Laughton-Vivien Leigh	Feb. 16,'40†	86.	Feb. 10,'40
Star Maker, The (G) 3851 (Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, pp. 63, 66; Nov. 4,'39, pp. 66, 67; Dec. 9,'39, p. 68.)	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94.	Aug. 25,'39
Television Spy (G) 3907	Judith Barrett-Wm. Henry	Oct. 20,'39†	60.	Oct. 14,'39
This Man in Paris (A) 3895	Barry K. Barnes-Valerie Hobson	Aug. 18,'39	65.	July 8,'39
Undercover Doctor (G) 3840	L. Nolan-J. C. Nalsh-H. Angel	June 9,'39	65.	June 3,'39
What a Life (G) 3905 (Exploitation: Nov. 11,'39, p. 66; Jan. 6,'40, p. 72.)	Jackie Cooper - Betty Field - Lionel Stander-John Howard	Oct. 6,'39†	79.	Sept. 23,'39

Coming Attractions

Adventure in Diamonds (G) (Exploitation: Jan. 20,'40, p. 66.) — Isa Miranda-George Brent — Apr. 5,'40† — 76. — Jan. 20,'40
Biscuit Eater, The (See "In the Cutting Room," Dec. 30,'39.) — Lonnie LeRoy-Helene Millard — Apr. 25,'40†
Buck Benny Rides Again (See "In the Cutting Room," Jan. 6,'40.) — Jack Benny - Ed. "Rochester" Anderson-Andy Devine — May 31,'40†
Destiny — B. Rathbone-E. Drew-J. Howard
Dr. Cyclops (G) — Albert Dekker-Janice Logan — Apr. 12,'40† — 70. — Mar. 9,'40
Down Went McGinty (See "In the Cutting Room," Feb. 10,'40.) — Brian Donlevy-Akim Tamiroff-Muriel Angelus
Farmer's Daughter, The (G) 3927 — Martha Raye-Charlie Ruggles — Mar. 29,'40† — 60. — Feb. 17,'40
French Without Tears (A) — Ray Milland-Ellen Drew — Apr. 19,'40† — 67. — Nov. 11,'39
Ghost Breakers, The — B. Hope-P. Goddard-R. Carlson
Golden Gloves (See "In the Cutting Room," Jan. 13,'40.) — Jean Cagney-Richard Denning
Henry Aldrich, No. 1 — Jackie Cooper-Leila Ernest
Hidden Gold† — W. Boyd-R. Hayden-R. Rogers — June 7,'40†
Light of the Western Stars (See "In the Cutting Room," Nov. 13,'39.) — V. Jory-R. Hayden-N. Beery, Jr. — May 24,'40†
Opened by Mistake — C. Ruggles-R. Paige-J. Logan — May 10,'40†
Queen of the Mob (See "Women from Hell," "In the Cutting Room," Feb. 10,'40.) — Ralph Bellamy - Jean Cagney - Wm. Henry-Blanche Yurka — June 28,'40†
Road to Singapore (G) 3926 — B. Crosby-D. Lamour-B. Hope — Mar. 22,'40† — 83. — Feb. 24,'40
Safari (See "In the Cutting Room," Jan. 13,'40.) — Madeleine Carroll-Douglas Fairbanks, Jr. — June 14,'40†
Stage Coach War (See "War Along the Stage Coach Trail," "In the Cutting Room," Jan. 20,'40.) — Wm. Boyd-Russell Hayden — July 12,'40†
Those Were the Days (See "At Good Old Siwash," "In the Cutting Room," Dec. 30,'39.) — Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser — June 21,'40†
Typhoon (See "In the Cutting Room," Oct. 28,'39.) — Dorothy Lamour-Robert Preston — May 17,'40†
Untamed (See "In the Cutting Room," Sept. 23,'39.) — Ray Milland-Patricia Morison-Akim Tamiroff — July 5,'40†
Way of All Flesh (See "In the Cutting Room," Jan. 6,'40.) — A. Tamiroff - Wm. Henry - G. George-M. Angelus-J. Cagney — May 3,'40†
Women Without Names (G) 3925 — Ellen Drew-Robert Paige — Mar. 15,'40† — 62. — Feb. 24,'40

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov. 6,'39†	62.	
Goose Step (G) (Reviewed under the title, "Beasts of Berlin.")	Roland Drew-Steffi Duna	Oct. 29,'39†	84.	Nov. 25,'39
Invisible Killer, The (G)	Grace Bradley-Roland Drew	Nov. 14,'39†	61.	Feb. 24,'40
Merry Plane (See "In the Cutting Room," Dec. 9,'39.)	James Dunn-Frances Gifford	Dec. 4,'39†	58.	
Texas Renegades	Tim McCoy	Jan. 21,'40†		
Torture Ship (See "In the Cutting Room," Sept. 16,'39.)	Lyle Talbot-Jaqueline Wells	Oct. 22,'39†	64.	
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan. 14,'40†		

Coming Attractions

Gold Star Mothers
Man from Oklahoma
One of the Finest
Swift Justice — Tim McCoy

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July	14,'39	83.July 7,'34
Pinocchio (G)	Disney Feature Cartoon	Feb.	23,'40†	87.Feb. 3,'40
(Exploitation: Feb. 17,'40, p. 53.)				
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec.	1,'39†	73.Nov. 18,'39
Saint in London (G) 929	George Sanders—Shirley Grey	June	30,'39	72.July 1,'39
Saint's Double Trouble (G) 021	George Sanders-Helene Whitney-Bela Lugosi	Jan.	26,'40†	68.Jan. 20,'40
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July	28,'39	69.July 29,'39
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct.	27,'39†	69.Mar. 25,'39
Swiss Family Robinson (G) 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Feb.	18,'40†	91.Feb. 3,'40
(Explanation: Feb. 24,'40, p. 53; Mar. 2,'40, p. 65.)				
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-May Robson-E. E. Horton-Lucille Ball	Nov.	24,'39†	91.Nov. 18,'39
(Exploitation: Jan. 13,'40, p. 56; Feb. 10,'40, p. 71.)				
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct.	13,'39†	72.Sept. 30,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June	30,'39	59.June 24,'39
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec.	8,'39†	62.Dec. 2,'39
Vigil in the Night (A) 007	Carole Lombard - Anne Shirley - Brian Aherne	Feb.	9,'40†	96.Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Feb. 24,'40, p. 53.)				
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July	21,'39	63.July 22,'39

Coming Attractions

Title	Star			
Abe Lincoln in Illinios (G) 009	R. Massey-R. Gordon-M. Howard		110.Jan.	27,'40
(Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74.)				
Beyond Tomorrow	Chas. Winninger-Harry Carey-Jean Parker-Binnie Barnes	Apr.	19,'40†	
Bill of Divorcement, A	Maureen O'Hara - Adolphe Menjou - Fay Bainter	May	3,'40†	
(See "In the Cutting Room," Jan. 27,'40.)				
Bullet Code	George O'Brien-Virginia Vale	Apr.	5,'40†	58
(See "In the Cutting Room," Dec. 30,'39.)				
Curtain Call	B. Read-J. Archer-H. Vinson	Apr.	26,'40†	
Irene	Anna Neagle-Ray Milland-R. Young-M. Robson-B. Burke	Mar.	29,'40†	
(See "In the Cutting Room," Feb. 3,'40.)				
Millionaire Playboy (G)	Joe Penner-Linda Hayes	Mar.	15,'40†	*64.Mar. 2,'40
My Favorite Wife	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	Apr.	12,'40†	
(See "In the Cutting Room," Mar. 2,'40.)				
Primrose Path	Ginger Rogers-Joel McCrea	Mar.	22,'40†	
(See "In the Cutting Room," Feb. 3,'40.)				
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95.Oct.	29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Saint Takes Over, The	George Sanders-Wendy Barrie			
Tom Brown's Schooldays*	Sir Cedric Hardwicke-F. Bartholomew-Jimmy Lydon - Josephine Hutchinson			
You Can't Fool Your Wife	Lucille Ball-James Ellison			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept.	1,'39†	82.Aug. 28,'39
Barricade (G) 026	Alice Faye-Warner Baxter	Dec.	8,'39†	71.Dec. 16,'39
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept.	8,'39†	74.Aug. 28,'39
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar.	1,'40†	67.Feb. 10,'40
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June	18,'39	71.June 3,'39
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug.	11,'39†	64.Aug. 19,'39
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec.	29,'39†	73.Dec. 2,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec.	1,'39†	74.Nov. 18,'39
City of Chance (G) 027	Lynn Bari-Donald Woods	Jan.	12,'40†	57.Dec. 30,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov.	24,'39†	72.Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov.	10,'39†	103.Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 65; Jan. 13,'40, p. 56.)				
Earthbound 034	Warner Baxter-Andrea Leeds	Mar.	1,'40†	
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug.	4,'39†	83.Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct.	6,'39†	58.Nov. 11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec.	22,'39†	77.Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 69.)				
First World War, The (re-issue) (A) 062	Documentary	Oct.	27,'39†	78.Nov. 17,'34
Frontier Marshal, The (G) 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July	28,'39	71.July 29,'39
(Exploitation: Sept. 2,'39, p. 54; Oct. 14,'39, pp. 60, 68.)				
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov.	3,'39†	62.Oct. 7,'39
He Married His Wife (A) 023	J. McCrea-N. Kelly-M. Boland	Jan.	19,'40†	83.Jan. 20,'40
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept.	29,'39†	83.Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
High School (G) 028	Jane Withers-Joe Brown, Jr.	Jan.	26,'40†	74.Jan. 6,'40
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct.	13,'39†	96.Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94; Dec. 23,'39, p. 57; Dec. 30,'39, p. 65.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec.	15,'39†	70.Nov. 25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec.	1,'39†	74.Nov. 18,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June	30,'39	65.June 17,'39
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington	June	2,'39	60.May 27,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug.	25,'39†	61.Aug. 12,'39
Little Old New York (G) 031	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb.	9,'40†	100.Feb. 10,'40
(Exploitation: Feb. 10,'40, p. 70.)				
Man Who Wouldn't Talk, The (G) 030	L. Nolan-J. Rogers-M. Marsh	Feb.	2,'40†	72.Jan. 20,'40
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July	7,'39	68.Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July	21,'39	73.July 15,'39
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct.	20,'39†	75.Oct. 14,'39
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept.	15,'39†	103.Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct.	13,'39†	101.June 6,'38
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July	14,'39	87.July 8,'39
(Exploitation: Aug. 26,'39, p. 86; Oct. 21,'39, p. 66.)				
Shipyard Sally (A) 018	Gracie Fields-Sydney Howard	Oct.	20,'39†	79.July 29,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug.	18,'39†	101.Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64; Nov. 4,'39, p. 64; Nov. 11,'39, p. 67; Dec. 30,'39, p. 65.)				
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept.	22,'39†	57.Sept. 2,'39
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June	23,'39	78.June 24,'39
(Exploitation: July 29,'39, p. 69; Aug. 26,'39, p. 88.)				
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan.	5,'40†	86.Dec. 23,'39
(Exploitation: Feb. 24,'40, p. 55.)				
They Came by Night 033	Will Fyffe-Phyllis Calvert	Feb.	23,'40†	73
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov.	17,'39†	65.Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Oct.	27,'39†	84.Oct. 28,'39
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July	21,'39	72.Dec. 31,'38
Young As You Feel (G) 032	Jed Prouty-Spring Byington	Feb.	16,'40†	59.Feb. 3,'40
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June	9,'39	101.June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70; Oct. 21,'39, p. 62.)				

Coming Attractions

Title	Star			
Blue Bird (G) 025	Shirley Temple-Spring Byington	Mar.	22,'40†	83.Jan. 27,'40
Charlie Chan's Cruise	Sidney Toler-Marjorie Weaver			
Free, Blonde and Twenty-one (A) 037	L. Barl-J. Davis-H. Wilcoxon	Mar.	29,'40†	*75.Feb. 17,'40
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.May	13,'39
Grapes of Wrath, The (A) 040	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Mar.	15,'40†	128.Jan. 27,'40
(Exploitation: Mar. 2,'40, p. 65.)				
I Was an Adventuress 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre			
Johnny Apollo	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr.	19,'40†	
(See "Dance with the Devil," "In the Cutting Room," Feb. 3,'40.)				
Lillian Russell	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-John Payne - Leo Carrillo - Weber & Fields			
Maryland*	Brenda Joyce - John Payne - Walker Brennan-Fay Bainter-Chas. Ruggles			
On Their Own	Spring Byington-Henry Armetta			
Rogue of the Rio Grande*	Cesar Romero-Evelyn Venable			
Sailor's Lady	J. Hall-D. Andrews-N. Kelly			
(See "In the Cutting Room," Mar. 2,'40.)				
Shooting High 041	J. Withers-G. Autry-M. Weaver	Apr.	28,'40†	
(See "In the Cutting Room," Jan. 6,'40.)				
Star Dust 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr.	5,'40†	
Viva Cisco Kid	Cesar Romero-Jean Rogers	Apr.	12,'40†	

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford (G)	Laurel and Hardy	Feb.	18,'40†	63.Mar. 2,'40
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct.	12,'39†	95.Oct. 7,'39
(Exploitation: July 22,'39, p. 81; Dec. 30,'39, p. 66.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115.	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 62, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62; Dec. 16,'39, p. 68.)				
House Across the Bay (G)	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George	Mar. 1,'40†	*85.	Mar 2,'40
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80.	Sept. 16,'39
(Exploitation: Dec. 30,'39, p. 66.)				
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best.	Sept. 22,'39†	70.	Sept. 30,'39
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson	Jan. 19,'40†	73.	Nov. 18,'39
(Exploitation: Dec. 23,'39, pp. 57, 59; Jan. 20,'40, p. 72.)				
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112.	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 60; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56; Oct. 28,'69, p. 70.)				
Of Mice and Men (A)	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford.	Jan. 12,'40†	106.	Dec. 30.'39
(Exploitation: Jan. 20,'40, pp. 66, 67; Jan. 27,'40, p. 70; Feb. 3,'40, p. 78; Mar. 2,'40, p. 64.)				
Raffles (G)	David Niven-Olivia de Havilland	Dec. 29,'39†	71.	Dec. 23,'39
(Exploitation: Jan. 20,'40, p. 67.)				
Real Glory, The (G)	G. Cooper-A. Leeds-D. Niven	Sept. 29.'39†	98.	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62; Nov. 25,'39, p. 57; Jan. 6,'40, p. 72; Jan. 20,'40, p. 67.)				
Slightly Honorable (A)	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	*85.	Jan. 13,'40
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101.	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p. 66; Oct. 14,'39, p. 62; Dec. 2,'39, p. 76.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100.	July 22,'39
(Exploitation: Aug. 5.'39, p. 98; Aug. 19.'39, p. 67; Aug. 26,'39, p. 86.)				

Coming Attractions

My Son, My Son (A)	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†	*117.	Mar. 9,'40
One Million B.C.	Carole Landis-Lon Chaney, Jr.-John Hubbard	Apr. 5,'40†		
(See "1,000,000 B.C.." "In the Cutting Room," Jan. 6,'40.)				
Our Town	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin			
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	76.	Dec. 30,'39
Rebecca	Laurence Olivier-Joan Fontaine-Judith Anderson-Nigel Bruce			
(See "In the Cutting Room," Dec. 2,'39.)				
South of Pago Pago*	Jon Hall-Victor McLaglen			
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Turnabout*	Carole Landis - John Hubbard - A. Menjou - W. Gargan - M. Astor			
Twe's Company	Laurel and Hardy			
(See "In the Cutting Room," Dec. 16,'39.)				
Westerner, The	Gary Cooper-Doris Davenport-Fred Stone-Lilian Bond			
(See "In the Cutting Room," Feb. 10,'40.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Quiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93.	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70; Nov. 25,'39, p. 58; Dec. 2.'39, p. 73.)				
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78.	Dec. 2,'39
Call a Messenger (G) 4020	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65.	Sept. 23,'39
Charlie McCarthy, Detective (G) 4011	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77.	Dec. 23,'39
Chip of the Flying "U" (G) 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55.	Jan. 27,'40
Danger on Wheels 4055	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†	61.	
Desperate Trails, The 4056	Johnny Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58.	
(See "In the Cutting Room," July 15,'39.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94.	Dec. 2,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Double Alibi 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†		
(See "Oevil is Yellow," "In the Cutting Room." Jan. 13,'40.)				
First Love (G) 3002	Deanna Durbin-Helen Parrish-Robert Stack-Eugene Pallette-Leatrice Joy	Nov. 10,'39	84.	Nov. 4.'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66.)				
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67.	July 1,'39
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60.	
(See "In the Cutting Room," Nov. 16,'39.)				
Green Hell (G) 4041	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 28,'40†	87.	Jan. 20,'40
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65.	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	88.	
Honeymoon Deferred (G) 4038	Edmund Lowe-Margaret Lindsay	Feb. 18,'40†	59.	Feb. 24,'40
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'89	68.	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2.'39	62.	June 10,'39
Invisible Man Returns (G) 4009	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†	81.	Jan. 13,'40
(Exploitation: Jan. 20.'40, p. 68; Jan. 27,'40, p. 70.)				
I Stole a Million (G) 3007	George Raft - Claire Trevor - O. Foran-H. Armetta-V. Jory	July 21,'39	80.	July 22,'39
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63.	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63.	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65.	Nov. 4,'39
Man from Montreal 4054	R. Arlen-A. Devine A. Gwynne	Dec. 6,'39†	60.	
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91.	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64.	Nov. 25,'39
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66.	Aug. 12,'39
My Little Chickadee (A)	Mae West - W. C. Fields - Jos. Calleia - O. Foran - A. Nagel	Feb. 9,'40†	*83.	Feb. 10,'40
Oh, Johnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†	63.	
(See "In the Cutting Room," Dec. 30,'39.)				
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	56.	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59.	Nov. 11,'39
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77.	Oct. 14,'39
Road Back (re-issue) (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79.	June 26,'37
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96.	June 10,'39
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17.'39†	92.	Nov. 25,'39
(Exploitation: Feb. 3.'40, p. 72.)				
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13.'39†	62½	
(See "In the Cutting Room," July 29.'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70.	Sept. 18,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	86.	Aug. 26,'39
(Exploitation: Oct. 7,'39, p.65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 56; Dec. 23,'39, p. 60.)				
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78.	July 15,'39
(Exploitation: July 1,'39, p. 62: Nov. 25,'39, p. 58.)				
West of Carson City 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55.	
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92.	Aug. 19,'39
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66.	Oct. 26,'39
Zanzibar	Lola Lane-James Craig	Mar. 8,'40†		
(See "Rigadoon," "In the Cutting Room," Jen. 13,'40.)				

Coming Attractions

Alias the Deacon	B. Burns-P. Moran-D. O'Keefe	Apr. 5,'40†		
(See "In the Cutting Room," Mar. 2,'40.)				
Black Friday	Boris Karloff-Bela Lugosi			
(See "In the Cutting Room." Feb. 10,'40.)				
Enemy Agent	Richard Cromwell-Helen Vinson	Apr. 19,'40		
(See "In the Cutting Room," Feb. 17,'40.)				
House of Seven Gables	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran			
(See "In the Cutting Room," Feb. 17,'40.)				
If I Had My Way	Bing Crosby-Gloria Jean	Apr. 26,'40†		
It's a Date	Deanna Durbin-Kay Francis-Walter Pidgeon	Mar. 22,'40†		
La Conga Nights	H. Herbert - D. O'Keefe - C. Moore			
Ma! He's Making Eyes at Me	Tom Brown-Constance Moore	Mar. 15,'40†		
(See "In the Cutting Room," Mar. 2,'40.)				
Riders of Pasco Basin 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†		
Sandy Is a Lady	Baby Sandy-Mischa Auer-Billy Lenhart-Kenneth Brown	Apr. 12,'40†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan "Dead End Kids"-B. Granville	Aug. 26,'39	86.	Sept. 9,'39
(Exploitation: Jan. 20,'40, pp. 66, 67.)				
Castle on the Hudson (G)	John Garfield - Pat O'Brien - Ann Sheridan	Feb. 17,'40†	*76.	Mar. 2,'40
(Exploitation: Feb. 24.'40, p. 53.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56.	
(See "In the Cutting Room," June 3,'39; exploitation: Jan. 6,'40, p. 68.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page-J. Lynn-F. McHugh-M. Robson-D. Foran	July 22.'39	107.	June 24.'39
(Exploitation: Aug. 19,'39, p. 72.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Ehrlich's Magic Bullet (G)	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	*100	Feb. 10,'40
(Exploration: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65.)				
Dust Be My Destiny (G) 461	John Garfield-Priscilla Lane	Sept. 16,'39†	88	Aug. 19,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Each Dawn I Die (G) 358	James Cagney-Jane Bryan-Geo. Raft-Geo. Bancroft	Aug. 19,'39	92	July 22,'39
(Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88; Oct. 14,'39, p. 66.)				
Espionage Agent (G) 462	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83	Sept. 30,'39
Everybody's Hobby, The 738	Henry O'Neill-Irene Rich	Aug. 26,'39	54	
Fighting 69th (G) 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†	90	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 78; Feb. 24,'40, pp. 52, 56.)				
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99	Nov. 25,'39
(Exploitation: Jan. 20,'40, p. 66.)				
Kid from Kokomo, The (G) 363	Wayne Morris-Pat O'Brien-Joan Blondell-May Robson	June 24,'39	92	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57	
Old Maid (A) 452	Bette Davis - Miriam Hopkins - Geo. Brent-Jane Bryan	Sept. 1,'39†	95	Aug. 5,'39
(Exploitation: Oct. 1,'39, p. 62; Nov. 11,'39, p. 68; Dec. 18,'39, p. 68.)				
On Your Toes (G) 463	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55	Dec. 9,'39
Return of Dr. X, The (G) 464	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62	Dec. 2,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Oct. 21,'39†	57	Nov. 25,'39
We Are Not Alone (G) 458	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112	Nov. 11,'39

Coming Attractions

Three Cheers for the Irish	Priscilla & Rosemary Lane-Dennis Moore-Thomas Mitchell-Peter Lorre-Alan Hale	Mar. 16,'40†		
(See "In the Cutting Room," Feb. 17,'40.)				

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Intelligence (G) 416	Boris Karloff-Margaret Lindsay	Jan. 29,'40†	62	Feb. 17,'40
Brother Rat and a Baby (G) 406	W. Morris-P. Lane-J. Bryan-R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	87	Jan. 13,'40
Calling Phile Vance (G) 420	J. Stephenson-Margot Stevenson	Feb. 3,'40†	62	Feb. 17,'40
Child Is Born, A (A) 415	Geraldine Fitzerald - Jeffrey Lynn - Gladys George	Jan. 6,'40†	79	Jan. 6,'40
(Exploitation: Dec. 9,'39, p. 96; Jan. 27,'40, p. 72; Feb. 3,'40, p. 75; Feb. 10,'40, p. 71; Feb. 24,'40, p. 53.)				
Dead End Kids on Dress Parade (G)	Dead End Kinds-John Litel	Nov. 18,'39†	62	Nov. 4,'39
Granny, Get Your Gun	May Robson-Harry Davenport-Margot Stevenson	Feb. 10,'40†	56	
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81	July 8,'39
Indianapolis Speedway (G) 315	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82	July 22,'39
(Exploitation: Sept. 30,'39, p. 59; Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)				
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	*80	Jan. 6,'40
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57	Sept. 23,'39
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90	July 1,'39
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53.)				
Roaring Twenties, The (G) 403	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106	Oct. 21,'39
(Exploitation: Nov. 25,'39, p. 59; Feb. 17,'40, p. 54.)				
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59	July 22,'39

Coming Attractions

All This and Heaven Too	Bette Davis-Charles Boyer-Jeffrey Lynn-Virginia Weidler			
Angel from Texas, An	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman			
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page			
Enemy Within, The	Ronald Reagan-Lya Lys			
Flight 8*	Virginia Bruce-Dennis Morgan-R. Bellamy - J. Wyman - W. Morris			
Fugitive from Justice	Roger Pryor-Lucille Fairbanks			
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel			
It All Came True	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts			
(See "Years Without Days," "In the Cutting Room," Oct. 28,'39.)				
King of the Lumberjacks	John Payne-Gloria Dickson			
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill		72	Apr. 22,'39
(Reviewed under the title, "Jaurez and Maxmilian.")				
Saturday's Children	J. Garfield-A. Shirley-C. Rains			
Sea Hawk	E. Flynn-B. Marshall-A. Hale-C. Rains - F. Robson - U. O'Connor			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Tear Gas Squad	D. Morgan-J. Payne-G. Dickson			
'Til We Meet Again	Merle Oberon - George Brent - Pat O'Brien-Binnie Barnes			
(See "In the Cutting Room," Mar. 2,'40.)				
Torrid Zone	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine			
Virginia City	Errol Flynn-Miriam Hopkins-R. Scott-A. Hale-H. Bogart	Mar. 23,'40†		

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39†	80	
Horrors of War* (G)	Documentary	Merit	Feb. 7,'40	51	Feb. 17,'40
Pocomania (G)	Nina Mae McKinney	Lenwal	Dec. 9,'39	65	Dec. 9,'39
She Goes to War (A)		Leichter	Nov. 10,'39†	55	Nov. 25,'39
Sudan		Leichter	Oct. 10,'39	58	

Coming Attractions

Double Deal (G)	Monte Hawley	International	*55	Dec. 16,'39	
Mystery in Swing* (G)	Monte Hawley	International	*75	Mar. 7,'40	

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Affair Lafont, The (A)	Corinne Luchaire	Transatlantic	Nov. 4,'39	85	Nov. 4,'39
All at Sea (G)	Sandy Powell	British Lion		74	Dec. 9,'39
Baker's Wife, The* (La Femme du Boulanger) (A)	Raimu	"Baker's Wife" Inc.	Feb. 26,40	98	Mar. 2,'40
Band Wagon (G)	Arthur Askey	Central		85	Feb. 24,'40
Citadel of Silence, The (A)	Annabella	Film Alliance	Dec. 23,'39	90	Dec. 30,'39
Come On, George (G)	George Formby	ABFD		88	Dec. 2,'39
Dark Eyes of London (A)	Bela Lugosi	Pathe		76	Nov. 18,39
Devil Is an Empress, The (G)	Conrad Veidt	Columbia	Dec. 1,'39	70	Dec. 9,'39
Dr. O'Dowd* (A)	Shaun Glenville	Warner Bros.		76	Mar. 2,'40
End of Day, The (A)	Victor Francen	Juno	Oct. 1,'39	94	Sept. 18,'39
Englishman's Home, An (A)	Edmund Gwenn	United Artists		72	Nov. 11,'39
Entente Cordial (G)	Victor Francen	Concord	Dec. 25,'39	110	Jan. 6,'40
First Film Concert (G)		World	Oct. 31,'39	53	Nov. 18,'39
Frozen Limits, The (G)	Jimmy Nervo	General		80	Nov. 18,'39
Hoots, Mon! (A)	Max Miller	Warner Bros.		77	Dec. 23,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83	Feb. 28,'38
I Met a Murderer (A)	James Mason	York	Oct. 2,'39	70	Oct. 14,'39
Katia (G)	Danielle Darrieux	Mayer-Burstyn	Dec. 25,'39	90	Dec. 2,'39
La Noche de los Maxas (The Night of the Mayas) (G)	Arturo Cordoba	Fama	Sept. 16,'39	96	Oct. 21,'39
Last Desire (A)	Raimu	Transatlantic	Dec. 18,'39	100	Jan. 8,'40
Lost on the Western Front (G)	Paul Cavanaugh	World	Jan. 10,'40	63	Jan. 20,'40
Louise* (A)	Grace Moore	Mayer-Burstyn	Feb. 2,'40	80	Feb. 10,'40
Mademoiselle Ma Mere (A)	Danielle Darrieux	Hoffberg	Sept. 18,'39	82	Sept. 30,'39
Marseillaise (G)	Pierre Renoir	World	Nov. 3,'39	80	Nov. 18,'39
Midas Touch, The (A)	Barry K. Barnes	Warner		68	Dec. 30,'39
Middle Watch, The	Jack Buchanan	Pathe		75	Dec. 30,'39
Mill on the Floss, The (G)	Geraldine Fitzgerald. (Exploitation: Dec. 23,'39, p. 58.)	Standard	Nov. 14,'39	90	Feb. 13,'37
Mirele Efros (G)	Berta Gersten	Credo	Oct. 19,'39	90	Nov. 4,'39
On the Night of the Fire (A)	Ralph Richardson	General		94	Jan. 8,'40
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias		98	Sept. 2,'39
Proud Valley, The (A)	Paul Robeson	ABFD		77	Jan. 27,'40
Rasputin (A)	Harry Baur	Concord	Oct. 16,'39	93	Oct. 21,'39
Skeleton on Horseback (G)	Hugo Haas	C. L. Import Corp.		78	Feb. 24,'40
Song of the Street (A)	V. Sokoloff	Mayer-Burstyn	Sept. 1,'39	75	Aug. 26,'39
Song of the Windmills* (Molinos de Viento) (G)	Maria Mercader	Atlas	Feb. 23,'40	73	Mar. 2,'40
Sons of the Sea (G)	Leslie Banks	Grand National		83	Dec. 23,'39
Spy for a Day (G)	Duggie Wakefield	Paramount		71	Jan. 27,'40
Stars Look Down, The*	Michael Redgrave	Grand National		103	Jan. 27,'40
Still Waters (Acqua Cheta) (G)	Germana Paolieri	Modern	Nov. 18,'39		
Ten Days in Paris (A)	Rex Harrison	Columbia		82	Oct. 28,'39
Tevya (G)	Maurice Schwartz	Maymon	Feb. 5,'40	93	Jan. 13,'40
That They May Live (A)	Victor Francen	Mayer-Burstyn	Nov. 8,'39	87	Dec. 30,'39
Traitor Spy	Bruce Cabot	Assoc. British		73	Nov. 4,'39
Ultimatum (G)	Eric Von Stroheim	Hoffberg	Feb. 3,'40	73	Feb. 24,'40
Vengeance of the Deep* (G)	Lloyd Hughes	Astor	70 Mar. 2,'40		Feb. 22,'40
What Would You Do, Chums? (A)	Syd Walker	Anglo American		75	Sept. 2,'39
Where's That Fire (G)	Will Hay	Assoc. British		74	Aug. 19,'39
Young Man's Fancy (A)	Anna Lee	20th Cent.-Fox		77	Sept. 2,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewd; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
All American Blondes (11-11-39) 1423 ..... Andy Clyde	Oct. 20,'39	16½..
Andy Clyde Gets Spring Chicken (12-30-39) 1428.	Dec. 15,'39	19....
A Plumbing We Will Go 1406 ..... (3 Stooges)	Apr. 19,'40	†.2 rls.
Awful Goof, The, 1427.... Charley Chase Andy Clyde	Dec. 22,'39	†17....
Calling All Curs (9-9-39) 1401 ..... (3 Stooges)	Aug. 25,'39	†17½..
Glove Slingers (1-6-40) 1425 ..... (All Star)	Nov. 24,'39	†18....
Heckler, The (2-10-40) 1430 ..... Charley Chase	Feb. 16,'40	†17....
Mr. Clyde Goes to Broadway 1429 ..... Andy Clyde	Feb. 2,'40	†.2 rls.
Mooching Through Georgia (9-9-39) 9438 ..... (All Star)	Aug. 11,'39	19....
Nothing But Pleasure (2-24-40) 1428..... Buster Keaton	Jan. 5,'40	†17½..
Now It Can Be Sold 9434.. Andy Clyde	June 2,'39	17....
Oh, You Nazty Spy (2-24-40) 1404..... (3 Stooges)	Jan. 19,'40	†18....
Oily to Bed, Oily to Rise (10-14-39) 1402..... (3 Stooges)	Oct. 6,'39	†18½.
Pardon My Berth Marks 1431 ..... Buster Keaton	Mar. 22,'40	†.2 rls.
Pest from the West (6-17-39) 9435 ..... Buster Keaton	June 16,'39	19....
Rattling Romeo 9436..... Charley Chase	July 14,'39	17....
Rockin' Thru the Rockies 1404 ..... (3 Stooges)	Mar. 8,'40	†18....
Saved by the Belle (8-2-39) 9408 ..... (3 Stooges)	June 30,'39	17....
Skinny the Moocher 1421... Charley Chase	Sept. 8,'39	†16½..
Static in the Attic 1422... Walter Catlett	Sept. 22,'39	†19....
Teacher's Pest 1424..... Charley Chase	Nov. 3,'39	†16½..
Three Sappy People 1403... (3 Stooges)	Dec. 1,'39	†18½..
Trouble Finds Andy Clyde 9437	July 28,'39	18....

CINESCOPES

Threads of a Nation, The (2-10-40) 1972	Jan. 19,'40	!!....
World of 1960 (Futurama) (1-6-40) 1971	Dec. 22,'39	†.9....

COLOR RHAPSODIES

Blackboard Revue 1508....	Mar. 15,'40	†.1 rl..
Boy, a Gun and Birds, A (12-30-39) 1508.....	Jan. 12,'40	†.7½..
Crop Chasers (10-14-39) 1502	Sept. 22,'39	†.8....
Dreams On Ice (10-7-39) 1504	Oct. 20,'39	†.6½..
Greyhound and the Rabbit 1509	Apr. 19,'40	†.1 rl..
Happy Tots' Expedition 1507	Feb. 9,'40	†.6½..
Hollywood Sweepstakes (8-12-39) 9512	July 28,'39	..8....
Jitterbug Knights (9-9-39) 1501	Aug. 11,'39	†.7....
Lucky Pigs (6-17-39) 9510	May 26,'38	.7....
Mother Goose In Swing-time 1505	Dec. 18.'39	†.7....
Mountain Ears (11-11-39) 1503	Nov. 3,'39	†.7....
Nell's Yells 9511	June 30,'39	..7....

COLUMBIA TOURS

Beautiful Switzerland (1-6-40) 1553	Nov. 17,'39	†10....
Historic Cities of India 1552	Oct. 27,'39	†10....
Holland and the Zuyder Zee (11-25-39) 1551	Sept. 15,'39	†10....
Life In Paris 1555.....	Dec. 22,'39	†11....
Man-Made Island (6-17-39) 9554 ..... (Frisco Fair)	May 26,'39	..9....
Morocco 9556	Aug. 11,'39	.10½..
New Hampshire 1554..... (color)	Jan. 26,'40	†.1 rl..
Sojourn In India 9555.....	July 7,'39	..9½..
Unveiling Algeria 1556....	Mar. 1,'40	†.1 rl..

COMMUNITY SING

No. 8 (4-2-39) 9658 (Strauss Music)	Apr. 21,'39	..8....
No. 9 9659 (Songs of the West)	May 19,'39	.10....
No. 10 (6-17-39) 9660.... (Romance Songs)	June 16,'39	.10....
(New Series)		
No. 1 (9-939) 1651..... (Crosby Hit Songs)	Aug. 4,'39	†.9....
No. 2 1652 ..... (Old Time Songs)	Sept. 8,'39	†.9½..
No. 3 1653 ..... (College Songs)	Oct. 13,'39	†10....
No. 4 1654 ..... (Stephen Foster Songs)	Nov. 17,'39	†11....
No. 5 (2-10-40) 1655 ..... (Gypsy Songs)	Dec. 29,'39	†10....
No. 6 1656	Mar. 8,'40	†.1 rl..
No. 7 1657	Apr. 19,'40	†.1 rl..

FABLE CARTOONS

Park Your Baby (2-24-40) 1752	Dec. 22,'39	†.6....
Little Lost Sheep 1751....	Oct. 6,'39	†.7....
Practice Makes Perfect 1753	Apr. 5,'40	†.6....

FOOLS WHO MADE HISTORY

No. 1 (Elias Howe) ..... (10-2-39) 1601.....	Sept. 1,'39	†11....
No. 2 (Charles Goodyear) 1602	Oct. 6,'39	†10½..

HAPPY HOUR

Know Your History
(Remakes from "March of Years")

No. 3 9473	Apr. 21,'39	11...

SPECIAL (HAPPY HOUR)

No. 1 (11-11-39) 1520 (Book of Books)	Oct. 6,'39	†10....
No. 2 1521 (Building of Boys)	Oct. 12,'39	†11....

KRAZY KAT CARTOONS

30. Golf Chumps 9705....	Apr. 6,'39	..7....
31. Krazy's Shoe Shop 9706	May 12,'39	..6....

MUSIC HALL VANITIES

Montmartre Madness (6-3-39) 9964	June 30,'39	.10½..
Yankee Doodle Home (5-27-39) 9963	May 19,'39	.10....

PHANTASIES CARTOON

Charm Bracelet, The (9-9-39) 1701.....	Sept. 1,'39	†.6½..
Man of Tin 1704	Feb. 23,'40	†.1 rl..
Millionaire Hobo 1702 ...	Nov. 24,'39	†.7....
Mouse Exterminator, The 1703	Jan. 26,'38	†.6½..

SCRAPPY CARTOONS

Scrappy's Rodeo 9756.....	June 2,'39	..8....
Worm's Eye View, A (5-20'39) 9755	Apr. 28,'39	..7....

SCREEN SNAPSHOTS

No. 8 (4-29-39) 9858	Apr. 8,'39	..9½..
No. 9 (5-20-39) 9859	May 12,'39	.10....
No. 10 9860	May 26,'39	.10....
No. 11 9861	June 15,'39	.10....
No. 12 (8-19-39) 9862....	July 28,'39	.10....
(New Series)		
No. 1 (10-14-39) 1851.....	Sept. 22,'39	†.9½..
No. 2 (11-18-39) 1852.....	Nov. 10,'39	†10....
No. 3 1853	Dec. 1,'39	†10....
No. 4 1854	Jan. 1,'40	†10....
No. 5 1855	Feb. 23,'40	†.1 rl..
No. 6 1856	Mar. 29,'40	†.1 rl..
No. 7 1857	May 3,'40	†.1 rl..

SPECIAL SPORT THRILLS

Big Fish (9-9-39) 9810...	Aug. 18,'39	.10....
Bows and Arrows 1801.....	Oct. 6,'39	†.9....
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	.10....
Flying Targets 1804	Feb. 22,'40	†.1 rl..
Jai Alai (1-6-40) 1802....	Nov. 30,'39	†.8½..
Jockeys Up (6-17-39) 9807.	June 2,'39	..9½..
Rough House Fiesta 1805..	Mar. 8,'40	†.1 rl..
Skiing Technique 1803....	Jan. 19,'40	†.1 rl..
Technique of Tennis (6-17-39) 9808.....	June 30,'39	..8½..
There Goes Rusty (8-26-39) 9809	July 15,'39	.10½..

WASHINGTON PARADE

No. 3 (5-27-39) 9903 (Inside the Capitol).....	Apr. 28,'39	.10..
No. 4 9904 (Library of Congress)	Aug. 4,'39	.10..

1939-40

No. 1 (11-25-39) 1901..... (Smithsonian Institution)	Oct. 20,'39	†10½..
No. 2 (2-17-40) 1902..... (U. S. Treasury)	Dec. 8,'39	†10....
No. 3 1903 ..... (Federal Bureau of Investigation)	Feb. 9,'40	†.2 rls.

MGM

CARTOONS
(Color)

Title	Rel. Date	Min.
Art Gallery (6-3-39) W-886 ..... (Color)	May 13,'39	..9....
Bear That Couldn't Sleep (7-15-39) (W-887)	June 10,'39	..9....
Blue Danube, The (12-23-39) W-891.....	Dec. 16,'39	..7....
Bookworm, The (9-16-39) W-889	Aug. 26,'39	..9....
Puss Gets the Boot W-84..	Feb. 10,'40	†.9....
Fishing Bear, The (2-3-40) W-83	Jan. 20,'40	†.8....
Goldilocks and the Three Bears (7-22-39) W-888..	July 15,'39	11....
Mad Maestro, The (2-3-40) W-82	Dec. 30,'39	†.8....
One Mother's Family (11-11-39) W-890.....	Sept. 30,'39	..9....
Peace on Earth (12-9-39) W-81	Dec. 9,'39	†.9....

CRIME DOESN'T PAY

No. 23—Help Wanted (7-1-39) P-814..... Tom Neal-Jo Ann Sayers	June 10,'39	21....
No. 24—Think First (10-21-39) P-815..... Laraine Day-Ann Morriss	Sept. 9,'39	21....
No. 25—Drunk Driving (10-28-39) P-816..... Dick Purcell-Jo Ann Sayers	Oct. 28,'39	21....
No. 26—Pound Foolish (1-27-40) P-1 ..... Neil Hamilton-Lynn Carver	Dec. 23,'39	†20....
No. 27—Know Your Money (2-3-40) P-2 ..... Dennis Morgan-Noel Madison	Jan. 27,'40	†.21....

FITZPATRICK TRAVELTALKS

Calling on Colombia T-59..	Mar. 16,'40	†.1 rl..
Colorful Curacao (7-29-39) T-862	May 27,'39	..9....
Day on Treasure Island, A (9-30-39) T-51	Sept. 2,'39	†11....
Glimpses of Australia.... (5-27-39) T-859.....	Apr. 15,'39	..9....
Land of Alaska Nellie.... (2-3-40) T-55	Dec. 23,'39	†.9....
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,'39	†.9...
Night Descends on Treasure Island T-57	Jan. 20,'40	†.8....
Old Natchez (2-10-40) T-56	Dec. 30,'39	†.9....
Picturesque Udaipur (7-15-39) T-861	May 13,'39	..8....
Quaint St. Augustine..... (12-2-39) T-53	Nov. 4,'39	†.9....
Rural Hungary (6-24-39).. T-860	Apr. 29,'39	..9....
Seattle, Gateway to Northwest T-58	Feb. 17,'40	†.9....
Valiant Venezuela (12-30-39) T-54	Nov. 25,'39	†.9....

MGM MINIATURES

Ash Can Fleet (10-21-39) M-72 ..... Robert Warwick	Sept. 9,'39	†11....
Failure at 50, A (11-18-39) M-73 ..... Truman Bradley-Jack Mulhall	Oct. 7,'39	†10....
Greener Hills, The (7-15-39) M-880..... Emmett Vogan-Grace Stafford	May 27,'39	11....
Hollywood Hobbies (6-17-39) M-878 ..... Sally Payne-Joyce Compton	May 13,'39	10....
Mendelssohn's Wedding March (12-2-39) M-74..	Nov. 4,'39	†.8....
Miracle at Lourdes .. (1-20-40) M-75 ..... G. P. Huntley, Jr.- Jo Ann Sayers (Sepia)	Dec. 30,'39	†11....
Old South, The (2-3-40) M-77	Jan. 20,'40	†11....
Northwest Ho! 80-X..... (sepia)	Feb. 10,'40	†.9....
Prophet Without Honor (6-17-39) M-879..... Tom Neal	May 20,'39	11....
Rhumba Rhythm (9-9-39) M-71 ..... Mary Teen-Sally Blaine (Sepia)	Sept. 2,'39	†11....
Where Turf Meets Surf (2-24-40) M-76 ..... Sally Paine-Mary Treen (Sepia)	Jan. 6,'40	†11....

MUSICAL COMEDIES

Happily Buried (6-3-39) R-805 ..... Anthony Allen-Rita Oehman	Apr. 15,'39	20....

OUR GANG

Auto Antics (9-16-39) C-942	July 22,'39	10....
Alfalfa's Double (2-3-40) C-134	Jan. 20,'40	†11....
Captain Spanky's Showboat (10-28-39) C-131.....	Sept. 9,'39	†11....
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39	10....
Dad for a Day (12-2 39) C-132	Oct. 21,'39	†11....
Dog Daze (7-29-39).....	July 1,'39	11....
Time Out for Lessons (1-6-40) C-133.....	Dec. 2,'39	†11....
Joy Scouts (7-29-39).....	June 24,'39	10 ...
Tiny Troubles (3-25-39) C-936	Feb. 18,'39	10....

PASSING PARADE
(Sepia)

No. 5—(6-17-39) K-925... (Angel of Mercy) (Sepia)	May 20,'39	10....
No. 6—(6-17-39) K-928... (Yankee Doodle Goes to Town)	June 17,'39	..9....
No. 7—Giant of Norway (7-22-39) K-927.....	June 24,'39	11....
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July 22,'39	11....
No. 9—One Against the World (9-16-39) K-929..	Aug. 19,'39	11....
No. 10—Unseen Guardians (10-14-39) K-930.....	Aug. 26,'39	11....
No. 11—Forgotten Victory (12-23-39) K-121	Dec. 9,'39	†11....
(Sepia)		

PETE SMITH SPECIALTIES

Culinary Carving (8-12-39) S-910	July 1,'39	..9...
Football Thrills of 1938 (10-14-39) S-912.....	Sept. 16,'39	10....
Let's Talk Turkey (12-2-39) S-101.....	Oct. 28,'39	†11....
Maintain the Right (1-27-40) S-104	Jan. 13,'40	†10...
Poetry of Nature (7-8-39). (Sepia)	May 17,'39	10....
Radio Hams (6-17-39) S-908	May 20,'39	10....
Romance of the Potato (1-6-40) S-103 ..... (Sepia)	Dec. 9,'39	†.9....
Set 'Em Up (10-21-39) S-913	Oct. 7,'39	10....
Ski Birds (11-25-39) S-102	Nov. 18,'39	†.8....
Stuffie S-106	Mar. 2,'40	11....
Take a Cue (9-16-39) S-911 ..... (Sepia)	Aug. 12,'39	..9....
Weather Wizards (4-22-39) S-907	Apr. 8,'39	..8....
What's Your I. Q.? S-105.	Feb. 8,'40	†.8....

ROBERT BENCHLEY

Dark Magic (5-27-39) F-956	May 13,'39	10....
Day of Rest, The (10-21-39) F-141.....	Sept. 6,'39	†.9....

(THE RELEASE CHART--CONT'D)

Title Rel. Date Min.

Home Early (6-17-39)
F-957 .....May 27,'39..9....
Home Movie F-144.....Feb. 17,'40†7....
How to Eat (7-8-39)
F-958 .....June 10,'39.10....
See Your Doctor (12-23-39)
F-142 .....Dec. 16,'39†.8....
That Inferior Feeling
(1-27-40) F-143 .....Dec. 9,'39†.9....

MONOGRAM

Title Rel Date Min.

Raiders Over England 3830.Nov. 15,'39†.2 rls.

PARAMOUNT

BETTY BOOP CARTOONS

Title Rel. Date Min.

Rhythm on the Reservation
(7-22-39) T8-10.....July 7,'39..7....
Scared Crows, The
(7-8-39) T8-9 .....June 9,'39..7....
Yip Yip Yippy (7-29-39)
J8-6 .....July 28,'39..7....

COLOR CLASSICS

Ants in the Plants C9-3...Mar. 15,'40†.1 rl..
Barnyard Brat (7-15-39)
C8-5 .....June 30,'39..7....
Busy Little Ants C9-3....Feb 23,'40†.1 rl..
Fresh Vegetable Mystery,
The (10-14-39) C9-1....Sept. 22,'39†.1 rl..
Little Lambkin (2-24-40)
C9-2 .....Feb. 2,'40†.7....

COLOR CRUISES

Argentina K9-6 .....Apr. 5,'40†.1 rl..
Chile (1-6-40) K9-3.....Nov. 10,'39†10....
Colombia (8-12-39) K8-7..July 21,'39 10....
Cuba K9-4 .....Jan. 5,'40†.1 rl..
Ecuador (9-16-39) K9-1...Sept. 1,'39†10....
Isle of Columbus K9-5....Feb. 9,'40†.1 rl..
Peru (10-14-39) K9-2.....Oct. 6,'39†.1 rl..
Rio de Janeiro K9-7.....May 31,'40†.1 rl..

HEADLINERS

Artie Shaw's Class In
Swing (8-26-39) A9-1...Sept. 8,'39†10....
Frankie Masters & Orch.
(1-27-40) A9-5 .....Dec. 29,'39†11....
Geo. Olsen & His Music
A9-7 .....Mar. 8,'40†.1 rl..
Here's Hal (1-6-40) A9-4.Nov. 24,'39†10....
Jimmy Dorsey & Orch.
(2-24-40) A9-6.....Feb. 2,'40†10....
Moments of Charm of 1940
(10-4-39) A9-2 .....Oct. 13,'39†11....
Phil Spitalny & Girl Or.
Sweet Moments (9-9-39)
A8-12 .....Aug. 11,'39.11....
Russ Morgan and Orch.
Ted Flo Rito and His
Orchestra (11-18-39)
A9-2 .....Oct. 6,'39†11....
Tempo of Tomorrow
(7-1-39) A8-11 .....June 2,'39.10...
Richard Himber and Orch.

PARAGRAPHICS

Bits of Life (1-6-40)
V9-3 .....Nov. 17,'39†11....
Breaking the News
(9-2-39) J8-12 .....Aug. 25.'39.10....
Busy Little Bears
(11-18-39) V9-2 .....Oct. 20,'39†10....
Farewell Vienna (7-15-39)
V8-11 .....June 23.'39.10....
Not So Dumb V9-7.....Mar. 15,'40†.1 rl..
Paramount Pictorial
(2-24-40) V9-6 .....Feb. 16,'40†10....
Public Hobby No. 1
(9-16-39) V9-1 .....Sept. 22,'39†11....
Sugar Wind (2-3-40) V8-5.Jan. 19,'40†10....
Touchdown Review
(1-20-40) V9-4 .....Dec. 22,'39†10....

PARAMOUNT PICTORIAL
(New Series)

No. 11—6-24-39) P8-11...June 2,'39.10..
No. 12—(8-12-39) P8-12..July 14,'39.10....

POPEYE THE SAILOR

Females is Fickle E9-3..Mar. 8,'40†.1 rl..
Ghosts Is the Bunk
(7-22-39) E8-9.....June 16,'39..7....
Hello How Am I?
(8-12-39) E8-10.....July 14,'39..7....
It's the Natural Thing to
Do (8-26-39) E8-11....July 28,'39..7....
Never Sock a Baby
(11-25-39) E9-1 .....Nov. 3.'39†.6....
Shakespearean Spinach
(2-3-40) E9-2 ... .Jan. 19,'40†.7....
Stealin' Aint Honest E9-4 Mar. 29,'40†.1 rl..

PARAMDUNT SOUND NEWS

Two Editions Weekly

Title Rel. Date Min.

POPULAR SCIENCE
(In Color)

No. 6—(7-29-39) J8-6.....Aug. 4,'39.11....

1939-40

No. 1—J9-1 .....Sept. 15,'39†10....
No. 2—(12-2-39) J9-2.....Nov. 3,'39†10....
No. 3—(1-20-40) J9-3.....Dec. 15,'39†10....
No. 4—(2-24-40) J9-4.....10....

GRANTLAND RICE SPORTLIGHTS

No. 64—Death Valley
Thrills (6-24-39) R8-12.June 9,'39.10....
No. 65—Watch Your Step
(8-19-39) R8-13 .....July 7,'39.10....
No. 66—Hydro Maniacs
(9-9-39) R9-1 .....Sept. 1,'39†10....
No. 66—A Desert Adventure
(9-16-39) R9-2 .....Sept. 22,'39†10....
No. 67—Catching Whoppers
(9-16-39) R9-3 ..... Oct. 13,'39†10....
No. 68—A Dog Is Born
(11-11-39) R9-4 .....Nov. 3,'39†10....
No. 69—Aqua-Rhythm
(11-18-39) R9-5 .....Nov. 24,'39†10....
No. 70—Judo Experts
(1-27-40) R9-6..... Dec. 8.'39†10....
No. 71—Bowling Skill
(2-3-40) R9-7 .....Jan. 26,'40†10....
No. 72—Human Fish
(3-2-40) R9-8 .....Feb. 23,'40†10....
No. 73—Two of a Kind
R9-9 .....Mar. 22,'40†.1 rl..

STONE AGE CARTOONS

Way Back When a Night
Club Was a Stick B9-2..Mar. 15,'40†.1 rl..
Way Back When a Triangle
Hads Its Points
(2-24-40) B9-1.....7....

SYMPHONIC SERIES

Blue Danube, The D9-1...Sept. 29,'39†.1 rl..
Merry Wives of Windsor...
(11-18-39) D9-2 .....9....
William Tell (1-6-40)
D9-3 .....Nov. 24,'39†18....

UNUSUAL OCCUPATIONS
(In Color)

No. 6—(7-29-39) L8-6.....June 16,'39.10....

(New Series)

No. 1—(10-14-39) L9-1...Oct. 13,'39†.1 rl..
No. 2—(12-16-39) L9-2...Nov. 17,'39†11....
No. 3—(2-3-40) L9-3.....Jan. 19,'40†10....

RKO RADIO

Tile Rel. Date Min.

LEDN ERROL COMEDIES

Ring Madness 9370.....June 30,'39.19....
Scrappily Married 03,703..Jan. 12,'40†20....
Truth Aches 03,702.....Nov. 3,'39†19....
Wrong Room, The (9-30-39)
03,701 .....Sept. 22,'39†19....

HEADLINERS

No. 4—Sales Slips 93,604..June 2,'39.17....

EDGAR KENNEDY COMEDIES

Act Your Age (10-14-39)
03,401 ....Oct. 6,'39†18....
Feathered Pests 93,406....July 14,'39.16....
Kennedy the Great 03,402..Dec. 8,'39†19....
Slightly at Sea..... Feb. 9,'40†16....

INFORMATION PLEASE

No. 1—(10-14-39) 04,201..Sept. 8,'39†10....
No. 2—(10-28-39) 04,202..Oct. 6,'39†11....
No. 3—(12-2-39) 04,203...Nov. 3,'39†10....
No. 4—(1-6-40) 04,204... Dec. 1,'39†11....
No. 5—(2-3-40) 04,205....Dec. 29,'39†10....
No. 6—(2-3-40) 04,206....Jan. 26,'40†11....
No. 7—04,207 .....Feb. 23,'40†.1 rl..
No. 8—04,208 .....Mar. 22,'40† 1 rl..

MARCH OF TIME
1938-39

No. 11—War, Peace and
Propaganda (6-10-39)
93,111 .....June 9,'39.19....
No. 12—The Movies March
On (7-8-39) 93,112.....July 7,'39.22....
No. 13—Metropolis—1939
(8-5-39) 93,113 .....Aug. 4,'39.18....

1939-40

No. 1—Soldiers with Wings
(9-9-39) 03,101 .....Sept. 1,'39†19....
No. 2—Battle Fleets of
England (10-7-39) 03,102.Sept. 29,'39†18....
No. 3—Uncle Sam — The
Farmer (10-28-39)
03,103 .....Oct. 27,'39†18....
No. 4—Newsfronts of War
—1940 (11-25-39) 03,104.Nov. 24,'39†19 ..
No. 5—Crisis In the Pacific
(12-23-39) 03,105.....Dec. 22,'39†17...
No. 6—Republic of Fin-
land, The (1-20-40)
03,106 .....Jan. 19,'40†18....

Title Rel. Date Min.

No. 7—Vatican of Pius XII
(2-17-40) 03,107.....Feb. 16,'40†18....
No. 8—Canada at War
03,108 .....Mar. 15,'40†.2 rls.

NU-ATLAS PRODUCTIONS

Arcade Varieties (5-20-39)
94,210 .....May 12,'39.11...
Lillian Reth

PATHE NEWS

Released twice a week

PATHE REVIEWS

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Blamed for a Blonde
(10-14-39) 03,201.....Oct. 20,'39†16....
Chicken Feed 03,203..... Jan. 19,'40†18....
Coat Tails 03,202.....Nov. 17,'39†18...
Goodness, a Ghost 03,205..July 5,'40†16....
Marriage Go-Round 93,204.July 28,'39.18....
Twinpuplets 03,204 .....Apr. 12,'40†20....

RAY WHITLEY COMEDIES

Bandits and Ballads
03,502 .....Dec. 15,'39†.2 rls
Cupid Rides the Range
(10-14-39) 03,501 .....Sept. 8.39†18....
Molly Cures a Cowboy
03,503 .....Mar. 22,'40†.2 rls.
Sagebrush Serenade 93,504 . June 6,39.19....

REELISMS

Acres of Plenty (11-18-39)
04,602 .....Oct. 13,'39†.9....
American Royal (11-18-39).Nov. 10,'39†.9....
Kennel Kings (8-26-39)
94,612 ....July 12,'39..9....
Men of Muscle (2-3-40)
04,605 .....Jan. 12,'40 .9....
Navajo Land (2-30-40)
04,607 .....Mar. 1,'40†10....
Nevada Unlimited
(9-16-39) 04,601 .....Sept. 15,'39†.8....
Pack Trip (9-16-39) 94,613 Aug. 18,'39..9....
Siege (3-2-40) 04,608.... Mar. 29,'40†10....
Vacation Diary (2-10-40)
04,606 .....Feb. 2,'40†.9....
West Wall (1-6-40) 04,604 Dec. 8,'39†10....
World of Tomorrow
(7-15-39) 94,611. .... June 23,'39..9....
Zoo ((8-12-39) 94,612 ....July 21,'39..9....

RKO PATHE SPORTSCOPE

Aquapoise (2-3-40) 04,306.Jan. 19,'40†.9....
Devil Drivers (7-15-39)
94,311 .....June 16,'39..9....
Fly Casting 04,308.....Mar. 15,'40.1 rl..
Court Favorites 04,309.....Apr. 12,'40†.1 rl..
Gun Play (10-14-39)
04,301 .....Sept. 1,'39.9..
Hunting Hounds (11-18-39)
04,302 .....Sept. 29,'39†.9....
Ice Cutters (11-4-39) 04,303Oct. 27,'39†.9....
Pennant Chasers 04,307....Feb. 16,'40†.9....
Riding the Crest (7-8-39)
94,312 .....July 14.'39. 9....
Sky Game (12-30-39)
04,305 .....Dec. 22,'39†.9....
Winter Playground
(12-23-39) 04,304.....Nov. 24,'39†.9....

SPECIAL

Five Times Five (9-16-39)
93,801 .....July 23,'39.20....

WALT DISNEY CARTODNS

Autograph Hound 94,116..Sept. 1,'39..8....
Beach Picnic (5-27-39)
94,114 .....June 9,'39..8....
Billposters, The 04,105....May 17,'40†.1 rl..
Day in a Dog's Life 04,109..July 12,'40† 1 rl..
Donald's Dog Laundry
04,103 .....Apr. 5,'40†.1 rl..
Donald's Outboard Motor
04,107 .....June 28,'40†.1 rl..
Donald's Vacation 04,108...June 21,'40.1 rl..
Donald's Penguin (5-27-39)
94,117 ....Aug. 11,'39..8....
Magician Mickey 04,110...Aug. 2,'40†.1 rl..
Mr. Donald Steps Out
04,106 .....June 7,'40†.1 rl..
Officer Duck 04,101.....Sept. 22,'39†.8....
Riverter 04,102 .....Mar. 15,'40†.1 rl..
Sea Scout 94,115.....June 30,'39..8....
Tugboat Mickey 04,104....Apr. 26,'40†.1 rl..

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title Rel. Date Min.

Conquering the Colorado
(8-26-39) 0201.....Aug. 18,'39†11...
Filming the Fleet (9-23-39)
0202 .....Oct. 27,'39†11....

Title Rel Date Min.

Sky Fighters (12-9-39)
0203 .....Dec. 8,'39†11....

FASHIONS (In Color)

Fashion Forecast, No. 4
9604 .....July 7,'39..10....
Fashion Forecast, No. 5
0601 .....Sept. 15,'39†10....
Fashion Forecast, No. 6
(2-10-40) 0602 .....Dec. 22,'39†10....
Fashion Forecast, No. 7
0603 .....Mar. 29,'40†.1 rl..

FATHER HUBBARD'S ALASKAN ADVENTURES

Aghileen Pinnacles
(10-21-39) 0103..... Nov. 10.'39†11...
Birthplace of Icebergs
(9-2-39) 0101 .....Aug. 4,'39†11...
Climbing the Spirits Home
0107 .....May 10.'40†.1 rl..
Valley of 10.000 Smokes
(12-23-39) 0105.. . Feb. 16.'40†10 ...

LEW LEHR

Labor Savers 0403 .....Apr. 12,'40†.9....
Monkeys Is the Cwaziest
People (9-30-39) 0401...Sept. 29,'39†10....
Silly Season, The (12-2-39)
0402 ..... Jan. 5,'40 10...

MAGIC CARPET SERIES
(Lowell Thomas)

Evergreen Empire The
(10-21-39) 0102.. .....Oct. 13,'39†11 ...
Flying Stewardess 0106...Mar. 15,'40†10....
Kangaroo Country
(12-9-39) 0104 ..... Feb. 2,'40†10 ...
Tempest Over Tunis 9107..June 9,'39.11....

TERRY-TOONS

Africa Squawks 9516.....June 30.'39..7....
All's Well That Ends Well
0510 .....Mar. 8,'40†.1 rl..
Barnyard Baseball 9517....July 14.'39..7 ...
Catnip Capers 0559.....May 31,'40†.1 rl..
(color)
Dog in a Mansion, A 0507.Jan. 12,'40†.7....
Edgar Runs Again
(2-24-40) 0508.....Jan. 26,'40†.7....
First Robin, The 0555.. Dec. 29,'39†.1 rl.
(color)
Gandy Goose in a Bully
Romance 9515 .....June 16.'39..7...
Golden West, The (8-26-39)
0501 .....Aug. 25,'39†.7....
Hare and the Hounds 0509 Feb. 23,'40†.7....
Harvest Time (2-17-40)
0556 .....Feb. 9,'40†.7....
(color)
Hitch-Hiker, The 0505.. Dec. 1,'39†.7....
Hook, Line and Sinker
0552 .....Sept 8.'39† 7 .
Ice Pond, The 0506... Dec. 15,'39†.7....
It Must Be Love, 0511....Apr. 5,'40†.1 rl..
Just a Little Bull 0558.....
(color)
Much Ado About Nothing
0557 .....Mar. 22,'40†.1 rl..
(color)
Old Fire Horse 9518.....July 28,'39†.7....
One Mouse in a Million
(12-9-39) 0504..... Nov. 3,'39†.7....
Orphan Duck, The
(10-14-39) 0553 .....Oct. 6,'39†.7....
(color)
Sheep in the Meadow
(10-14-39) 0502 ..... Sept. 22,'39†.7....
Two Headed Giant ..
(8-12-39) 0551.....Aug. 11,'39†.7....
Watchdog, The 0503.....Oct. 20,'39†.7....
Wicky-Wacky Romance, A
(12-9-39) 0554 .....Nov. 17.'39† 7....
(color)
Wot's All th' Shootin' Fer
0512 .....May 3.'40†.1 rl..

ED THORGERSEN (Sports)

Big Game Fishing 0301...Sept. 1,'39†10....
Clocking the Jockeys
(10-7-39) 0302 .....Nov. 24.'39†11....
Following the Hounds
(2-10-40) 0304 .....Mar. 1.'40†10....
(color)
Over the Seven Seas 0305.Apr. 26,'40†10....
Sports Immortals 9305....June 23,'39.11....
Topnotch Tennis (2-24-40)
0303 .....Jan. 19,'40†10....

UNITED ARTISTS

WORLD WINDOWS
(Color)

Title Rel. Date Min.

Arabian Bazaar (12-31-38) Sept. 1,'39.10....
Eternal Fire, The
(1-28-39) .....Sept. 21,'39.10....

(THE RELEASE CHART--CONT'D)

Title Rel. Date Min.

Lebanon Coast .....Dec. 1,'39.10....
Petra (1-14-39) .....Aug. 1,'39.10...
River Thames (4-15-39)...Nov. 1,'39.10...
Ruins of Palmyra.....Oct. 1,'39.10...
Wanderers of the Desert...July 1,39.10...

UNIVERSAL

Title Rel. Date Min.

GOING PLACES WITH GRAHAM McNAMEE

No. 64—(7-15-39) 3362....June 26,'39..9½..
No. 85—(7-29-39) 3363...July 17,'39..9....
No. 66—(9-30-39) 4351...Sept. 25,'39†.9....
No. 67—(10-14-39) 4352...Oct. 16,'39†.9....
No. 68—(10-14-39) 4353...Nov. 13,'39†.9....
No. 69—(12-23-39) 4354...Dec. 11,'39†.8....
No. 70—(12-30-39) 4355...Dec. 25,'39†.8....
No. 71—4356 .....Jan. 15,'40†.9....
No. 72—4357 .....Feb. 5,'40†.1 rl..
No. 73—4358 .....Feb. 26,'40†.1 rl..
No. 74—4359 .....Mar. 18,'40†.1 rl..
No. 75—4360 .....Apr. 8,'40†.1 rl..
No. 76—4361 .....Apr. 29,'40†.1 rl..

LANTZ CARTUNES

Arabe with Dirty Fezzes
(8-26-39) 3259 .....July 31,'39..7....
Bird on Nellie's Hat
(7-8-39) 3257 .....June 19,'39..7....
Silly Superstition (9-23-39)
3262 .....Aug. 28,'39..7....
Slap Happy Valley 3261...Aug. 21,'39..7....
Snuffye Skunk's Party
(9-23-39) 3260.....Aug. 7,'39..7....
Stubborn Mule (8-12-39)
3258 .....July 3,'39..7....

LANTZ COLORED CARTUNES

A-Hunting We Will Go
(7-15-39) 4621.....Sept. 4,'39†.7....
Andy Panda Goes Fishing
4265 .....Jan. 22,'40†.8....
Kitten Mittens (2-24-40)
4266 .....Feb. 12,'40†.9....
Life Begins for Andy Panda
(9-23-39) 4262 .....Oct. 9,'39†.8½..
Scrambled Eggs 4263.....Nov. 20,'39†.8¾..
Sleeping Princess, The
(12-2-39) 4264 .....Dec. 4,'39†.9....
Tom Thumb, Jr. 4267 ....Mar. 4,'40†.1 rl..

MENTONE MUSICAL COMEDIES

Gals and Gallons (6-3-39)
3232 .....July 12,'39.17½..
East and Dumke
Swing Sanitarium (5-20-39)
3231 .....June 14,'39.18....
Dorothy Stone-Chas. Collins
With Best Dishes (8-3-39)
3233 .....Aug. 9,'39.17....
Charles Kemper

SPECIAL

March of Freedom
(5-28-39) 4110.....Sept. 6,'39†20....

STRANGER THAN FICTION SERIES

No. 63—Novelty (6-3-39)
3374 .....June 5,'39..9....
No. 64—Novelty (9-9-39)
3375 .....July 3,'39.10....
No. 65—Novelty (7-15-39)
3376 .....Aug. 7,'39..9½..
No. 66—Novelty (10-21-39)
4371 .....Sept. 18,'39†.8½..
No. 67—Novelty (10-14-39)
4372 .....Oct. 9,'39†.9....
No. 68—Novelty (10-28-39)
4373 .....Nov. 6,'39†.9....
No. 69—Novelty (1-6-40)
4374 .....Dec. 4,'39†.9....
No. 70—Novelty (12-23-39)
4375 .....Dec. 18,'39†.9....
No. 71—Novelty 4376.....Jan. 8,'40†.1 rl..
No. 72—Novelty 4377.....Jan. 29,'40†.1 rl..
No. 73—Novelty 4378.....Feb. 19,'40†.2 rls.
No. 74—Novelty 4379 .....Mar. 11,'40.1 rl..
No. 75—Novelty 4380.....Apr. 1,'40†.1 rl..
No. 76—Novelty 4381.....Apr. 15,'40†.1 rl..

TWO-REEL MUSICALS

Boy Meets Joy (11-18-39)
4221 .....Sept. 6,'39†17....
Pinky Tomlin-Joy Hodges
Bullets and Ballads 4226..Feb. 14,'40†.2 rls.
International Revels 4227..Mar. 13,'40†.2 rls.
Wm. G. Sabbot
Rhumba Land (1-6-40)
4223 .....Nov. 15,'39.18....
Wini Shaw
Rhythm Jamboree 4225.....Jan. 17,'40†.2 rls.
Judy Starr
Snow Follies (1-6-40)
4224 .....Dec. 13,'39†18....
Lillian Roth

Title Rel. Date Min.

Swing Hotel (10-14-39)
4222 .....Oct. 18,'39†18....
Wini Shaw

VITAPHONE

BROADWAY BREVITIES

Title Rel. Date Min.

Broadway Buckaroo
(6-17-39) 4028.....June 3,'39.20....
Red Skeleton
Quiet Please (5-27-39)
4006 .....July 1,'39.20....
Fritz Feld.(Color)
Wardrobe Girl 4029.....June 17,'39.....
Ginger Manners
A Swing Opera 4030.....July 22,'39..2 rls.
Tess Gardella
Seeing Red (8-26-39)4018.Aug. 26,'39.20....
Red Skeleton
Slapsie Maxie (9-16-39)
5303 ..... Sept. 10,'39†17....
Maxie Rosenbloom
Ride, Cowboy, Ride
(10-21-39) 4008.....Sept. 9,'39.20....
Dennis Morgan
Ice Frolic (10-14-39) 5102.Oct. 28,'39†20....
Eleanor Gardner
World's Fair Junior
(10-28-39) 5104 .....Dec. 9,'39†20....
Royal Rodeo, The
(12-9-39) 5002 .....Nov. 25,'39†15....
John Payne
Remember When (9-16-39)
5101 .....Jan. 20,'40†20....
Eaton Boys
One for the Book (1-6-40)
5105 .....Feb. 3,'40†20....
Betty Hutton
Double or Nothing (3-2-40)
5106 .....20....

COLOR PARADE

For Your Convenience
(6-17-39) 4610.....May 20,'39.10.. .
Mechanix Illustrated, No. 5
4612 .....June 17,'39..1 rl..
Modern Methods (8-12-39)
4611 .....July 15,'39.10....
Mechanix Illustrated, No. 6
4613 .....Aug. 5,'39..1 rl .
Mechanix Illustrated, No. 1
(9-2-39) 5401.....Sept. 30,'39†10..
American Saddle Horses
(12-2-39) 5402.....Nov. 11,'39†.1 rl..
Mechanix Illustrated, No. 2
5403 .....Dec. 2,'39†.1 rl..
New Horizons (1-13-40)
5404 .....Jan. 6,'40†10....
Mechanix Illustrated, No. 3
(2-24-40) 5405.....10....

FLOYD GIBBONS'
"YOUR TRUE ADVENTURE"

Voodoo Fires (5-27-39)
4309 .....May 6,'39.12....
Haunted House (8-24-39)
4310 .....June 3,'39.12....
Lives in Peril 4311.....July 1,'39..1 rl..
Three Minute Fuse (9-2-39)
4312 .....July 29,'39.11....
Verge of Disaster 4313....Aug. 26.'39..1 rl..

HISTORICAL TECHNICOLOR FEATURETTES

Sons of Liberty (3-25-39)
4005 .....May 20,'39.20....
Claude Rains
Bill of Rights (9-16-39)
4007 .....Aug. 19,'39†20....
Moroni Olson
Monroe Doctrine (10-28-39)
5001 .....Oct. 14,'39†16....
Charles Waldron
Old Hickory (1-6-40)
5003 .....Dec. 23,'39†17....
Hugh Sothern
Teddy the Rough Rider
(2-10-40) 5004 .....Feb. 24,'40†19....
Sydney Blackmer

LOONEY TUNES

No. 70—Polar Pals
(6-17-39) 4813.....June 3,'39..7....
No. 71—Scalp Trouble
4814 .....June 24,'39..1 rl..
No. 72—Porky's Picnic
4815 .....July 15,'39..1 rl..
No. 73—Wise Quack
(8-19-39) 4816.....Aug. 5,'39..7....
No. 74—Porky's Hotel
5601 .....Sept. 2,'39†.1 rl.
No. 75—Jeepers Creepers
(9-30-39) 5602.....Sept. 23,'39†.7....
No. 76—Naughty Neighbors
(11-4-39) 5603 .....Nov. 4,'39†.1 rl..

Title Rel. Date Min.

No. 77—Pied Piper Porky
(11-25-39) 5604.....Nov. 4,'39†.7....
No. 78—Porky the Giant
Killer 5605 .....Nov. 18,'39†.1 rl..
No. 79—The Film Fan
(1-6-40) 5606 .....Dec. 16,'39†.7....
No. 80—Porky's Last Stand
5607 .....Jan. 6,'40†.1 rl..
No. 81—Africa Squeake
(2-10-40) 5608 .....Jan. 27,'40†.7....

MELODY MASTERS

Clyde McCoy and Orch.
(5-27-39) 4712.....Mar. 18,'39.10....
Artie Shaw and Orch.
(4-8-39) 4713 .....Apr 28,'39.10....
Larry Clinton and Orch.
4714 .....May 20,'39..1 rl..
Leith Stevens and Orch.
(6-17-39) 4715.....June 10,'39.10....
Rita Rio and Orch. 4716..July 1,'39..1 rl..
Will Osborne and Orch.
(8-5-39) 4717.....July 22,'39†10....
Eddie Delange and Orch.
4718 ..... Aug. 12'39..1 rl..
Swing Styles (9-16-39)
5501 ..... Sept. 2,'39†10..
Vincent Lopez and His Orchestra (10-21-39) 5502..Sept. 30,'39†10...
Rubinoff and His Violin
(11-11-39) 5503.....Nov. 11,'39†10....
Artie Shaw and His Orchestra (12-9-39) 5504..Dec. 30,'39†10....
Frances Carroll and the Coquettes (12-30-39)
5505 ..... Feb. 17,'40†10....
Dave Apollon and His Orchestra (2-24-40) .....10....

MERRIE MELODIES
(In Color)

No. 82—Naughty But Mice
4519 ..... May 10,'39..1 rl..
No. 83—Believe It or Else
4520 ..... June 3,'39..1 rl..
No. 84—Hobo Gadget Band
(6-17-39) 4518 .....June 17,'39..7....
No. 85—Old Glory
(6-17-39) 4521 .....July 1,'39.10....
No. 86—Dangerous Dan McFoo 4522 .. ..July 15,'39..1 rl..
No. 87—Snow Man's Land
4523 .....July 29,'39..1 rl..
No. 88—Hare-Um Scare-Um
(8-12-39) 4524.....Aug. 12,'39..7....
No. 89—Detouring America
(9-9-39) 4525 .....Aug. 26,'39..7....
No. 90—Little Brother Rat
4526 .....Sept. 2,'39..1 rl..
No. 91—Sioux Me 5301...Sept. 9,'39†.1 rl..
No. 92—Land of the Midnight Fun (10-14-39)
5503 .....Sept. 23,'39†.1 rl..
No. 93—Little Lion Hunter
5302 .....Oct. 7,'39†.1 rl..
No. 94—The Good Egg
5304 .....Oct. 2,'39†.1 rl..
No. 95—Fresh Fish
(11-18-39) 5305 .....Nov. 4,'39†.7....
No. 96—Fagin's Freshmen
(12-2-39) 5308 .....Nov. 18,'39†.1 rl..
No. 97—Sniffles and the Bookworm 5307 .....Dec. 2,'39†.1 rl..
No. 98—Screwball Football
(1-13-40) 5308 .....Dec. 16,'39†.7....
No. 99—The Curious Puppy
5309 .....Dec. 30,'39†.1 rl..
No. 100—Early Worm Gets the Bird 5310 .....Jan. 13,'40†.1 rl..
No. 101—Mighty Hunters
(1-20-40) 5311.....Jan. 27,'40†.7....

TECHNICOLOR SPECIALS

Romance in Color 4404...Aug. 19,'39..1 rl..

VITAPHONE VARIETIES

Dean of the Pasteboarde
(5-27-39) 4910 .....May 27,'39.10....
Luis Zingone
Right Way, The (6-17-39)
4908 .....July 1,'39..9....
Irene Rich
Witness Trouble 4911.....July 29,'39..1 rl..
Grouch Club
One Day Stand (8-26-39)
4912 .....Aug. 19,'39.10....
Vote Trouble (9-16-39)
5701 .....Sept. 9,'39†.9....
Grouch Club
History Repeats Itself
(10-14-39) .....10....
Sword Fishing (10-14-39)
5702 .....Oct. 21,'39†10....
An Organ Novelty-(11-4-39)Jan. 13,'40†.9....
Mr. & Mrs. Jesse Crawford

Title Rel. Date Min.

OTHER PRODUCT

Title Rel. Date Min.

ALLIANCE

Birth of the Movies.....Sept. 1,'39.22....

ATLAS

Pyramids of Mexico, The
(1-20-40) .....11....
Xochimilco (1-13-40)..... ..11....

BRITISH

Border Collie (8-12-39).....

CENTRAL

Country Fair (2-24-40).....10....
Zoo in Manhattan
(11-18-39) .....10....

ENNIS

Memory Lingers On, The
(8-5-39) .....10....

FRENCH FILM EXCHANGE

Violin, The (9-23-39).....10....

G. P. O.

"Do It Now" (9-30-39).....11....
Health for the Nation
(7-15-39) .....
Spare Time (6-17-39).....
Men in Danger (6-17-39)

KING OF COMEDY

Paper Hanger, The .....19....
(3-2-40) .....

LENAUER INTERNATIONAL

Getting Your Money's
Worth, No. 3 (10-21-39) ..... 1 rl.

PARAMOUNT BRITISH

'Arf a Mo' Hitler
(10-28-39) ..... 28 ..

PATHE COMMERCIAL

Homes of Today (11-18-39)..... 11....
Miracles of Modernization
(7-8-39) ..... 8 ...

RENOWN

Smart Footwork (2-24-40).....15....
Thank You, Mr. Silkworm
(2-24-40) .....15....

SPECTATOR-DENNING

Point of View (6-3-39).....

U. S. FOREST SERVICE

4,000 Gifts of the Forest
(8-26-39) ..... 2 rls

YORKE

Couriers of the Nation
(12-9-39) ..... 17 .
Finland Fights! (2-17-40).....5....
Ninth States, The
(10-7-39) .....22....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title Rel. Date Min.

Overland with Kit Carson
(9-2-39) ..... July 21,'39.....
Bill Elliott-Iris Meredith
Shadow, The (1-13-40) 1140 Nov. 24,'39†.2 rls. (each)
Victor Jory-Veda Ann Borg (1 episode 31 min.)
(15 episodes)

REPUBLIC

Title Rel. Date Min.

Dick Tracy's G-Men
(8-19-39) 872..... Sept. 2,'39.....
(15 episodes) (1st episode 29 min.)
Ralph Byrd
Drums of Fu Manchu
(2-17-40) .....Mar. 15,'40†20....
Henry Brandon-Luana Walters (each)
(15 episodes) (1st episode 30 min.)
Zorro's Fighting Legion
(12-2-39) 873 ..... Dec. 16,'39.18....
(each)
Reed Hadley 1st episode 30 min.)

UNIVERSAL

Title Rel. Date Min.

Flash Gordon Conquers the Universe (2-24-40)
4881-92 .....Apr. 9,'40†21....
Larry (Buster) Crabbe (each)
(15 episodes)
Green Hornet, The
(12-2-39) 4781-93.....Jan. 9,'40†21....
Gordon Jones-Anne Nagel (each)
(13 episodes)
Oregon Trail, The
(5-20-39) 4581-95.....July 4,'39†21....
John Mack Brown-Louise Stanley (each)
(15 episodes)
Phantom Creeps, The
(9-2-39) 4681-92.....Oct. 17,'39†21....
Bela Lugosi-Dorothy Arnold (each)

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GENERAL FEATURES

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• MARCH 9, 1940 •

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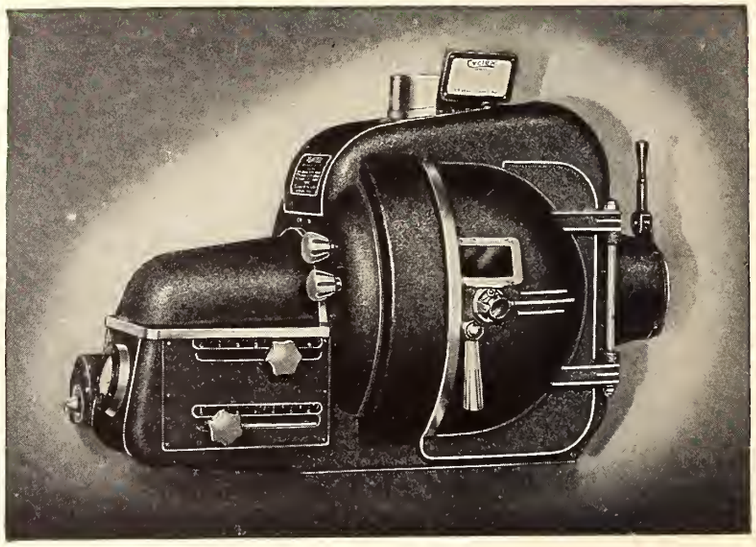
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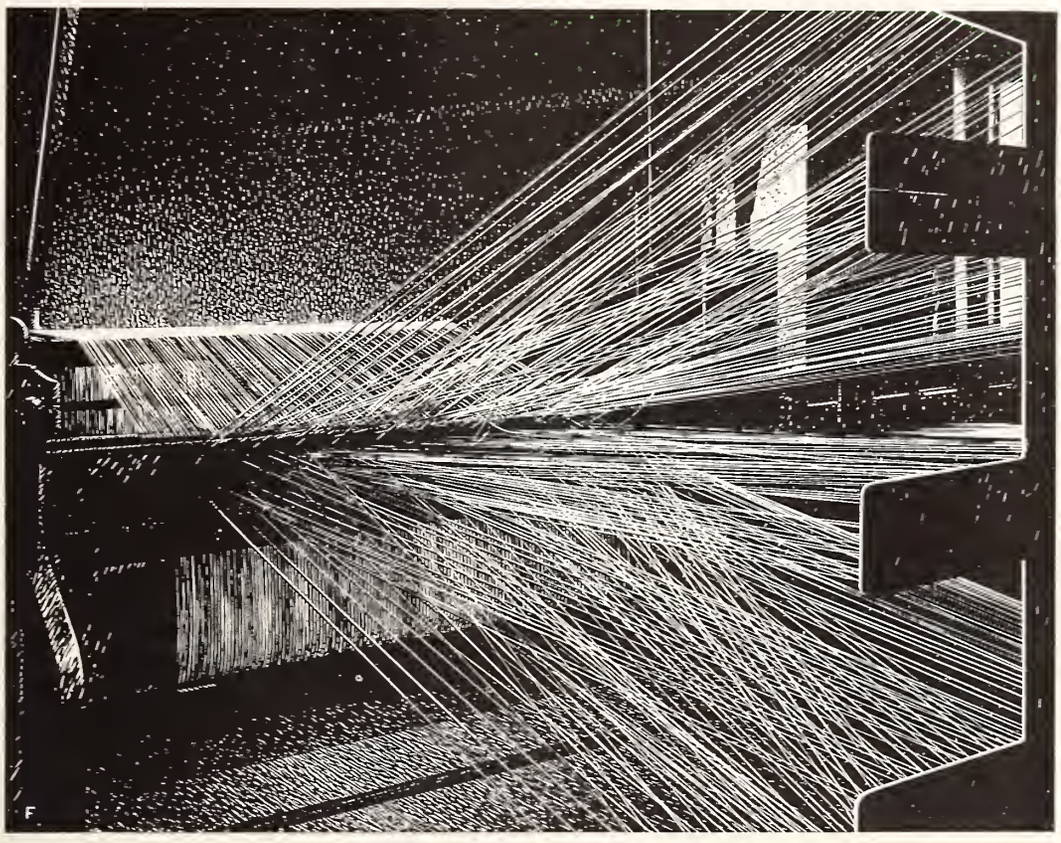
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The immediate practical application of this "magic carpet" is in the contract field, particularly in theatres, where its peculiar properties make it ideal for carpet visibility underfoot without incandescent illumination.



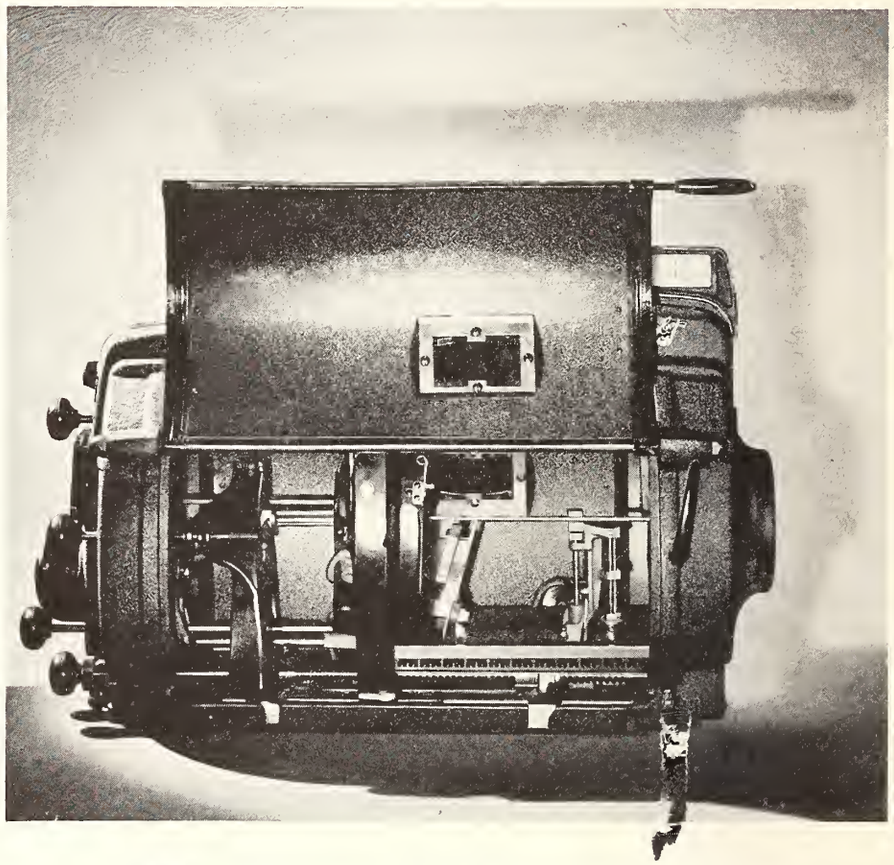
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The application of the scientific principles of ultra-violet light and fluorescent dye-stuffs in woven fabrics is patented and is the exclusive property of Alexander Smith & Sons Carpet Co. Sub-licenses will be given to other companies who agree to follow similar lines of development.

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Better Theatres

MARCH 9, 1940

Vol. 138 No. 10

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■ ■ ■

Air-Conditioning For All Theatres

TWO SPECIALISTS in theatre air-conditioning and ventilation—Jack Knight and Carl F. Boester—put it squarely up to exhibitors themselves whether the motion picture public generally is soon to be assured breathing comfort in this country's theatres.

Mr. Knight, who has directed the physical operation of hundreds of theatres for more than twenty years, sees air-conditioning as having become a necessity in most theatres, warranting immediate planning and budgeting for its installation in houses now without it. And Mr. Boester, a designing engineer, declares that with methods and equipment available today, any theatre *can* have air-conditioning.

Both gentlemen offer some practical counsel on the matter in articles in this issue: Mr. Boester, however, has added, in a letter accompanying his manuscript, some remarks indicating a certain amount of impatience with exhibitors for failure to act on developments. Mr. Knight suggests in his article that the air-conditioning industry itself has unwittingly confused theatre operators at times by lack of clarity in presenting what it had to offer; but Mr. Boester comments in his letter that "the theatre owner can be justifiably accused of ignorance if he permits any peddler of equipment with the label 'air-conditioning' on it to waste his time telling him how the particular article he advocates will make it cool at practically no cost."

All Can Afford It

Mr. Boester points to the "volumes" which have been written to help the exhibitor determine what his own peculiar requirements were, and to aid him in getting the greatest value for the price he paid, as well as economy in operation. Yet, he comments, "many theatre owners are still of the opinion that real summer air-conditioning is something that they cannot yet afford."

▶"This is not so," Mr. Boester continues, "for any theatre, regardless of its size, or of the economic wealth of the community, or of the box office admission scale, can have full customer relief from hot weather distress.

"Ignorance is the only bar to this possibility. Primarily it is ignorance on the part of the theatre owner as to what a simple thing air-conditioning for comfort can be. But of course you can't buy a successful air-conditioning system as you would a couple of film cabinets.

"Any industry that is relatively new attracts fly-by-night 'experts,' whose purpose seems to be to clean up on the suckers. Since theatres, above all other commercial establishments, need summer cooling, their owners are the prey of such 'experts'. Theatre men have paid as high as $2,000 for a single fan that should not have cost over $200 installed, and have been assured that the fan would cool the house!

"Air-conditioning is available to any theatre, to meet its precise needs adequately and, when you consider what it means to patrons, at a reasonable cost. Whether the theatre man gets it depends upon how he goes about trying to get it."

Building Holds Pace

Theatre construction is holding the strong pace set during the latter part of 1939, according to the F. W. Dodge Corporation, building projects reporting service, and their figures are also reflected in the reports of new theatres planned received by BETTER THEATRES *Bulletin Service*.

Following issuance of 1939 figures showing 798 projects for the year, costing $22,267,000, compared with 751 costing $20,996,000 in 1938, Dodge reports 51 projects in January with a valuation of $1,316,000, compared with 47 projects costing $811,000 in January 1939.

The Dodge reports, however, cover only the 37 States east of the Rockies, but they include major remodeling as well as new theatres.

▶A notable program of circuit expansion in the East, calling for the construction of eleven theatres, has just been announced by Harry Brandt, prominent New York City operator with a number of Times Square district theatres, including the new Pix on 42nd Street. The new program will carry the Brandt circuit into New England—specifically, Connecticut, Rhode Island and Massachusetts. All of the New England group will be Colonial in style.

▶Still another motion picture theatre will be crowded into New York's Time Square area the latter part of March, only a couple of months after the opening of the Pix, when the York theatre is expected to begin operation. This is right on the Main Stem, smack-dab across the street from the 4,000-seat Paramount. A 600-seat house, the York will be operated by Consolidated Amusement Enterprises, Inc.

Nutmeg Niceties

Probably no State in the Union is as theatre-hazard-conscious as Connecticut (where, incidentally, there is something of a theatre-building boom these days). With strict projection regulations administered by the State Police department (whose theatre inspector, Earl Morin, has done considerable research in safety measures), Connecticut authorities have now prohibited stage performances in any theatre which does not have fireproof proscenium walls, as well as an asbestos curtain.

In the more recent building of motion picture theatres, with accommodations for only occasional stage shows, operators have not wished to go to the expense of constructing fire walls at the proscenium merely because they might want a crooner to fondle a microphone on the stage as an added attraction some Saturday night. Now said crooner is interpreted as constituting a fire hazard as well as whatever other kind he might be called.

▶Also from the Nutmeg State comes the report of a court decision (by Judge Kenneth Wynne in New Haven) awarding $900 damages to a woman who fell, apparently when starting down the aisle of a Poli-New England circuit house in New Haven, in which decision the court observed that sloping auditorium floors constitute a hazard because a person is wont to look at the screen when going down the aisle. One might reply that people usually are looking for a seat—and anyway, a person is supposed to watch where in hell he's going. Incidentally, the complainant's name is given as Katharine Falso.

Add Drive-In News

This month's drive-in item: Milwaukee exhibitors are demanding protection on product from the see-it-through-a-windshield enterprise being constructed about fifteen miles out by Midwest Drive-In Theatres, Inc. (Boston operators). And at a meeting in Beloit, independent operators voiced alarm that drive-in's would spread to other localities. "They're nothing more than public petting parks," said Harry Perlowitz, business manager of the independent organization, and practically everybody agreed. . . . The Milwaukee drive-in is expected to cost $30,000, will accommodate 700 automobiles and countless mosquitoes. *G. S.*

Fitting Air-Conditioning Today Into the Average Theatre Budget

● Every theatre should assure patrons "Breathing comfort"—thus most theatres need air-conditioning. Here are basic considerations in planning and financing the installation of the required equipment

By J. T. KNIGHT, JR.

"JUST AS SOON as the hygienist incorporates in clear and understandable phraseology, the health, comfort and efficiency demands of ventilation, attributing to each element its proper weight and no more, and so soon as the weight of an enlightened public opinion transforms these requirements into legal enactments, we can depend upon those who build our enclosures—the engineer and the architect —to provide for us the conditions required." —Dr. George T. Palmer, in "Modern Tendencies of Ventilating Practice," Journal of the American Society of Heating and Ventilating Engineers, January, 1923.

That statement made seventeen years ago and characteristic of a condition that existed then, can, by the substitution and changing of but a few words, be brought up-to-date to describe exactly the important problem confronting the theatres of this country. Let's try it.

Just as soon as the various groups representing the medical, scientific and engineering professions incorporate in clear and understandable language the health, comfort and efficiency demands of air conditioning, giving to each of these factors its proper weight and no more, and as soon as the weight of an enlightened theatre-going public transforms these requirements into public demands, we can depend upon those who own and operate our theatres—the individual and the circuit—to provide for the public the conditions required.

How many theatre operators and managers know *what* they want when they say want air-conditioning? How many theatre-goers know *when* they have experienced good air-condiitoning? How many owners know what they have *paid their money for* when they have bought air-conditioning?

The theatre manager knows he has good air-conditioning when his patron complaints are at a minimum, and if it performs consistently when he pushes that starter button.

The theatre-goer knows the air-conditioning is good if he or she is comfortable and undisturbed by noise or drafts.

The owner or circuit executive believes the air-conditioning to be good if the manager can't use it as an alibi for low grosses and the operating costs are not pyramiding with each season's operation.

Taking a combination of these three answers as a practical measure of good air-conditioning, then any theatre, large or small, can hardly afford to be without good air-conditioning.

Knowing What It's About

Upon further consideration, the term "good air-conditioning" is a bit vague and general, and the problem of knowing just what is required of air-conditioning still needs clarification, with public enlightenment coming only when more people have more knowledge of what makes "breathing comfort." This implies a time element and we in the theatre business can't sit with folded hands waiting for the scientists, the doctors, the health officers, and the engineers and equipment manufacturers to see eye-to-eye and thereby lift the fog of confusion that now surrounds the average layman when someone tries to sell him air-conditioning.

It may not be apparent on first thought, but this confusion, resulting from lack of understandable definitions and units of measure that the layman can apply to the performance of the air-conditioning plant, is one of the big problems in fitting air-conditioning into the theatre budget.

For instance, one sales engineer will talk to a prospect about using an *evaporative condenser,* another will talk about an *economizer,* and yet another will talk about an *aquamizer.* In reality they are all talking about the same thing!

Again, the prospective buyer will hear about a *condensing* unit, a *condenser,* a shell and tube *condenser,* or a shell and coil *condenser,* and in this they are *not* talking about the same thing!

The more the prospective buyer talks to sales engineers, the more confused he gets, and the more confused he gets the more uncertain he is about installing air-conditioning. However, more and more theatres *are* buying air-conditioning, and as each year comes and goes, those air-conditioned theatres are still open and making money—and the percentage of faulty jobs to the total installed has become smaller and smaller. So, general experience, plus the fact that the theatre-going public is now very conscious of its comfort and would rather go into an air-conditioned theatre (even though it might not be a perfect job, yet the chances are they will be more comfortable there than in the un-air-conditioned house down the street) is forcing the operators of theatres without air-conditioning to consider its installation, regardless of whether or not his bank balance indicates that he can or cannot afford the investment.

Really, if the owner in many cases would only see it, it is a question of whether to protect what he has now. Can he afford to be without air-conditioning? If you are one of those who own or operate a theatre in any section of the country where the summer atmospheric conditions are not conducive to theatre attendance (and that's most of the United States) you should face the problem squarely and see what can be done about it.

Economy Temptations

In the first place, the theatre has to earn the money to pay for the installation unless there is a reserve sufficiently large to take care of it. If the theatre cannot support air-conditioning, then there is a grave question of whether the theatre itself is justifiable in that location. Most generally, rather than admit that there is no justification for the theatre, the owner will usually decide to try air-conditioning. Then, it must be fitted into the schedule of expenditures anticipated in the light of expectant income. Now some think that if air-conditioning *must* be done, then let's do it the cheapest way possible.

Offering a "Horrible Example"

This theory is generally wrong. I know a theatre owner who has a house with

OTHER FEATURES ON AIR-CONDITIONING IN THIS ISSUE

Why Your Theatre Can Have Air-Conditioning—and How . Page 9

Cleaner Air for Theatres—Electrically . . . . . Page 22

New and Representative Types of Equipment . Pages 24, 25, 26

Hot Theatres get the cold shoulder!



FOR GOOD AIR CONDITIONING

...TURN TO

Make your patrons comfortable all year 'round ... during every kind of weather.

To keep patrons coming back to *your* theatre, you've got to make them *comfortable*—whether it's January or July. That's pretty basic—but what does theatre "comfort" really mean?

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And you can, when you turn to General Electric equipment to solve your problems. A compact G-E system—for both winter and summer air conditioning—will help to build box-office in your theatre just as surely as it has in others.



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You will enjoy reading this brochure—"Air Conditioning for Business." It gives you the answers to many of your problems—facts that may save you many dollars. Send the coupon for your copy—then talk to your local contractor or consulting engineer about a G-E installation for year 'round comfort!

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slightly less than 800 seats, who approached his problem resentfully, and yet, being confused by all of the sales talk, decided to do *his own* air-conditioning. He built a tremendous duct, insulated it with 2-inch cork —No, siree, he was not going to let any of that "coldness" get away from him! Then, he picked out a fan and motor and bought a 3-horsepower compressor. Having dug himself a shallow well, he was ready to go.

Much to his surprise, he still got complaints from his patrons, so the next season he bought a 10-horsepower compressor and set it alongside of the 3-horsepower compressor, then again called attention to his "air-conditioning plant." Another season went by full of complaints, so for the third season he bought another 10-horsepower compressor. By now, however, his well was inadequate, and his machine room was too small. Still, he thought that with those three compressors he surely would be able "to freeze them out" that year.

But something was wrong. He had a condition almost as if there were no compressors. The pump could not pump enough water from the well, and it did not have enough head to force what it did pump through the condensers. The net result was mounting operation costs and no beneficial results. That particular theatre required 52 tons of refrigeration, a new duct system, new grilles or diffusing outlets, and a new source of condenser water.

I relate this story so as to demonstrate how *not* to budget the air-conditioning installation.

Getting What You Need

The money for air-conditioning must be forthcoming and there are several sources: the bank, a government loan, or extended payments with a relatively small outlay of cash. Before the bank or the government can be approached, the cost of the job must be determined. To be correct this cannot be determined with any great degree of accuracy until the system has been designed —and *in the design of the system and the selection of equipment lies the secret of good air-conditioning.* It cannot be expected as yet that the owner can possibly have the knowledge or the experience to pass on this work without the aid of technical counsel, whether of a consulting engineer, of a manufacturer or his dealer.

When several salesmen are competing for a contract, of course then corners begin to be cut, and before the theatre man is fully aware of it, he is considering air-conditioning purely from the cost point of view. Then the budget is set up and the expectancy figures may just as likely as not be based upon *bad* air-conditioning when good air-conditioning was expected. To consider merely cost is the second way *not* to set up your air-conditioning program.

To protect themselves against inadequate jobs, many buyers ask for guaranties, which amount to little or nothing in the long run, basically because it is almost impossible to prove the point of failure of the system in the light of the guaranties. Such guaranties are a *moral comfort,* and the character and reputation of the company under whose name the equipment is sold is generally the best guaranty. However, many of the best equipment companies operate through dealers, and naturally dealers may be good, bad, just so-sos, since, rather than not have distribution in a given territory, a manufacturer may in some instances be forced to take second-choice. Then, too, the manufacturing company many times hates to give *performance* guaranties, because in dollars and cents, really a small portion of the cost of air-conditioning actually goes to the equipment manufacturer.

A Typical Case

Here is a typical installation: The job required 100 tons of refrigeration and the entire installation cost $20,765. The manufacturer under whose name the equipment was sold actually received $6,344 for equipment; or a little better than 31% of the total expenditure represented sales for the manufacturer. This manufacturer, when asked to give a performance guarantee or free unlimited service for a year, could justly say that failure of other manufacturers' equipment might be responsible for a failure of the system to perform, and these other manufacturers do not give me anything but a mechanical guaranty on such equipment, therefore, you are asking me to assume the responsibility for the other fellow's equipment as well as my own.

The point I want to emphasize is: Don't be content with an air-conditioning proposal and feel that your contemplated investment is protected just because there are some guaranties written in. They are hard to prove or disprove if a real controversy should develop.

To summarize up to this point: To fit today's air-conditioning methods and systems into the modern theatre budget requires:

1. *Clear knowledge as to what you expect in and from air-conditioning.*
2. *An intelligent and accurate plan of procedure.*
3. *A substantial and well-designed plant, including drawings and correct application specifications.*
4. That the buyer realize that guaranties do not supplant or replace or make unnecessary any of the foregoing three requirements.

In the light of this basic procedure and assuming that we have a well-designed and correct application of equipment, let us see if good air-conditioning can logically be done in consecutive steps.

The "Progressive Plan"

The system is itself divided basically into two parts:

First, *an air supply and distribution system* (to be more specific, a blower and motor, a duct system and grilles).

Second, *a means of refrigeration* (which means compressors, motors, controls, condenser, condenser water source, valves, fittings, piping, etc.).

Now, the fan and duct system could be installed this year, but because we handle so much less air per seat with air-conditioning than we do with just summertime ventilation or washed air, that the conditions this coming summer would certainly seem to be worse than before, especially if a washer system had been replaced. For the theatre that has had nothing to speak of in the way of adequate ventilation, the new air-conditioning duct layout with grilles, plus the speeding up of the blower so as to deliver more air than will be required next year when you install the compressors, will probably produce a somewhat better condition this summer.

Then next summer you would have to proceed with the second half of the system —the refrigeration half. This you can't split up—it all has to go in. This would mean an expenditure of about a fourth of the cost the first year, and the rest the next year. The chances are that little or no real box office benefit would be derived the first year, so probably you could figure that the partial investment this year should be augmented by a carrying charge, regarding the first year's cost as money tied up from which no real benefits can be derived till next year.

Now the following year you must spend three-fourths of the total cost, which is certainly in the class of a major budgetary item. In the light of this analysis, it is my opinion that there is no benefit in progressive air-conditioning installations because of the nature of our theatre buildings and our business.

Term Financing

Let us assume we are in possession of a good design for a system, with proper capacity equipment selected. With such a plan there are several of the larger air-conditioning manufacturers, as well as several of the commercial credit houses, who will handle the financing of such an installation on extended terms over a period, under certain conditions, as long as three years. In some instances, arrangements have been made to make payments on the plant during the six or seven months when the plant is not in use, in this way reducing the burden during the summer months when the theatre must pay the operating charges.

With respect to economy, a *well-designed* system, with *correct application of equipment,* is synonymous with the cheapest, most economical plan for satisfactory performance. To the theatre operator who has never had an air-conditioning system, I can only say that air-conditioning has a *first* cost, as we all know, and it also has upkeep, maintenance, repair, renewal and operation costs. In this respect it does not differ from your projectors, your lamps or your generator. Air-conditioning has paid dividends to theatre operators—it is hard to determine in just what way or just how much, but we do know that it has injected new blood into many dying theatre operations. Fitting the initial cost of the comfort cooling plan to the theatre budget is very rapidly becoming rather a necessity, and generally when a necessity exists there usually is a way of providing for it. The greatest economy in adjusting the proposed installation to the budget is to eliminate mistakes and errors in the design of the system.

Why Your Theatre Can Have Air-Conditioning —and How

You may think you can not afford it. But you can—even if your theatre is extremely small. Here is what you can do about it

By CARL F. BOESTER

▶ ▶ ▶ IT IS IMPORTANT to realize that there is plenty of air-conditioning equipment of excellent quality that can be installed well within the range of any theatre man's ability to buy and operate it. Let's briefly analyze the various possibilities.

Labor of installation is by far the greatest single item in the total cost of a cooling system. Contrary to what the union business agents would have us believe, the unions don't have a corner on skilled mechanics in equipment installation. Of course, they do have skilled men, but there are more experts outside the unions, primarily because the unions refuse to let their men use new methods and new tools.

To reduce this large item of expense the manufacturers have developed packaged equipment. By far the greater number of potential installations are in the smaller-sized theatres. As anyone can tell you, the smaller the complete unit, the faster the labor cost of installation seems to skyrocket. To overcome this situation, several reputable manufacturers have made available complete self-contained summer cooling units with full automatic control (they can also be adapted to heating, with humidification). This equipment is made in units up to 20 or 25 horsepower, or providing 20 or 25 tons of refrigeration.

Cooling 300-Seat Theatres

Before going further, it might be well to state here and now that a "sure-fire" rule to follow is to install *one ton* of refrigerating capacity for every *fifteen people* in your theatre. Thus a 300-seat house requires 20 tons of capacity, with possibly 5 tons more to care for those standing. This is advised regardless of whether the house is up North or down South, or whether it is of light or of heavy construction. The people inside and the air required for ventilation constitute the greatest part of the cooling load. Insist on this estimate as minimum capacity.

The very small theatre of 250 to 300 seats can successfully use two ten-horsepower units, these in combination—say, two 10-ton units; or of course, a twenty or a twenty-five would be applicable. The cost of these units will be found quite in line. It is necessary only to carry them in and hook up small water and electrical connections in order to have full summer cooling—circulating, filtering, cooling and dehumidifying. If water from city mains is expensive for use in the unit condenser, a small cooling tower on the roof is a nominal, good investment.

Fresh air for ventilation through the unit? Not at all necessary; just keep on running your exhaust fan—not as much as before or you will exhaust all your cool air, but ran it just enough to keep the odors down.

Are ducts necessary? Well, yes; but you don't have to install them this year if you really cannot afford to.

Someone has wisely said that no air-conditioning system is better than its air distributing system, and this is very true. But for the time being, with a little care in the location of the units, and some experimenting with the discharge grille, you can get fair cool-air distribution and proper ducts can be installed as soon as you can afford them.

Placement of Units

The units might be placed as shown in Fig. 1, behind the wall up front, or hung from the ceiling on a platform behind the wall, if space is a factor or if the house has a low ceiling. The air should be directed above the patrons' heads and allowed to settle gently.

Another way sometimes effective is to place the units back of the standee rail. In this case the air velocity (not volume) will have to be increased so that the air can be blown forward above the audience's heads and allowed to gently return towards the faces (no one likes a draft on the back of the neck). Every cubic foot of air that leaves the unit will get back to it, but it is wise to place the unit so that return air annoys no one.

When buying this type of equipment, ask to see the unit inside and out—preferably one in use—and get definite assurance that it is quiet in operation. Listen to it run yourself before deciding. Once in a while even the best get noisy—by that I mean that probably one out of a hundred manufactured will develop a noise.

Theatres Seating 400

The theatre having a seating capacity of 350-400 can be taken care of equally well with package equipment, although requiring more careful thought and application engineering. In some cases four self-contained units can be used, two up front and two in the rear—say two 7½-horsepower units in the rear, and two 5-horsepower units up front (Figure 2A). As the number of people vary from hour to hour you can turn the units on or off for any desired temperature condition.

For example, in the above set-up, one five and one 7½-horsepower unit might handle the load at certain times. Ordinarily, though, it is better to let the individual unit stop and start itself with the thermostat which is built into it.

Intelligent engineering analysis might indicate it better to install a semi-custom built system for this size of theatre. By this is meant the use of package equipment not entirely self-contained, but built up or assembled into a complete system—the coils, filters, fan and motor enclosed in one unit, and the compressor and its motor in

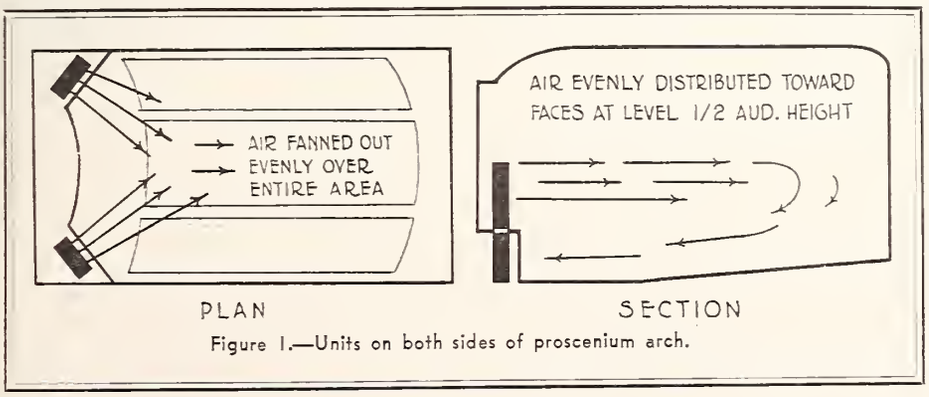
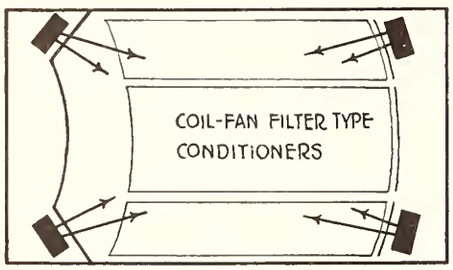
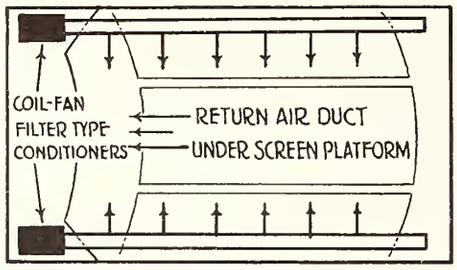


Figure 1.—Units on both sides of proscenium arch.



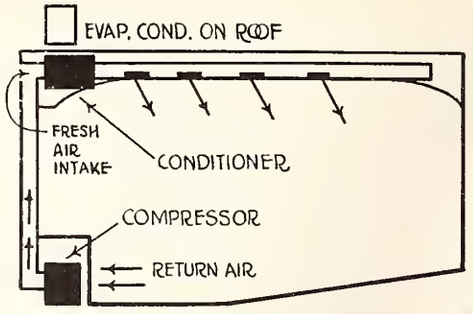
PLAN

Figure 2A



PLAN

Figure 2B



SECTION

Figure 3

another package unit. In addition, a system of this type and size should use an evaporative condenser, which is a combination cooling tower and condenser in one package. These three component packages should be hooked up together to form the complete system.

Equipment Arrangement

Again ducts may or may not be used, but it should be planned to use them eventually. If the theatre is small, one coil, filter and fan unit might be used, and duct work run along just one wall. If the theatre has a large cubage for its seating capacity, two coil, filter and fan package units would be desirable, as shown in Figure 3. In a theatre of this size one compressor package unit should be enough, started and stopped by a thermostat as needed. The kind with built-in unloaders for partial or light loads is desirable.

Only in special cases should two compressors be used in such systems for theatres of this size, for two smaller compressors double the labor of installation cost, double the control cost, and double compressor and control failure problems.

Circulation of Air

Fans in the conditioner package unit should run at all times during show hours and have a hand switch to start and stop them. In an installation of this type and size, fresh air should be brought in through these units, but this is generally a simple thing to do. *For every cubic foot of fresh air coming in, an equal amount must go out; therefore, leave the front door partly open. When ducts are used, be sure that they are large enough to carry the air quietly.* Outlets of the mixing and diffusing type are desirable in the ducts.

Storage Refrigeration

For the theatre having a seating capacity of 550 to 1,000, the correct selection and asembly of package type equipment calls for the advice of an application engineer. Such advise assures the lowest possible first cost and of course a lower operating cost. It is, therefore, worth securing. In 95% of the applications of summer cooling systems to theatres of this size, equipment employing the principle of storage refrigeration is undoubtedly, in my opinion, the most desirable.

This principle involves the use of a small compressor running an average of 20 hours out of 24, to store up in a refrigeration accumulator (again a package), refrigeration to be used subsequently during show hours. Basically this is similar to the storing of electricity in a battery by a small generator for future peak use—as in the release by your automobile battery of enough energy to crank the engine. Employing this special principle in cooling systems for theatres of this size guarantees the lowest possible first and operating costs. Be careful, however, to obtain the advice of an expert in this type of application.

Large Theatre Systems

For the theatre of 1100 to 5000 seats, engage a bona fide air-conditioning engineer or a comparable source of system design, with experience in theatres of this size, and be guided by such counsel. For 70% of such applications, a system employing the storage refrigeration principle will again prove most economical in first and operating cost. The other 30% will require full capacity direct-expansion equipment—that is, complete machine capacity horsepower for each ton of load. In houses of this size the equipment is custom built of special size and capacity for the particular house in question, and for it alone. Therefore, real design and application engineering is very important. Fees of consultants run to only about 7½% or 10%, and they are usually able to reflect substantial reductions in cost over systems installed without their advice.

Probable Cost Basis

As an index of what you should spend, a good reliable system can usually be installed, complete, for $8 to $9 per seat of house capacity. Occasionally, it is possible to do it for less. If complete year-round conditioning—heating as well as cooling—is installed at the same time, the cost would be $10 to $12 per seat (barring unusual structural or other conditions).

Operating costs vary with power and water rates, but the competent engineer can estimate such costs in line with your box office take.

You have recently been given some sound advice in Better Theatres on securing and maintaining *effective* temperatures in your theatre. Use an effective temperature indicator such as the Therhumiter and control your equipment the year around with the type of thermostat that secures such *effective* temperatures.

[The author is an air-conditioning engineer, with offices in St. Louis, who has been a frequent contributor to Better Theatres. He has specialized in theatre air-conditioning and ventilating problems, to which he has contributed a number of original devices.]

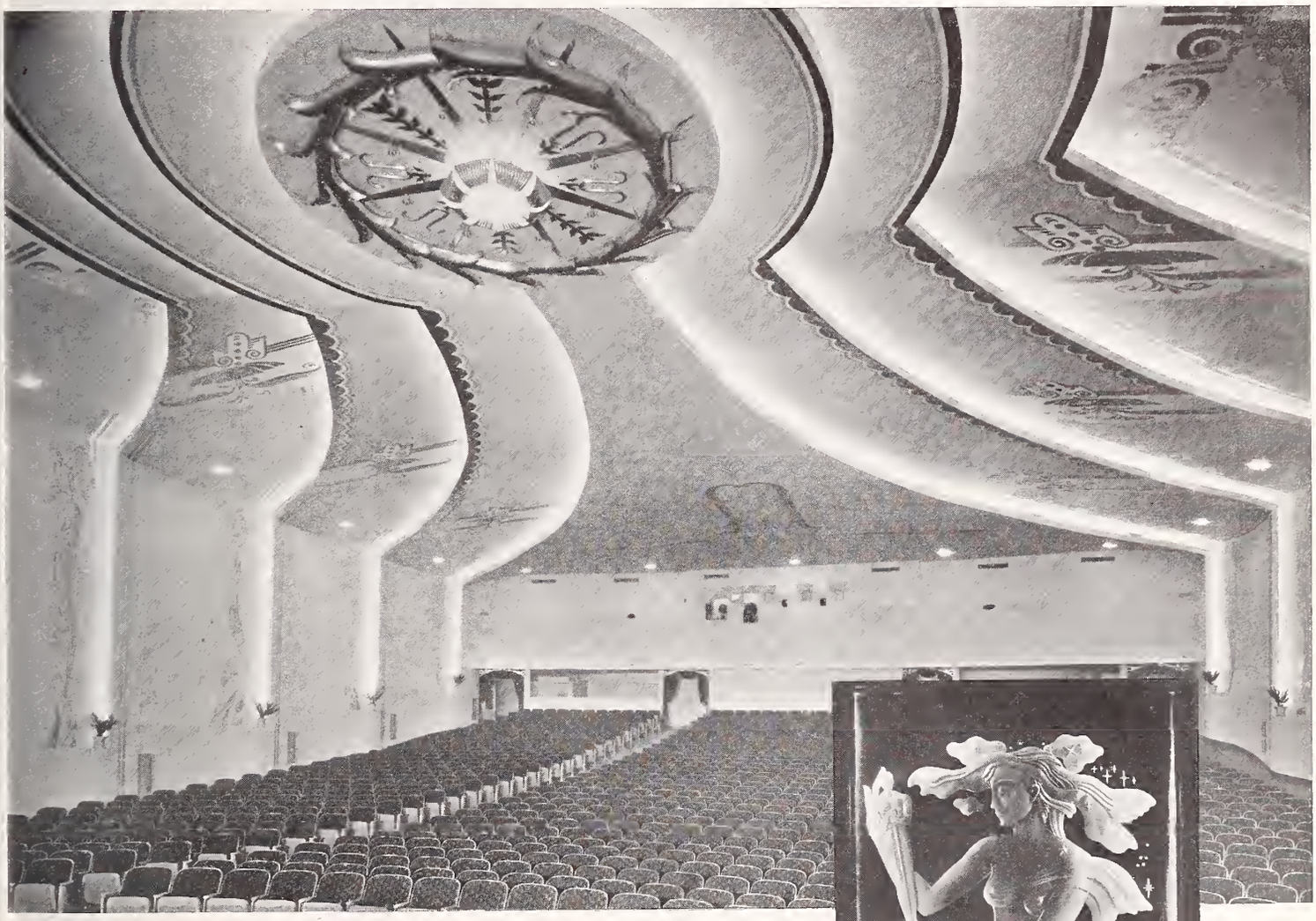
Next Issue of Better Theatres—

SPRING BUYERS NUMBER

FLUID TRAFFIC PLAN— BLACK LIGHT DECORATION

ACADEMY THEATRE, INGLEWOOD, CALIF.

S. CHARLES LEE, Architect





■ With a floor plan which reduces traffic barriers to a minimum, an architectural and decorative scheme giving full play to the values of showmanship, and a dramatic decorative scheme importantly using "black light," the Academy theatre in Inglewood, Calif., suburb of Los Angeles, is altogether one of the most notable theatre structures built in recent years. Owned and operated by Fox West Coast Theatres, this new house, seating 1,200 on one floor, is located in a fine residential neighborhood; the immediate community has a population of 34,000, but the drawing area is rated as having a population of 175,000. The building, housing only the theatre, is 99 feet wide and 183 feet deep and is of reinforced concrete construction with wood-framed roof. . . . On this page are a rear view of the auditorium with its luminescent-lacquered decorations and radiating ceiling lighting; and a detail of the carved glass mural at the approach to the auditorium (see other view on page 13).

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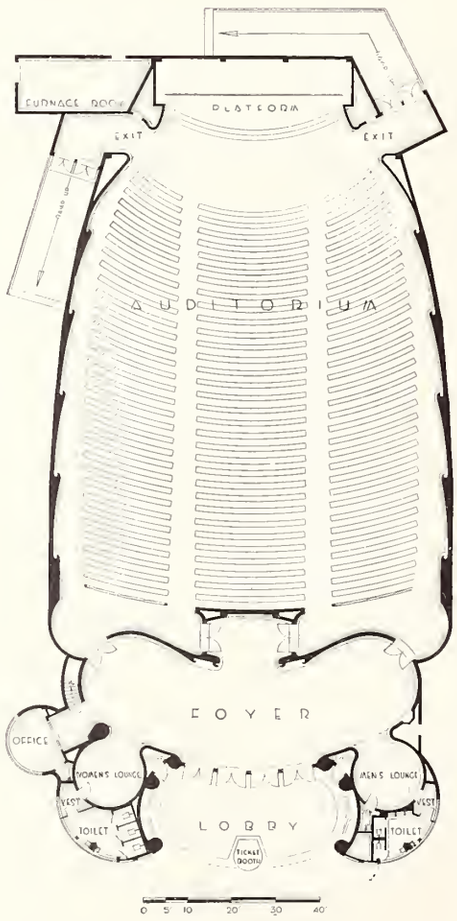




LOOKING INTO VESTIBULE

PLAN AND ENTRANCE AREA:

■ Using curved forms from sidewalk to auditorium, the architect has contrived an approach to both auditorium and lounge areas of unimpeded movement. With traffic in direct line to the auditorium, movement is directed through a central arch in the auditorium wall and turned left or right to the aisle heads. It will be noted in the accompanying floor plan drawing that the curvature of the walls immediately inside the auditorium doors tends to direct ingress to the further aisles, thereby aiding traffic control. . . . The front has a total width of 110 feet. This is dominated by a 125-foot tower of spectacular effect, having a mounting rim of spiral fins edged in blue zeon, and with an inner concealed trough lamped with General Electric Par-38 floodlamps in three color circuits operating on a synchronous flasher causing each color to ascend the spiral to the top, where it vanishes in a neon spiked ball. In this manner the tower at night keeps changing from white to green to red, and the effect is visible for miles. A small replica of this tower also identifies an adjoining parking lot. The tower rises from one side of a 70-foot marquee, which bends out as an integral architectural feature from the low turrets, or rounded structures, housing the lounges and toilets, which are windowed with Owens-Illinois structural glass blocks. In island position, the box office blends into the general curvilinear design, with the plate glass bent to follow the curvature of the base, and with a modernistic "hood" effect completing the enclosure. Large in scale, the box office has a base of stainless steel and bronze. Brilliant lighting is provided at this point by flush-set reflector lamps (General Electric 150-watt waterproof R40 reflectors) in both the marquee soffit and underside of the overlapping box office roof. The display cases also present an interesting departure from the conventional; these are built free-standing and have fluorescent tubular illumination inside and colored neon lighting at the back, so that at night the display seems to be floating in a rose-colored background of light and accordingly draws attention. For decorative effect, the marquee soffit is geometrically striped, with neon centered in each stripe. Illumination of the vestibule itself, which has concrete walls, is supplied by lines of neon within aluminum bands projecting about 2 inches; against the light, these bands show dark, producing a novel effect.



FOYER AND LOUNGE AREA:

■ The foyer is entered through aluminum-plated doors almost entirely glazed with sand-blasted plate glass, above which, to the ceiling, are panels of Owens-Illinois structural glass blocks. The foyer, which is 18 feet high, has walls veneered in Avodire wood (a blonde wood having walnut tones, which here effect delicate vertical striping). The ceiling is tinted rose. Between the auditorium doors is a glass panel with figure symbolizing the art of the motion picture; this is lighted from each side by concealed sources through the edges of the glass, emphasizing moulded effect. Foyer illumination is provided by three ceiling wells with troughed neon and from each of which is suspended white aluminum fixtures of floral pattern having lamps concealed among the "leaves." Carpeting, which is a Saxony weave, is also in a leaf pattern, in tan, blue and rose. The same pattern extends to auditorium and lounges.



VESTIBULE



ARCHED APPROACH TO AUDITORIUM

■ At right is shown a section of the women's lounge, with its draped dressing tables and winged mirrors; they are built like a scroll and contain a lamp, and also act as a reflector. Walls are of Avodire wood, drapes follow the pattern of those in the foyer. (The men's lounge is of similar general treatment.)

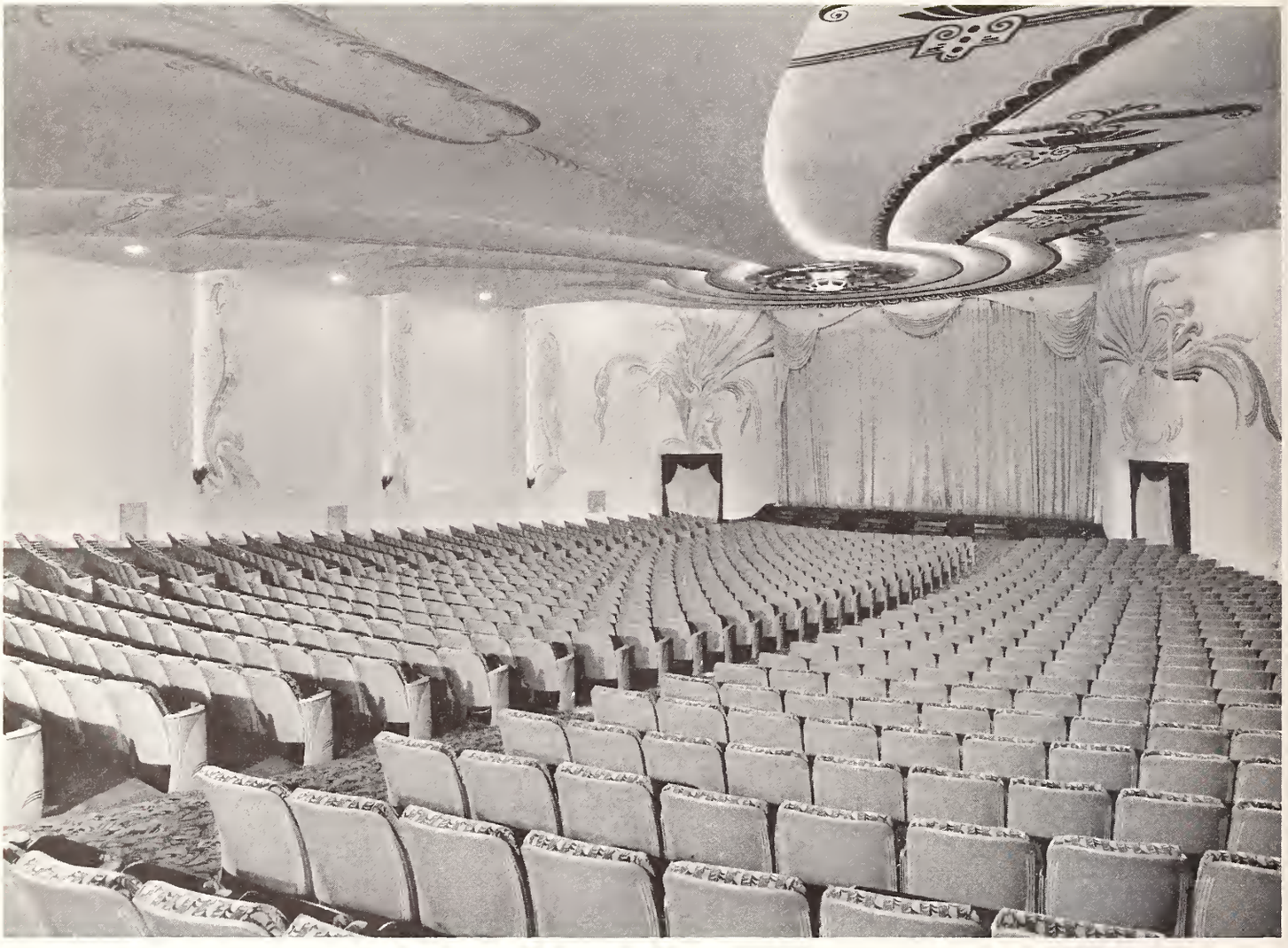
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VIEW ACROSS FOYER . . . AUDITORIUM ENTRANCE AT LEFT



WOMEN'S LOUNGE



■ On entering to either left or right of the central bank (see floor plan), the patron is in a standee space separated from the seating by a glass screen or standee rail. Treated in a modern ornamental style, the auditorium decorative scheme is concentrated in the ceiling, which is stepped in a pattern radiating in sweeping curves from a large round fixture set against a baffle. These steppings are coved to contain blue neon tubing, which continues part way down the walls, effecting a continuance of the ceiling radiations. This lighting can be dimmed in being turned off for the performance. The steppings also conceal the air diffusers of the ventilating system. It is the stencil ornamentation along the stepping edges and between them which forms the "black light" decoration. Painted in luminescent lacquers, these modernistic medallions and bands glow colorfully during the performance under the action of ultra-violet energy supplied by 24 mercury lamps (GE Par-38 H4's, 100-watts each) concealed in the "petals" of the floral-patterned ceiling fixture. The general color scheme of the auditorium, which is finished in plaster, is about two-thirds blue and one-third ochre, with ornamentation also picked out in red and gold. The screen curtain, which instead of travelling, lifts from the bottom and festoons at the top, has an overdraping of gold; carpeting running onto the stage is burgundy, which is the color of the velour screen masking. Seating is divided into three wide banks with four aisles, the side banks having twelve chairs to the row except in the first few rows and last six rows (note in plan narrowing of aisle at rear); and the center bank fourteen chairs. Chairs, American of the "Bodiform" type, have backs covered in figured velour and seats in leatherette. . . . The projection room measures 30 x 12, with equipment including, besides two projectors, a spotlight and effect machine. Adjoining the projection room is a general storage room entered from the outside as well as from the projection room, permitting film delivery direct rather than through the foyer; similarly, lamps and letters are stored so that they need not be carried through the theatre.

Equipment and Furnishings: Auditorium seating: **American Seating Company, Grand Rapids, Mich.** Marquee, sign: **Q.R.S. Neon Sign Company, Los Angeles.** Attraction boards and letters: **Larson Glass Company, Gardena, Calif.** Lamp reflectors: **Shannon Electric Company, Los Angeles.** Display frames: **Theatre Specialty Company, Los Angeles.**

Ticket issuing machine **(General Register)**, coinmeter **(General Register)**, projectors **(Simplex)**, projection lamps **(Peerless Magnarc)**, rectifiers **(GE copper oxide)**, rewinders **(GoldE)**, film cabinets **(Neumade)**, changeovers **(Weaver)**, sound system **(Simplex)**, lenses **(Bausch & Lomb)**, hearing aids **(Dictograph): National Theatre Supply Company.**

Flashers: **Angelus Flasher Company, Los Angeles.** Ticket chopper: **Tyler & Lynstrom, Los Angeles.** Dimmers: **Ward Leonard Electric Company, Mt. Vernon, N. Y.** Effect machines: **Standard Effect Machine Company, Los Angeles.** Lighting fixtures: **Solar Light Company, Chicago.**

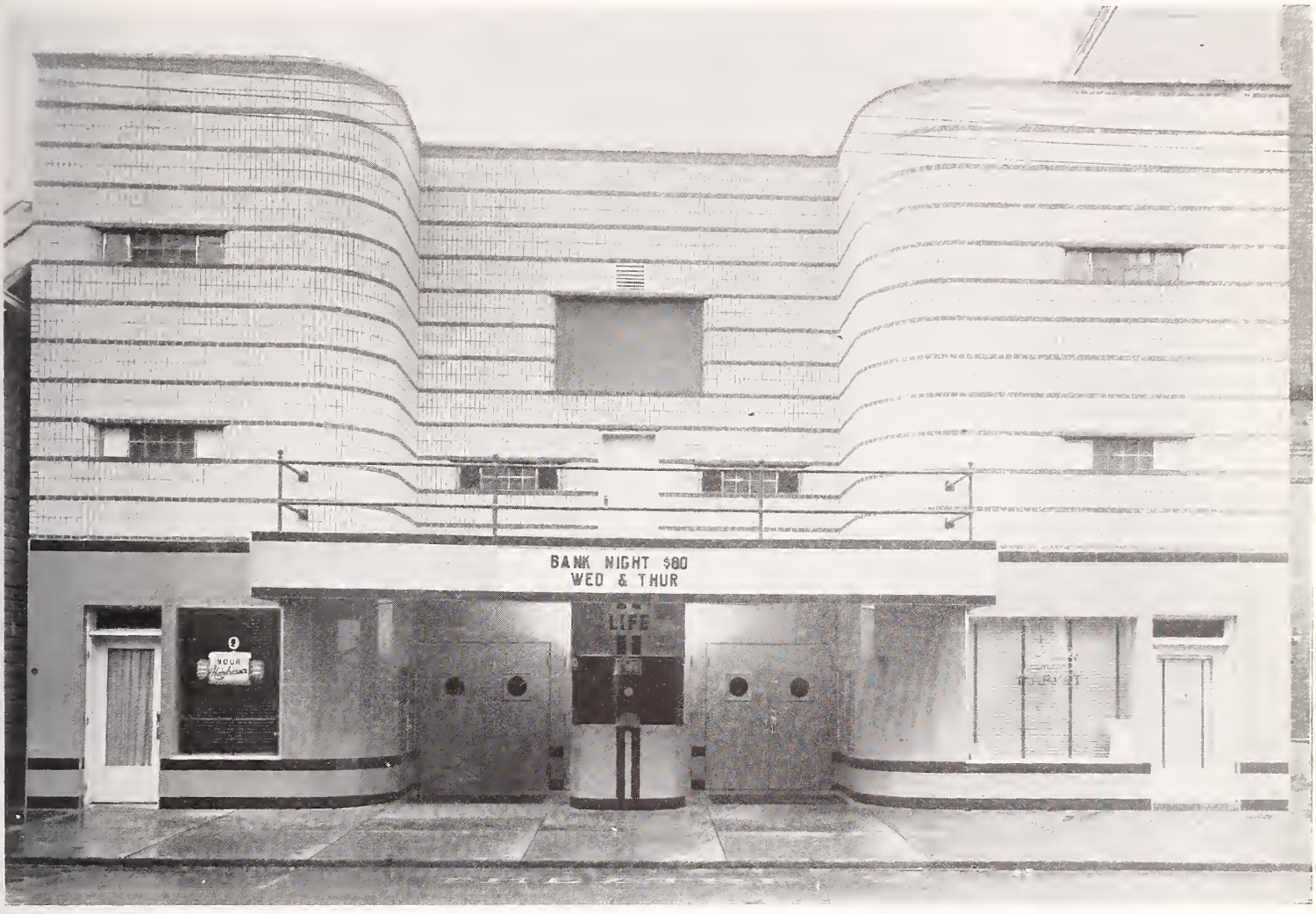
Curtain control equipment: **Weaver Manufacturing Company, Los Angeles.** Rigging and hardware: **R. L. Grost Studio, Los Angeles.** Spotlights: **Weaver Manufacturing Company.** Proscenium curtain: **R. L. Grost Studio.** Switchboard: **Frank Adam Electric Company, St. Louis, Mo.**

Blowers **(Utility)**, pumps **(Utility)**, coils **(Young Radiator)**, cooling tower **(Herman)**, air washer **(Herman)**, boiler **(Capitol)**, gas burner **(Ken): J. Herman Manufacturing Company, Los Angeles.**

Carpeting (Mohawk): **Angelus Floor Covering Company, Los Angeles.**

"BLACK LIGHT" DECORATION AND LIGHTING: Keese Engineering Company, Los Angeles; installation by National Theatre Supply Co.

SMALL TOWN SCHEMES UNIQUE



LIFE THEATRE, WOODSFIELD, OHIO

■ It is not every day that one runs across a theatre with as many original and suggestive features as are found in the Life theatre in Woodsfield, Ohio. Furthermore, it was designed by a son of the owner, J. J. Shannon. The son, Joseph A. Shannon, and his brothers George, Philip and Fred, are associated with their father in the operation of the theatre. The Life (the name was suggested by the picture publication) seats 450. Woodsfield has a population of only about 2,500.

One of Mr. Shannon's unique schemes employs the material polaroid in door windows. Polaroid was perfected several years ago as a means of preventing light reflections, glare, etc. (It is now regularly used in cinematography.) Polaroid is available in transparent sheets, and its nature is such that if one holds a sheet in front of another sheet so as to look through both at some object, and rotates one of the sheets, ultimately sight of the object beyond is cut off. This is because polaroid, a crystalline substance, transmits light in only one plane.

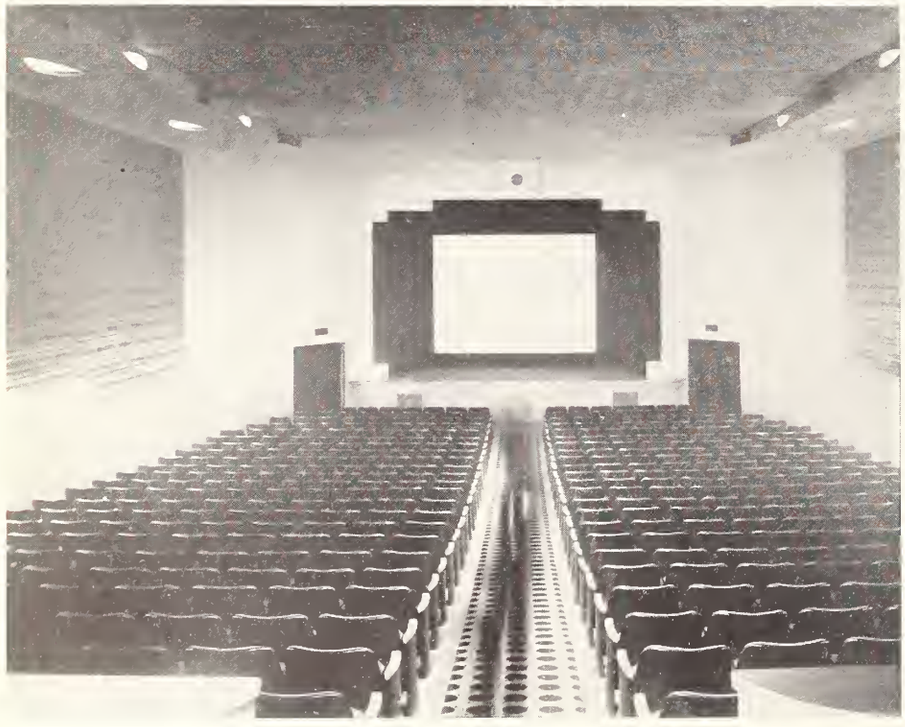
Entrance into the Life theatre is through an open vestibule, then through doors into a lobby, then through another set of doors into foyer-standee area. Mr. Shannon explains the polaroid window arrangement of the doors in this way:

"There are six sets of doors altoghether, three double-doors in each tier. Each has a circular window of polaroid, with the matreial in one tier of doors placed counter to that in the other. In this way, although light can come through from outdoors into the lobby, it cannot go through the windows of the doors leading into the auditorium. This allows us to use daylight for lighting the lobby during the day. Also, the windows of the auditorium doors allow people coming out to see people approaching from the lobby, yet the outside or lobby light does not get into the auditorium. When patrons come up to these doors, the windows look just like any glass window, and they can see through it and avoid pushing the door open into another person. This use of polaroid has created quite a lot of interest and I believe that this material will be used in more ways than this as time goes on."

Still another novel feature of the Life theatre is a sand-blasted glass projection screen just on the front of the building. The facade (see accompanying photograph) is designed with a recessed central area, and the screen is centered in the wall behind the marquee. This set-back space is also used as a place to serve refreshments outdoors, the marquee roof forming its



THE LOBBY SHOWING ONE TIER OF DOORS WITH POLAROID WINDOWS.



THE AUDITORIUM.

floor. This, however, will be referred to in a later paragraph.

The outdoor screen measures 7x5 feet and on it at night trailers and similar preview or advertising films are projected. The projection is from the regular projection room without additional equipment. Mr. Shannon, however, prefers not to divulge the details of this scheme at this time.

As to the refreshment arrangement:

"We placed a small soft drink parlor and lunch room just behind the projection room. I believe this idea can be much better developed in a large city, although it is an excellent idea for small towns, too. We can serve 24 people sitting, and about twelve standing. A door leads out on the roof of the marquee, and in the summer we serve out there also."

Regarding the general architectural and decorative treatment, Mr. Shannon writes:

"The front of the building is of brick and architectural glass, arranged so that the cream brick is between dark red lines of bricks. The glass along the lower part and in the vestibule is beige and wine color, wit hthe beige slightly darker than the cream bricks, and the wine-color glass is about the same shade as the dark red bricks. The windows are about 17 inches high and 4 feet wide with glass blocks in th ecenter and two window vents on each side, which makes these windows in keeping wit hthe general design of the front.

"The auditorium is done in two shades of orchid—a darker base and a lighter ceiling. Side walls have panels of fabric; this is gold with woven lines. Reflector fixtures are built in the air ducts along cornices and each has three primary colors with each color controlled by rheostate so that the colors can be mixed. Around the stage are other built-in fixtures."

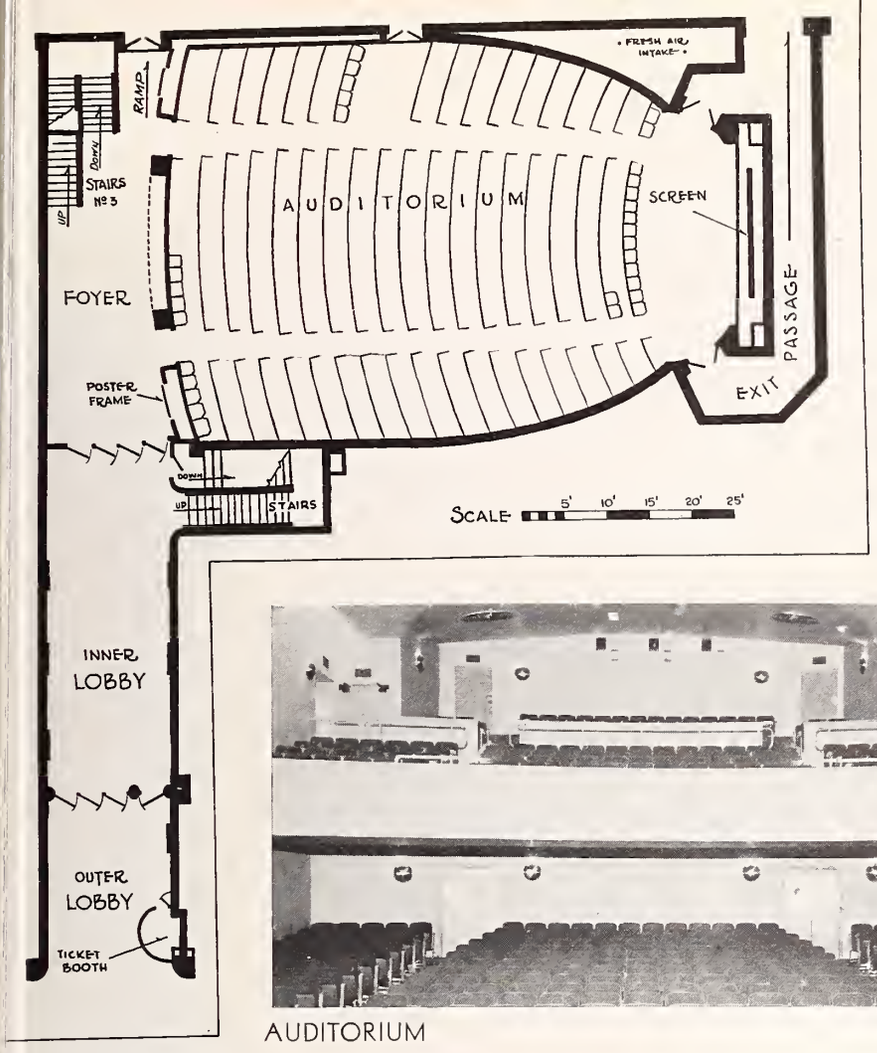
The entire theatre is cooled by passing incoming air over ice.

■ ■ ■

NEWS

TELENEWS THEATRE, CHICAGO

SHAW, NAESS & MURPHY, Architects



AUDITORIUM



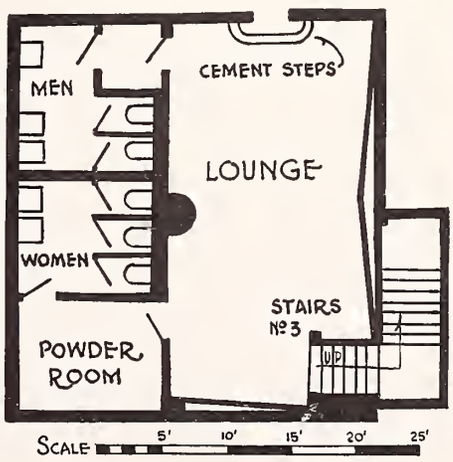
VESTIBULE



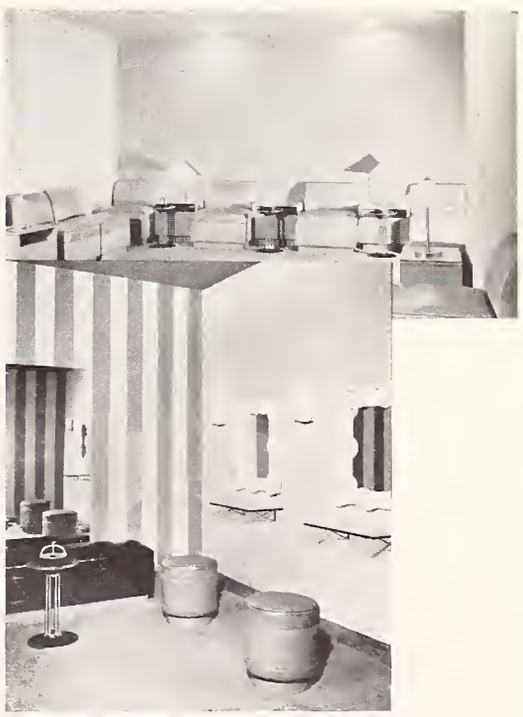
LOBBY

■ Constructed in the remodeling of the venerable Capitol Building, a store and office structure at the corner of Randolph and State Streets, the Telenews theatre is Chicago's first newsreel theatre. Theatre facilities occupy space on three floors, with lounges in a sublevel, and projection gallery, usher's room and storage behind a small balcony. The total seating capacity is 600, with 400 on the main floor. As the drawing of the floor plan shows, approach to the auditorium is through a long narrow lobby area, which extends beyond stores on either side. Wth the box office located at the sidewalk on the right side, and equipped with turnstile, the vestibule has Carrara glass walls and a terrazzo floor. This leads into a lobby with plaster walls stenciled in a grey and red block pattern with "Telenews" monogram. Doors are of hollow metal with baked-on enamel. The cement floor is laid with Bigelow-Sanford Wilton carpet with black figures on beige ground, which pattern is used throughout the theatre. The auditorium is finished in plaster painted greenish blue with small stripes in red and grey. Illumination is provided by incandescent lamps in brass ceiling plaques. The rear wall of the auditorium is finished in Burgess acoustical tile. Seating, by American, has grey aisle standards, blue velour backs, and grey leatherette seats. The Telenews is completely air-conditioned, with refrigeration equipment by Westinghouse. Projection equipment is of regular front type by Simplex projectors; the sound system is RCA. The Telenews is operated from 9 a. m. to midnight, with the admission price 25c at all times. Officers of the operating company are all of New York; Herbert Sheftel is president, Angier Biddle Duke is chairman of the board.

■ ■ ■



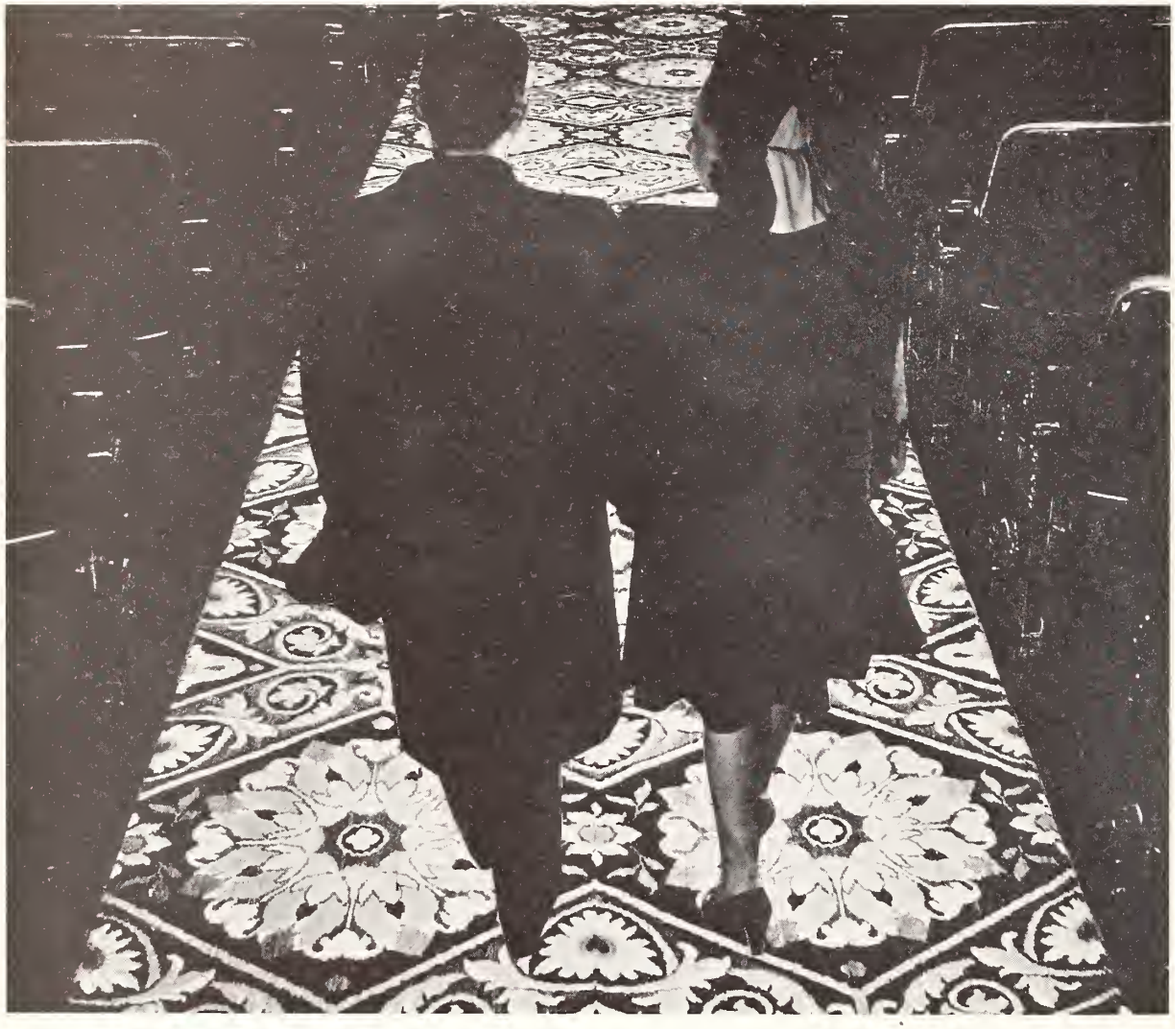
PLAN OF LOUNGE AREA



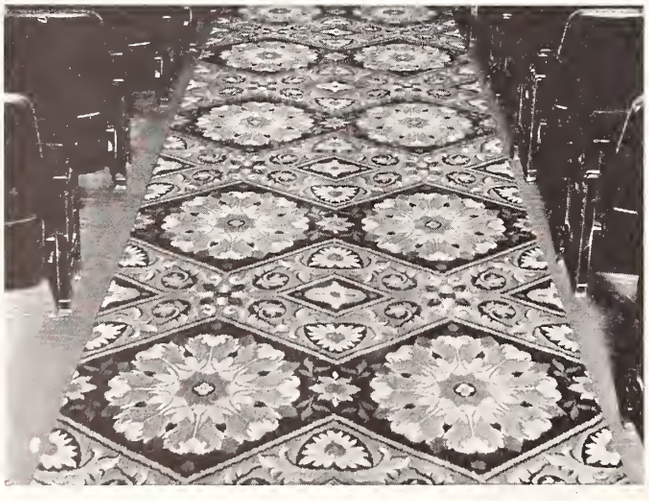
GENERAL AND WOMEN'S LOUNGES

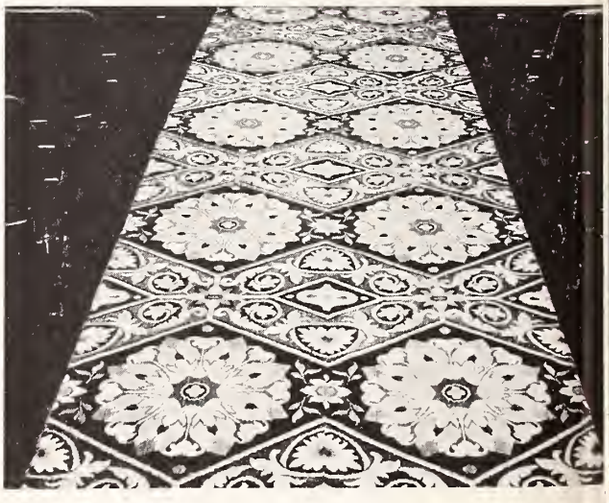
CARPET IN LIGHT

PICTORIALLY DEMONSTRATING THE NEW FLUORESCENT FLOOR COVERING



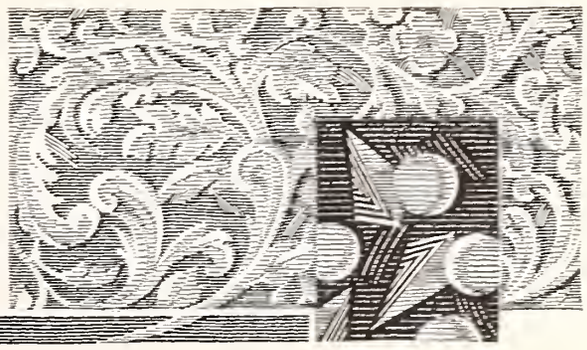
■ Above, as your aisle would look to you and your patrons if laid with fluorescent carpet; and below the effect under ordinary light compared with that under "black light." Installation methods are presented on the following two pages.





CARPET Selection & maintenance

Foyer and lounge floors, and stairways, are always conspicuous—keep them well groomed.



The Application and Lighting of Fluorescent Carpet

• Outlining the characteristics of the new type of floor covering for directional and decorative purposes, and the recommended "black light" equipment for its use

ONE OF THE most sensational phases of the new application of "black light" to decoration is the development of fluorescent carpeting. As the use of luminescent lacquers in the decorative treatment of walls and ceilings, especially in the auditorium, increases and is better understood as a source of running illumination as well as decoration, remarkable effects are likely to issue from the hands of designers adept in this technique. But fluorescent carpet has immediately appealed to the public imagination, a fact demonstrated at exhibits of the new carpet in New York. The observer from other fields than the theatre business at once sees its possibilities, as a source of beauty, as a safety measure, and as a convenience.

Brought out by Alexander Smith & Sons, prominent carpet manufacturers, fluorescent carpeting was experimentally installed in a theatre—Warners' Kennedy in Washington, D. C.—last June. Since then tests of lighting conditions suitable to it for complete effectiveness have been conducted, and with exact lighting specifications now worked out, the carpeting has been placed on the market.

Because of the relative darkness of the auditorium during most of the operating hours, the application of fluorescent carpeting to aisles immediately asserts itself. Its use in the Kennedy theatre was confined to the aisles of this single-floor theatre; naturally such carpeting, with its pattern, or part of it, glowing in the semi-darkness, would have as much value on balcony steps and cross-aisles.

As a Directional Device

Fluorescent carpeting, however, has interesting possibilities as a subtle, decorative directional device in areas at the rear of auditoriums, which is an application of significance today when floor plans, more compact as a result of smaller seating capacities and plots, are wont to treat the standee and foyer areas integrally, with lounges immediately off this space.

Fluorescent carpeting would permit a lower light level than otherwise would be necessary for a greater part, if not all, of this foyer-standee area, contributing some illumination by its own glow and giving definite direction to aisles, lounges and any exits. Some direction could be effected by making certain elements of an overall pattern fluorescent, by introducing fluorescent stripes into plain grounds, and similar devices.

Color and Pattern

The durability of fluorescent carpeting, and its maintenance, are asserted by the manufacturer to be precisely the same as those characterizing regular carpeting of comparable weave. The dyes in fluorescent carpet differ, however, from regular dyes and are more costly, hence fluorescent carpet costs somewhat more than regular carpeting—perhaps in the neighborhood of 20% more. The fluorescent dyes—which, incidentally, are not to be identified with luminescent lacquers used in wall and ceiling decorations and stage effects, but are rather pigments having, by their own chemical nature, the power to glow under ultra-violet radiation—are applicable to any weaves of carpeting, but the patterns thus made up by Alexander Smith, numbering three, are in this manufacturer's running line of Crestwood Velvets (one of which is shown in the illustrations on page 18). In addition to the possibility of additional patterns as applications get underway, the manufacturer anticipates situations calling for special designs, in which case the minimum weaving is the same as that on any other type of carpeting.

Any special design requirement can be supplied in Velvet or other weaves, but it is specified that colors must be confined to light yellows, tans, oranges, reds and light greens—shades in which suitable dyes are now obtainable. These colors, however, provide a practical range of tones for effective fluorescent patterns, while they may be—probably in most cases should be—combined with regularly dyed colors effecting a somewhat different, or at least more fully developed pattern under ordinary light.

Maintenance Factors

The fluorescent characteristics being in the very dye with which the yarn is colored, the fluorescent areas may be subjected to the same vacuum cleaning and dry cleansing that are applied to the non-fluorescent part of the weave. The only distinction cited by the manufacturer, aside from fluorescence under ultra-violet light, refers to location: The fluorescent dyes are not sun-fast, hence fluorescent carpeting cannot be placed where sunlight strikes it; this, of course, hardly bears upon theatre applications.

Lighting Provisions

Since the original Kennedy theatre installation, experimentation in the lighting of fluorescent carpeting has been conducted by the manufacturer in collaboration with Westinghouse lighting engineers. Any of the mercury type lamps, which require transformer installation, as well as the 2½-watt argon glow lamp, which does not, developed by General Electric and Westinghouse, are applicable, but for aisle lighting the manufacturer of this type of carpeting has issued the following recommendation:

"We have found that to obtain the best results it is advisable to use floodlights in place of the aisle lights. The size of the floodlights is determined by the size of the theatre and, generally speaking, to obtain the best results the 250-watt lamp [see description below] is most satisfactory, with these to be installed at base of balconies, or on top of the standee rail (for main floor). The radiation from these points is sufficient for the entire aisles, and



Another Theatre Proves the "Box Office" of Celotex Interior Finish Products!

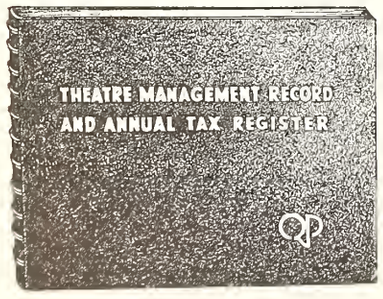
YOU'RE looking at the smart modern interior of the Sevier Theatre, Johnson City, Tennessee—one of hundreds where the "box office" of Celotex Interior Finish has been demonstrated in dollars and cents. Theatre patrons like to go where they can enjoy such surroundings.

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people passing down the aisle will not entirely eliminate the effect because the rays are diffused, not direct. Unless aisle lights are required by local ordinance, the cost of them can be eliminated with this kind of installation.

"About two 250-watt lamps are sufficient for the average theatre auditorium, depending on the width; and the cost of such an installation is in the neighborhood of $200."

With respect to the lighting of fluorescent carpeting elsewhere, the manufacturer states that the 100-watt lamp, which has a shorter range, can be used in foyers and similar areas, as well as for narrow auditorium aisles.

The various types of sources of light energy (this is in the near-ultra-violet part of the light spectrum, not the ultra-violet used in medical treatments, and is of course entirely injurious) are as follows, identified according to standard symbols in the lighting equipment industry:

100-*watt lamps*:

AH-4 (catalog symbol T-10)—requires blue-glass filter.

BH-4 (catalog symbol T-16)—a natural red-purple bulb not requiring special filter.

CH-4 (catalog symbol PAR-38)—projector-type lamp requiring a blue-glass filter clipped on in front of roundel or lens.

DH-4 (catalog symbol PAR-38)—identical in type with the CH-4, but fits into standard sockets (this is the only type which fits into standard sockets).

EH-4 (catalog symbol T-14)—a floodlamp requiring a blue-glass filter.

250-*watt lamps*:

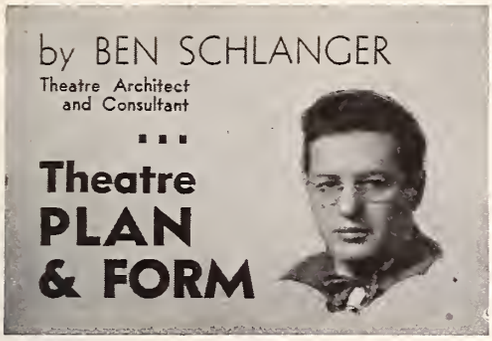
AH-5 (catalog symbol T-14)—requires a blue-glass filter, 8 or 10 inches in diameter (at least 8¾ is recommended), with reflector and special socket.

BH-5 (catalog symbol T-14)—same as the AH-5 except that it has an Admedium Screw base, while the other has a Mogul base.

In general, the AH-5 lamps with Corning No. 587 roundels or No. 588 filters, will provide good sources for the main body of the auditorium, including aisles, with the exception of areas close to side walls in a wide theatre. For aisle illumination at sides and in balconies, the PAR-38 lamp is recommended, while the BH-4 is suggested for foyer-standee area (the latter probably being installed in the ceiling if not too high).

Restricting Floodlights

With reference to aisle lighting, it will be seen that the specifications contemplate spilling the light over at least the edges of the seating area. This is of course unnecessary if such spill beyond the aisle is thought undesirable because of the effect of ultra-violet light on the coloration of skin, hair and clothing. The light source can be readily masked to cut the light at the edges of the aisle.



These columns are regular features of *Better Theatres* dealing with methods by which the theatre may be planned as efficiently as possible for the exhibition of motion pictures. Both Mr. Schlanger and Mr. Potwin are consultants to *Better Theatres*. All inquiries concerning planning should be addressed to *Better Theatres* Service Department.



SCREEN SIZE AND POSITION

THE SIZE and position of the motion picture screen should be established in each instance for maximum viewing comfort. There are three factors which govern such determination, as follows:

1. *Ability to discern picture detail (affecting picture size).*
2. *Reducing physical obstruction of the view of the screen to a minimum.*
3. *Keeping the angles of vision within a range which will assure comfortable posture when viewing upward or downward, as the case may be.*

Experience and research to date has proved that the picture width should never be larger than a dimension arrived at by dividing the maximum viewing distance by 5.2, and the picture width should never be smaller than a dimension arrived at in the same way, using 5.8 as the divisor. These figures are based on the assumption that the first row of seats will be away from the screen a distance of *at least* the width of the picture.

Front and Rear Adjustment

Using a divisor of less than 5.2 will make the picture too big for the front half of the auditorium, and using a divisor of greater than 5.8 will make the picture too small for the rear half of the auditorium.

These dimensions are also based on the assumption that the screen illumination and auditorium lighting is designed within the tolerable ranges set up by good practice, which generally means that you should have about 10 foot-candles incident light, average, over the entire area of the picture, and lighting surrounding the picture which is not too highly contrasted with the screen.

The problems of the angles of vision and the clearance lines of vision are interlocked and one cannot be solved without the other being considered also.

Screen Distance Factor

The tendency in past practice has been to place the picture lower than is advisable for obtaining good clearance lines. One of the reasons for this may be that seats were placed too close to the picture. If the first row of seats is placed away from the picture, a distance equal to one and one-eighth of the width of the picture, the bottom of the picture can be as high as 6 feet above the level of the floor at the first row of seats. This dimension will make it possible to obtain more easily a floor pitch which will prove satisfactory for proper sight clearances without being excessive.

Effect of Metal Ceiling on Acoustics

AN unusual question recently received from an exhibitor who is remodeling his theatre may prove interesting to others. It relates to the acoustical properties of galvanized metal, or "tin", ceilings. This exhibitor asked whether it was necessary to replace the metal with an acoustical ceiling, in addition to applying the treatment proposed for the walls.

Strangely enough, many types of metal ceilings have acoustical value. When sound systems were first installed in a number of older theatres having metal ceilings, the acoustical results often proved to be surprisingly good. There seemed to be more sound absorption in many of these theatres than could be accounted for by calculations.

Action of Metal Ceiling

With instruments designed to measure the reverberation time at different frequencies, it was found that the metal, by virtue of its diaphragmatic action, was contributing to the absorption of sound in the lower frequency range. The metal vibrated or resonated slightly and, as a result of this action, tended to dissipate a part of the sound energy striking its surface.

It is important to note that in cases where metal ceilings have a favorable effect upon acoustics, the framing which serves as a support for the metal is quite rapid and well braced.

Sufficient Bracing Necessary

A material of this type, which is very susceptible to resonance, might have an excessive vibratory action at one or more frequencies if it were not well braced. This would tend to produce a ringing tone or an accentuation of particular frequencies in speech or music. The ornamental surface of the metal is usually beneficial because it causes the very high frequencies to be dispersed or scattered quickly.

It is definitely not intended to advocate the use of metal ceilings as a means of acoustical correction, but rather to show that it is sometimes possible to take advantage of the absorption qualities of such surfaces when they are existent in a theatre. —C.C.P.

WHY ANGLES ACOUSTICALLY?

IN DESIGNING a theatre functionally for good acoustics, the exhibitor and the architect should understand the value or purpose of angular, convexly curved, or otherwise broken surfaces.

A theatre structure was brought to my attention recently wherein both the rear and side walls had been designed with a series of angular shapes extending vertically from floor to ceiling. *No two walls in the theatre were parallel—yet the sound bounced from surface to surface as much, if not more, than it would have if the auditorium had conformed in shape to a rectangular box.* The one requirement which would have made it possible to use angles most successfully had been entirely overlooked by the architect in developing his original plan. The auditorium was of the single floor type, with an excessive ceiling height. *No consideration whatever had been given to the factor of limiting cubic foot volume, in basic design.*

Effect of Cubage

The amount of reverberation in a theatre is dependent to a large extent upon the cubic foot volume. If the volume is excessive, the reverberation time is usually high and acoustical treatment is inevitably required. *By avoiding excessive ceiling heights and otherwise limiting cubic foot volume, the reverberation time can be brought well within acceptable limits in the initial planning stage,* assuming of course that the usual upholstered seats and carpet are to be installed. *Then, and only then, can irregularly formed surfaces be used most advantageously.*

Function of Surfaces

The purpose of these surfaces is to cause the reflected sound to fall more often upon the absorbent areas, namely, the seats, carpet, and audience, *in theatres where cubic foot volume is planned fundamentally to ensure a low reverberation time.* Such surfaces cannot reduce the apparent reverberation *sufficiently,* however, if the *basic design* of the auditorium is such as to produce excessive reverberation.

Designing a theatre for good acoustics is as much a step-by-step process as is the determination of the screen position, placement of the projection room, and planning of sightlines. Naturally, such designing must go hand-in-hand with all the other factors of theatre planning if the superior results we are all continually striving for are to be achieved.



" . . today the theatre must assure its public breathing comfort."

■ ■ ■

Cleaner Air for Theatres—Electrically

● Thoroughly cleansed air means reduced maintenance, greater air-supply efficiency. Now 85% of dust in air can be removed by a new method

By E. H. R. PEGG

THEATRE OPERATORS and air-conditioning engineers have for many years been faced with the problem of supplying adequately clean air to the interiors of theatres. Enormous cleaning and redecorating bills are the annual tool which dirt and dust annually exact on the theater industry. Dirt and dust clog up the heating and cooling coils of air-conditioning systems, render them inefficient and skyrocket operating and maintenance expense.



Fig. 1—Precipitron cell.

A great many methods have been used in the attempt to solve the problem of dust. A few of the more generally known methods are air washers, dry filters and viscous filters. All of these can be classified as mechanical methods and were developed to meet specific requirements, or to improve upon previous practice. These methods depend upon the mechanical separation of dust particles from the air: (1) By washing them from the air; (2) by screening them from the air—that is, passing the air through a finely woven mat or fabric; or (3) by impinging the particles upon a viscous coated surface where they adhere.

The fact that many types of dust, such as soot, are very difficult to wet, and the fact that the great majority of particles are too small to be screened from the air or to be impinged on a viscous surface when the air suddenly changes direction, limits the effectiveness of the above methods of cleaning air.

Electrical Dust Removal

Electrostatic precipitation has long been recognized as the most efficient means of separating solid particles from a gas or air. Until recently, however, it could not be used to clean air meant for human consumption because the conventional precipitator generates so much ozone that the cleaned air, although free of dust, is too irritating to the membranes of the body air passages to be used for ventilation. Recently, however, this objection has been overcome with the development of a new electrostatic precipitator known as the *Precipitron,* developed by Westinghouse.

The Precipitron offers all the advantages of electrostatic precipitation at a fraction of its former cost and produces such minute quantities of ozone that the air cleaned by it may be used in ventilating systems. In fact, the quantity of ozone in air cleaned by the Precipitron is comparable to that found in outdoor air in bright sunlight.

How Precipitron Works

The Precipitron depends for its action upon the cleaning effect on gases of what engineers call a *corona discharge.* That is to say, air containing dust particles is caused to move through an intense electrified area (electrostatic field) where the dust particles are given an electrical charge, or are said to be "ionized." Then the particle, due to its electrical charge, is deposited on an electrified plate (electrode) whose polarity (quality of electrical charge) is opposite to that of the charge on the particle. Since any solid particle, regardless of its composition or size, can be given a charge, the Precipitron is effective in removing dust and smoke particles ranging in size from the largest particle that can remain suspended in air in motion, down to a size approaching the size of the air molecule itself!



Figure 2.—Precipitron power pack.

There are just two essential parts to the Precipitron. First, the collector cell which ionizes and collects the dust particles; second, the power pack which supplies electrical energy to the cells.

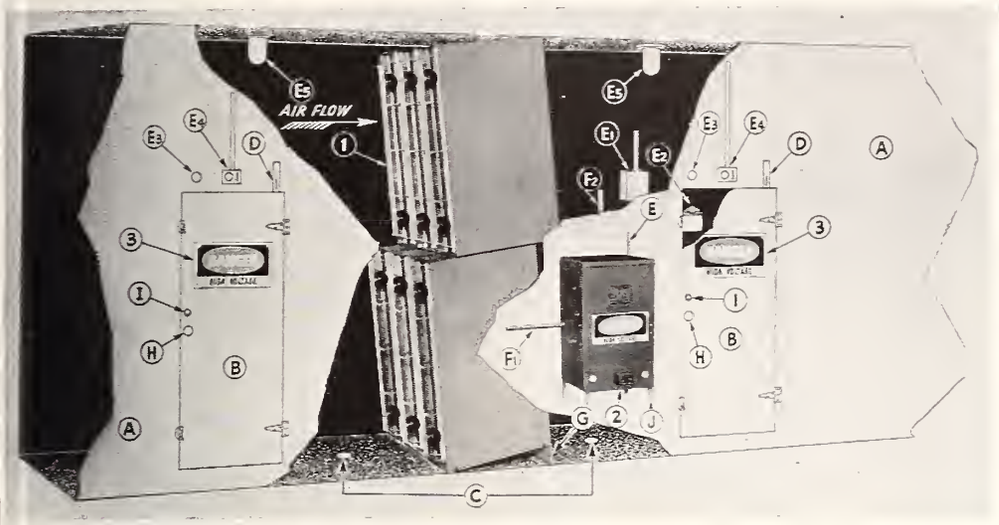
A collector cell is illustrated in *Figure* 1. This cell is a complete self-contained unit of all-metal construction (except insulators). It has a frontal area of 2 square feet and is capable of cleaning 750 cubic feet of air per minute. These cells may be arranged side by side and stacked in tiers to meet the air volume and space requirements encountered for any given ventilating system.

The power pack illustrated in *Figure* 2, contains all the transformers, rectifiers and capacitors necessary to supply direct cur-

ent energy to as many as 50 collector cells. t also contains an integral indicating sys- em for the visual indication of operating onditions. The power pack is operated n the conventional 115-volt 60-cycle cir- uit and draws a maximum of 380 watts of ower at full load.

Equipment Installation

Figure 3 shows a typical Precipitron in- stallation illustrating how the cells are in-



Typical Precipitron installation taken from specification sheet.

stalled side by side and in tiers. The num- ber of cells required for a given ventilating system is determined by dividing the air volume by 750. Thus, a system circulating 36,000 cubic feet of air per minute would require 48 cells.

The space required for the Precipitron can be obtained by multiplying the number of cells by 2 square feet; in the above ex- ample, the cross-sectional area of the duct necessary would be 48x2, or 96 square feet. Various combinations of height and width may be used to obtain this area, and the number of tiers and the number of cells per tier are set to suit these dimensions.

The power pack is mounted at some con- venient location outside the duct, and the electrical connections made to the cells through conduit. If more than one power pack is required, the primaries are wired in parallel, and the secondary, or *cell load,* is divided equally among them.

The Precipitron bears the same relation- ship as the conventional mechanical filters to the other component parts of an air- conditioning system. The engineer or ar- chitect locates the Percipitron, the heating and cooling coils, the humidifier and the fan to suit individual conditions. It is good practice, however, to locate the Pre- cipitron *ahead* of all other equipment so that this equipment will be protected from dust and dirt and will therefore operate more efficiently.

Of special interest to theatre operators is the fact that the Precipitron is listed by Underwriters' Laboratories, Inc., under their fire and smoke hazard regulations. The Precipitron will not contribute fuel when attacked by flame, nor will it emit large volumes of smoke.

Costs and Maintenance

The initial cost of the Precipitron is slightly greater than the cost of the best mechanical filter. Maintenance and op- erating costs are low. The chief item of maintenance is the periodic washing down of the cells at intervals of from six to twelve weeks. During this period the cells have collected a large quantity of dust and dirt. The dirt is removed by simply play- ing a stream of water on the cells, which flushes off the dirt and carries it into a sewer. The operating expense consists of the small amount of power consumed plus an occasional tube replacement.

There are many benefits to be derived from Precipitron-cleaned air. Redecora- tion costs are greatly reduced because walls and ceilings, drapes, curtains and other furnishings stay clean much longer. The entire air-conditioning system stays cleaner which results in more efficient and economi- cal operation. In some cases the use of the Precipitron has permitted a reduction in the amount of fresh air supplied, resulting in a great saving in the cost of operation during heating and cooling seasons.

Possible Added Benefits

Although smoking in theatres is not very common or widespread, there are theatres where it is permitted. Since the Precipi- tron is just as efficient in the removal of the very small particles which constitute tobacco smoke as it is on larger dust par- ticles, it will keep the air cleaned of this objectionable smoke. (Perhaps the use of Precipitron will cause smoking in theatres to become more common).

Air free of both large and small par- ticles might conceivably aid projection. *Theoretically,* if the air in a theatre were



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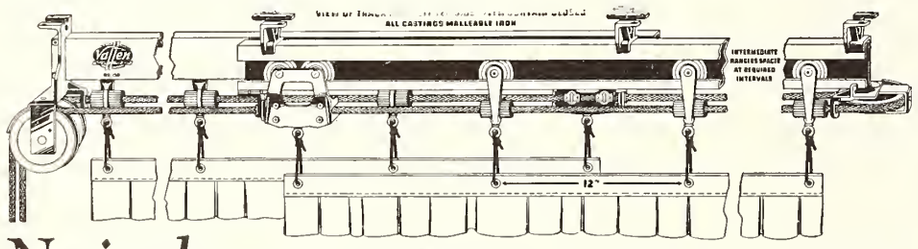


A TRY-OUT WILL CONVINCE YOU

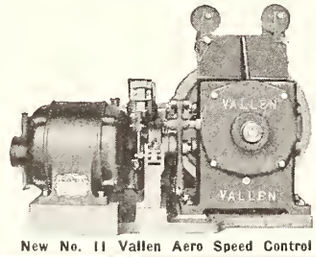
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330 LYELL AVE., ROCHESTER, N.Y., U.S.A.

absolutely free of airborne particles, the beam of light from the projector would be invisible until it was reflected from the screen. The image on the screen under these conditions would be much clearer because none of the light would have been reflected from solid particles in the air as it is under normal conditions. This ideal condition is impossible, however, because it is not commercially practicable to remove 100% of the air-borne particles. Nevertheless, the ideal condition can be approached by use of the Precipitron, which removes 85%—more under special conditions—of all particles in air, and all of the dirt injurious to interior finishes.

[The author is an engineer associated with the Precipitron division of the Westinghouse Electric & Manufacturing Company, in Cleveland. Equipment for electrostatic cleansing of air has been under development by Westinghouse for a number of years; a practical installation of the Precipitron was made in the Field Building in Chicago a few years ago, and several others subsequently. These afforded practical tests indicating design modifications, and it was not until last December that Precipitron equipment was made generally available. BETTER THEATRES *will be glad to answer any questions concerning its application to specific theatres.*—THE EDITOR.



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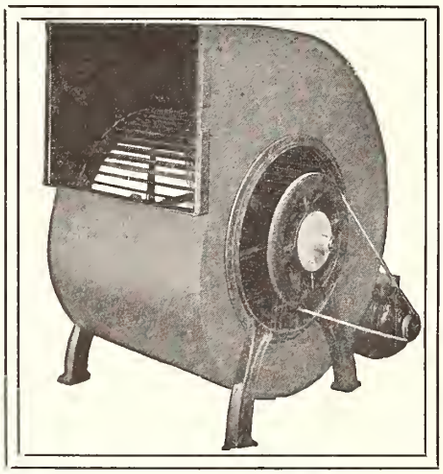


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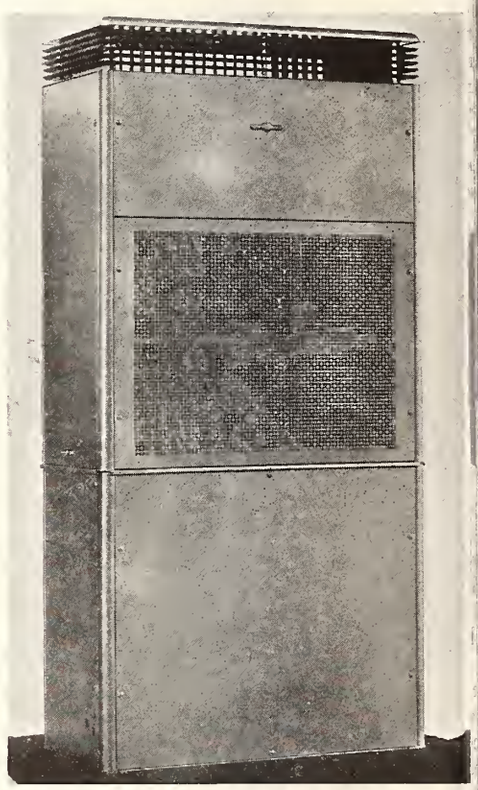
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Air-Conditioning Units for Theatres Large and Small

A COMPLETE line of air-conditioning equipment for theatres is manufactured by the General Electric Company, from self-contained units such as referred to by Carl F. Boester in his article in this issue (page 9) to refrigeration machines designed for the largest and most flexible installations, with all of it designed to meet the specifications of any type of cooling system.

The Freon condenser units are available in capacities supplying up to 50 tons of refrigeration, thus are adapted to flexible combinations to meet variable load requirements. Over 15 basic types are available and over 200 possible models, permitting the selection of the exact model for any specific application to meet the range of theatre requirements.


GE self-contained cabinet unit.

Two types of water-cooled condensers are used—shell and tube, and shell-and-finned-coil. Condensing units are also available for use with evaporative condensers where it is advisable to conserve water.

Self-Contained Unit

Illustrated is one of the types of GE self-contained air-conditioners. These are available in cooling capacities of from 5 to 10 tons. Adapted to the air-conditioning of small theatres (seating up to 400 or so)

when properly combined (as indicated in Mr. Boester's discussion), these units provide cooling, dehumidification, circulation and filtering. They are also adapted to all-year air-conditioning, with heating and humidification. Each unit is shipped in two sections, completely assembled with standard controls, including a thermostat mounted on the unit, and is ready to operate upon attachment to power and water supply, and connection of the condensing unit.

Aspirating Air Diffuser in a New Wall Type

AUGMENTING ITS line of downward type (ceiling) Anemostat air diffusers, the Anemostat Corporation of America has brought out a model of the same circulating characteristics for wall outlets.

Anemostats are designed to introduce conditioned air into the building in a motion and at a rate of speed insuring thor-



ough mixing of the new air with that in the room, so that cooled air reaches the breathing zone at the proper temperature. The wall model provides greater flexibility of application for this advanced type of diffuser.

The wall type consists in a series of diverging semi-elliptical metal members placed one within the other, the unit mounted flush with the wall. Air fanned through a duct system is converted into multiple currents travelling in layers or blankets at many angles to each other.

Condensers Up to 100 Tons; Complete Units to 25 Tons

THE LINE OF air-conditioning equipment manufactured by Westinghouse embraces all types of cooling units, providing refrigeration for every method of central plant operation, with condensers of capacities up to 100 tons of refrigeration; and self-contained units available in capacities up to 25 tons of refrigeration.

To minimize local labor costs, factory-

BRING THEM IN OFTENER WITH EASE!





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(Photo by courtesy of Loew's, Inc., and American Seating Company)

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By CHARLES A. FULLER
. . . written so the layman can understand it. 567 pages. $4.00, postpaid
$4.00, postpaid
QUIGLEY BOOKSHOP
Rockefeller Center - - New York

built units are available for installation in central-plant type theatre systems. The cabinet contains blower type fans and provides facilities for installation of cooling and heating coils, filters and humidifiers. These units are available in five capacities for systems of approximately 7½ to 35 tons refrigeration. The fans, included as standard equipment in the unit, range in capacity from approximately 1,600 cfm. to 12,000 cfm. The unit is built in three major sections—the fan, the coil, and the filter sections. The complete unit is crated and shipped in relatively small sections to facilitate handling.

The coil section provides for installation of cooling and dehumidifying surfaces for summer air-conditioning, and for heating surfaces and humidifying sprays for winter air-conditioning.

As a means of conserving water, the Westinghouse "Aquamiser" provides an evaporative type condenser for installation as part of the central plant. The Aquamiser is rated to save about 90% in water consumption, by utilizing the latent heat of water.

The Aquamiser for theatres consists of three major sections—fan section, condenser section, and sump section, prefabricated and crated at the factory. Each section is small enough to permit passage through a 36-inch door opening.

Recently added to the Westinghouse line is the new 100-ton hermetically sealed compressor. The new unit is designed to require relatively little space. Other features of the design are sealed-in lubrication and a reversible oil pump to prevent harm when phases are inadvertently reversed on the electric power system.



Westinghouse 100-ton compressor.

Installation of the new compressor is simplified by a refrigerant cooled motor that requires no external ventilation. Small for its capacity, the unit fits in corners or odd spaces ordinarily too small. The reduced weight, makes the compressor easier to handle and avoids the necessity of providing special foundations.

The motor is completely enclosed with the compressor to eliminate shaft seal and to prevent dust, dirt and moisture from reaching working parts. The direct drive motor and compressor are mounted on a common crankshaft to avoid "lining up" problems, power losses incident to belt drive, and need for lubricating the driving motor. Low maintenance is also sought in the use of a reversible oil pump that provides positive lubrication regardless of direction of rotation.

The Westinghouse self-contained units are suitable for installation with supply and return air ducts in theatres. They contain all component parts of an air-conditioning system, completely assembled and enclosed in a casing. They are ready for immediate operation upon the connection of water and electrical service and attachment to the duct system.

A New Attraction
FOR YOUR THEATRE



Shown above is "The Aristocrat", one of the three new chairs comprising the smart line of Ideal Streamliners, and truly the Aristocrat of theatre chairs.

"The Mercury" is a streamlined edition of the chair that has made history, while "The Ideal Challenger" is an unsurpassed value which challenges all competition.

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The Streamliners abound with exclusive features. Literature which will be sent you on request, shows why they are invariably preferred by informed buyers.

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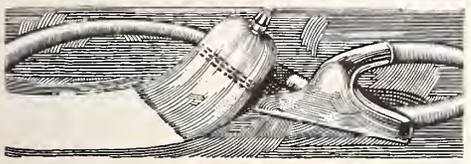
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CLEANING

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DEODORIZATION
AND SANITATION



Cleaning and Inspection of The Auditorium

• The third of a series of articles outlining regular maintenance practice to keep the theatre attractive and to check deterioration

By S. BRAVERMAN

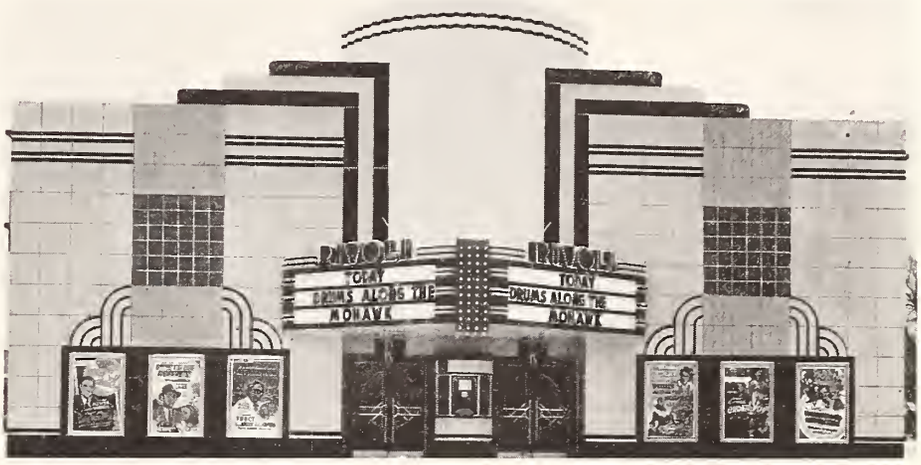
WE NOW ENTER the auditorium in this series of discussions of cleaning and maintenance methods, having treated the foyer and lobby in the February issue, and the theatre front previously. In many respects auditorium problems are more complicated and strenuous, because of the presence of seating and the size of the area. Because the auditorium is usually dark while the audience is present there is a certain tendency toward neglect of details; the auditorium, however, is the place where patrons spend most of their time while in the theatre, and they are bound to notice dust and disorder. Darkness, further, conceals no odors, nor does it prevent the deterioration which results from neglect.

Aisle Cleanliness

Carpets are, of course, vacuumed daily, and should be shampooed about twice a year (*see the February article for a detailed discussion of carpet maintenance, including suggestions as to proper materials for shampooing, removing chewing gum, etc.*). Possible hazards in the carpeting, such as loosening of tacks or the development of tears, should be looked for as an aisle is entered when cleaning the carpet.

A suitable receptacle might well be kept at the back of each aisle, between the last row and the standee rail, in which ushers can promptly deposit paper, chewing gum wrappers or other rubbish which they may pick up in passing along the aisles. Ushers

Your Merchandise—
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Ray Allison, owner of the beautiful new Rivoli Theatre, Altoona, Pa., actually invested more money in the above Artkraft theatre front than in the rest of the building (exclusive of equipment). This isn't his first. He knows from experience the wisdom of such investment, the value of the pulling power of an Artkraft front.

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SPECIAL NOTICE

Reprinted from February issue of "BETTER THEATRES"— about cleaning Carpets and Upholstery:

"In the past the shampooing of carpet while on the floor has often been regarded as inadvisable unless the theatre were closed until the carpet was thoroughly dry. Now, however, carpeting may be conveniently shampooed on the floor with Carbona Soapless Lather, for with this method, if properly applied, the carpet is not soaked through to the backing, and the solution will dry in an hour or two.



This soapless lather is a concentrate, which is mixed with water — about 16 parts water to one part lather. A quick as well as effective means of applying the cleaner is a rubber mop.

By using soapless lather, rinsing is unnecessary, as it leaves no soap scum or other harmful residue to dull colors or become rancid.

Shampooing of course gets rid of even the fine dirt that has become ingrained in the weave, as well as surface soil, thus reducing wear while at the same time renewing its decorative qualities."

Carbona Prod. Co., 304 W. 26th St., N. Y. C.

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International chairs from their inception have possessed individual characteristics. Basically new—patented construction—not patterned after any other chair — gives extra years of trouble-free service. Embodying hingeless seat suspension—all welded construction—no exposed screws or bolts—tacks —rapid interchangeability of seats in theatre to equalize upholstery wear.

In selecting International "The Chair That Has Revolutionized Seating" you get: Tested Values — Top Quality — Extra and Exclusive Features — Laboratory and Field-Proven Durable Strength—Exquisite Beauty—Relaxing Comfort—with an extra exceptional low cost per year investment.



Ask for a sample.

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"SPREADING COMFORT TO MILLIONS"

should be trained to pick up all such trash very promptly, but inconspicuously. Rubbish dropped in sand urns makes the latter untidy; the receptacle plan is better.

A long-handled, collapsible pick-up dust pan, for bits of paper, etc., that cannot be picked up inconspicuously, should be kept handy for ushers to use.

Ledges and Standee

All ledges should be dusted daily. Wall and ceiling surfaces are properly dusted at frequent intervals to be determined by the nature of their materials. Such attention not only promotes general cleanliness and keeps down odors, but prevents development of cobwebs and reduces discoloration. Wood veneer and painted plaster are wiped down occasionally, preferably using a damp cloth.

Marble and imitation marble surfaces of standee rails may be washed with water and neutral soap, or cleaned with a fine detergent that doesn't scratch. Venetian blinds above standee rails need daily dusting and should be waxed twice a year to protect their finish.

Demountable standee rope posts should be kept polished ready for use. There often is not time to do this when they are needed. Storing them in a heap leads to scratching—make a wood rack to keep them in.

Lighting fixtures are properly cleaned of dust and possible cobwebs at least once a month. The treatment of auditorium lighting fixtures does not differ from the treatment of lobby fixtures described in the February article. Auditorium lighting, however, should be checked often to make sure it causes no glare and does not interfere with the screen.

Aisle lights and splatter reflectors should be wiped off frequently, and inspected at each aisle cleaning.

Seating and Vermin

Seating should be cleaned daily and checked at the same time for loose bolts, loose standards, noisy hinges, loose arm rests, etc. Chairs not much used are all too often neglected; they need the same cleaning and checking as the others.

Vermin are a special problem. They include not only cockroaches, but also bedbugs. Bedbugs most often are brought in by patrons and make themselves at home in the chairs. For dealing with pests in chairs there is a special needle-tipped sprayer which makes removal of the fabric unnecessary. It may be compared to the hypodermic needle used by the medical profession. The cushion is "needled" in five or six locations with an odorless insecticide, after which its surface is sprayed in the usual way with the same insecticide, the surplus being wiped away with a clean cloth. Treatment should be repeated two or three times a week until the pests are destroyed, and once a month thereafter as a precaution.

Another method of eradicating bedbugs as well as other vermin is to seal all doors and other openings after the last show and disseminating a volatile insecticide by means of an electric vaporizer. However, such equipment is usually available only from a professional exterminator.

Ash Receptacles

Incidental to the cleanliness both of seats and of the floor is the use of a suitable ash tray, fastened to the back of each chair, wherever smoking is permitted. New York City now has a law requiring the use of ash trays on all fixed chairs in every area where smoking is allowed, as a matter of safety. It is a good idea in any case, protecting patrons against ashes and burned clothing when cigarettes are dropped to the floor to be stamped out. Leaning over to stamp out the cigarette is also an annoyance to an adjoining patron. A theft-proof, fireproof ash tray, which can easily be turned for emptying by the porter, is now available. It is readily attached to the back panel of the chair, yet cannot be removed except by one with a screwdriver and the know-how.

Back panels of chairs should be inspected each night for scratches, particularly shoe marks, and retouched as necessary. It is a good idea to wax the backs of chairs for the protection of the finish.

Drinking Facilities

Drinking fountains in standee area should of course be kept spotless and cleaned as many times per day as necessary to preserve their immaculate appearance at all times.

Some patrons, it may be here pointed out, prefer cups to fountains; mothers particularly often instruct their children to avoid "bubblers" (few women are acquainted with the existence of guards). It is a good idea to locate the cup dispenser low enough to be within reach of children. The cup itself should be of the flat-bottomed type such as the Dixie cup adopted by many theatres.

Where audiences will not consider them offensive, penny dispensers are feasible, and they provide a small additional income for the theatre. The receptacle for used cups should be cleaned out several times a day, so as to prevent unsightliness and possible odor.

The area between the front row of seats and the screen platform needs special attention. Children are likely to drop rubbish there, particularly in an unused pit, giving rise to odors. If the pit is not used it should be covered over, either permanently or by means of black cloth covers or artificial plants.

The floor beneath the seating should be swept with sweeping compound, or green dust. Remove gum with a putty knife or similar instrument. Floors should be painted, either maroon or gray; paint makes an impervious surface easy to keep clean and does not allow odor-producing moisture to soak in. For a spotless and

clean-smelling auditorium, even painted floors should be scrubbed not less than twice a month.

Doors and Stage

The hardware of all exit doors is properly wiped clean daily. Panic bolts of exit doors should be checked for proper operation at every cleaning. Also check for cracks in the doors or their casings, these let in drafts and tend to produce accumulations of dust. Such cracks often develop when a new building "settles"; this calls for the use of weather stripping or more elaborate repairs.

The screen platform or stage should be mopped and any footlights dusted out at least once a week. The drapes should be dusted twice a year, oftener if not too much out of the way. In cleaning proscenium drapes, unused organ grilles, ledges, etc., remember that many surfaces which cannot be seen from orchestra seats are very visible from the balcony.

Miscellaneous Elements

The balcony parapet paint needs touching up from time to time. The parapet rail should be covered with dark velour, not painted, wherever it is felt that too much labor is needed to keep it polished.

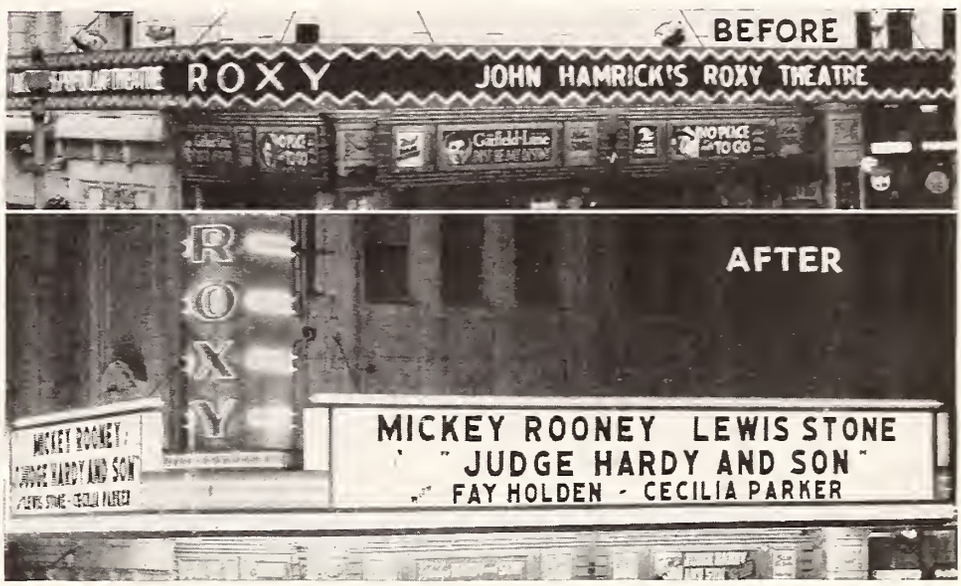
Ventilating grilles are too often left smudged. They need frequent brushing.

Projection room port glass needs daily cleaning from the outside, unless so mounted that it can be removed and washed. Incidentally, check to see that projection room working lights do not spill light into the auditorium.



Because production is now on the basis indicated by this view of the inspection department of the General Electric Company's fluorescent lamp works at Nela Park, Cleveland, the prices of GE fluorescent tubular lamps have been reduced, with reductions averaging 15%. In the first year of production, which has just ended, nearly two million of the new type light sources have been turned out. At the outset, the New York and San Francisco took most of the production; now the lamps, widely used in theatres, to which they have brought efficient color lighting, are readily available generally, and the price reductions cover the entire line, from the 15-watt, 18-inch units, to the 48-inch, 40-watt size. . . . At the same General Electric announced price reductions on projector-spot and flood lamps from $1.70 to $1.40.

A Wagner Letter Installation "MADE" the "Main Corner" of Tacoma



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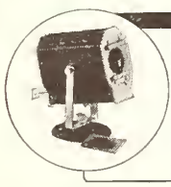
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Modern Lighting Is Adding New Tricks for the Showman



LIGHTING IS the pigment and the brush in the artistry of showmanship. After looking over some of the "B" and "C" houses around the country, it seems that some of our younger managers have never learned that branch of showmanship—and even some of the old timers seem sometimes to forget it.

Color, form and light go hand in hand in the lighting schemes of today. Cafes, cocktail lounges, hotels and bus terminals, as well as transportation vehicles, are all using modern lighting and lighting fixtures as part of their interior treatment, so that the general public is becoming more and more aware of the use of light to soothe, to excite, and to create interesting effects. Even private homes are being decorated with light in ways which just a few years ago were not considered suited to domestic use. All of this seems to make many theatres look old, worn and obsolete.

▶Some of the new catalogs of fixture manufacturers show some fascinating designs and well-thought-out effects that would go especially well in theatres. I would advise every theatre manager to visit the best electrical supply house in his town and spend an hour thumbing through the pictures of new lighting equipment and fixtures that are available. Check the prices. You will be agreeably surprised at how reasonably this lounge or that foyer can be re-fixtured.

•

Common Faults in Theatre Lighting

I believe that the most common faults or criticisms of the average theatre lighting would come under the following headings in this order:

1. *Broken fixtures*
2. *Dirty fixtures*
3. *Improper lamping of fixtures*
4. *Wrong selection of colors where colors are used.*
5. *An attempt to create atmosphere by use of colored lamps in fixtures, forgetting what those colors do to the rather old draperies, the wall that could stand another painting or cleaning, and finally the effect the colored light has on the appearance of human beings, ladies' make-up, and color in the clothing of patrons*

•

Every manager should send to the General Electric Company at Nela Park, Cleveland, and get for his study and personal file all the information they will send him on "Black Light" and fluorescent materials. There are going to be some very striking theatrical effects available for theatres. In the old days, every once in a while we used to have a fluorescent number on the stage. It was novel and interesting. However, the application today goes far beyond just "stunts." Fluorescent lacquers in their new development give the showman a new instrument with which to add interest to his theatre, while they are interesting for their possibilities as a solution to the problem of auditorium decoration that has always confronted us because of the fact that the auditorium is darkened during most of the operating hours. Nor does the potential value of "black light" end there, since the glow of certain features of the decorative treatment, such as wall striping, ceiling panels, etc., can provide effective running illumination, in conjunction with the light of the screen. It also can add punch to attraction posters.

▶Then there is fluorescent carpeting. By the time these lines get into print, perhaps, or at any rate soon, carpet with fluorescent characteristics will be made available by one of the leading carpeting manufacturers, and every showman should investigate it at once. Such carpet has more than decorative significance, for it is easy to see its possibilities in traffic guidance in the auditorium. When used in balconies and dim parts of stair wells it should afford positive reduction of hazard, maybe to an extent bringing about some decrease in liability insurance costs.

•

Tubular Fluorescent Lamps

Don't confuse "black light" (ultraviolet) and the fluorescent tubular lighting. The latter is also a new development, or fairly so, and another boon to the showman. I have even used industrial made-up units to do some very attractive lighting in smaller theatres. Where there is insufficient light and overloaded circuits,

much can be done to improve the situation with these tubular lamps.

●

Programming Lighting Improvements

Lighting changes is one thing in theatre operation that can be programmed. Large expenditures do not have to be made at one time. Step by step each architectural division of the theatre can be revamped in such a way as to arouse interest and create much favorable comment. It is interesting to people who frequent the same theatre to see changes from time to time.

A passing comment was recently made to me in a small town by one of the town officials, "Nothing ever changes in our theatre that isn't caused by wear and tear, except the picture." That was his way of telling me he was glad that I had come to town to trick up a few things about the theatre.

▶I am trying out some of the new translucent synthetic materials in architectural lighting in some theatres. When I am sure that these devices stand up, I will send some drawings in to the editor and some information on how to build them, in the hope that he will publish them, as they may help someone who has a very thin lighting budget. [*The answer is yes.*—ED.].

●

Illuminating Parking Lots

Many neighborhood theatres and some smalltown theatres now have parking lots for patrons' cars. The floodlighting jobs that have been done run from excellent to very poor, and I really think the average is bad. Floodlighting of large areas is no longer a matter of guess work. With all the night athletic contests, much study has been given the problem. I am sure that if you have a parking lot floodlighting problem, a sketch to scale of the area could be sent through your local lamp distributor to headquarters, where you could obtain qualified advice for just the asking.

Most theatre parking areas are lighted with too few lamps, and lamps of too large wattage—also at too slant angles, thereby causing areas of great brilliance and areas of very deep shadow. Also such methods make every irregularity in the parking surface look like a hole a foot deep.

●

A Thought in Conclusion

▶Many of the new soft aluminum, snap-on mouldings designed for application with wall boards, have contributed to the making of some pretty and inexpensive lighting fixtures. Investigate.

In "Knight-Knacks," a regular feature concisely offering methods that Mr. Knight has found practical in theatres, he will deal with various phases of theatre operation, and "Knight-Knacks" will appear in different departments, according to the subject.—THE EDITOR.



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NAME OF EXHIBITOR_____
NAME OF THEATRE_____
CITY_____ STATE_____

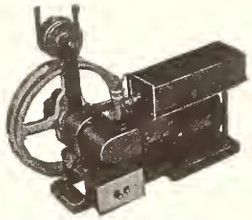
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REPEAT PERFORMANCE
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CURTAIN MACHINES
New improvements and greater value—such as the No. 145 with 32% more power capacity at no increase in price . . . automatic overload protective breaker and other advantages make AUTODRAPE the outstanding buy.



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328 E. Town St., Columbus, Ohio

We provide the services of Registered Architects, Building Engineers and Mechanical Engineers.

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"The Worlds Finest"
SOLD EVERYWHERE BY DEALERS SQUARE

PROFIT
from the Extra Patronage which Safe, Comfortable, Securely Anchored Seats Attract!

SUPREME EXPANSION BOLTS
assure permanent anchorage, guard against the losses of wobbly, swaying seats. Ask any good supply dealer to show you why. Or write for FREE SAMPLES and prices.

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THE MARQUEE
• • & exploitation equipment

Attraction Advertising for Communities of Any Size

OCCASIONALLY it is said that the small town theatre need not go to the expense of installing a marquee with attraction board provisions, or at any rate with more than a one-line panel; the reason given is that everybody in town knows what is playing at the theatre, or has little choice at best. The situation, however, is almost never as simple as that; moreover, those who advance that argument overlook the value of complete, brilliant attraction announcement in stimulating the desire to attend the theatre.

That this value of marquee advertising is receiving more and more recognition is indicated by installations in small cities generally, and it is notably demonstrated in the new front of the Prairie theatre. an Eskin Theatres house in Sun Prairie, Wis. Not only does the marquee consist almost entirely in a continuous Adler silhouette-letter attraction panel accommodating 8-, 10- and 12-inch letters, but a one-line panel (unilluminated) spans the entrance.

The general treatment, which is by the Ben B. Poblocki & Sons Company of Milwaukee, is interesting for its adaptation to an extremely narrow entrance. Soffit lighting suitable to the requirements here was economically arranged by making it of flashed opal glass and designing the attraction board lamp housing so that it provided soffit as well as attraction panel illumination. The soffit also carries reflector lamps.



Prairie theatre in Sun Prairie, Wis.

The name signs consist in 24-inch porcelain enamel silhouette letters with double lines of green fluorescent neon tubing.

An installation in a larger community, similarly employing the all-over attraction panel treatment of the marquee, is that of the Banner Theatres' Tivoli in South Bend, Ind., also recently made by the Poblocki organization. This involved complete revision of the entrance area, with porcelain enamel facing and box office, the latter having clear-vision window construction (no corner moldings).



Tivoli theatre in South Bend, Ind.

The Adler attraction panels at the sides are 16 feet long, that at front 8 feet, and all 6 feet high, providing space for combinations of 8-, 10- and 12-inch letters, or even two lines of 24-inch letters. Trim dividing the attraction panels and forming a lower border is lighted by 6-watt lamps on a high-speed flasher. Additionally, 100 feet of neon runs between the three rows of lamps.

modernization & replacement

SOUND EQUIPMENT

Upper Hall, Cleveland, O.; Loyal, Detroit, Mich.; Ritz, Shreveport, La.; New Theatre, Tahlequah, Okla.; Keiths, Baltimore; Mullin, Roxbury, Mass.; Shawmut, Roxbury, Mass.; Pinansky, Roxbury, Mass.; York, New York City; National, Newark, N. J.; Plaza, Howard, Kan.; Star, Shreveport, La.; Liberty, Salem, Ore.; Nitro, Nitro, W. Va.; Palace, Trumansburg, N. Y.; Terrace, Chicago; State, Charleroi, Pa.; Park, Barberton, Ohio; Cinema, West Lafayette, Ind. [*Reported by RCA Manufacturing Company, Inc., Camden, N. J.*]

AIR-CONDITIONING

Langley, Hampton, Va.; Plaza, Corona, N. Y.; Mt. Vernon, Mt. Vernon, N. Y.; Kingsway, Brooklyn, N. Y [*Reported by Carrier Corporation, Syracuse, N. Y.*]

AUDITORIUM CHAIRS

Columbia, Paducah, Ky.; Rees, Plymouth, Ind.; Majestic, Dallas, Ore.; Woodland, Woodland, Wash. [*Reported by General Seating Company, Chicago.*]

OTHER INSTALLATIONS

Installations recently reported by the Capitol Motion Picture Supply Company, New York City, are as follows:

State, Woodbridge, N. J.—Hurley screen; Alexander-Smith carpeting.

Gem, Frenchtown, N. J.—Simplex projectors, Ashcraft projection lamps, Hurley screen, Bigelow-Sanford carpeting.

Lincoln Theatre, Passaic, N. J.—General Electric rectifiers, Bigelow-Sanford carpeting.

Pix, White Plains, N. Y.—Bigelow-Sanford carpeting.

68th St., New York City—Ashcraft projection lamps, Baldor rectifiers.

Capitol, Paterson, N. J.—Hurley screen.

Rivoli, Hoboken, N. J.—Cyclex projection lamps.

Cine Roma, New York City—Simplex projectors, Ashcraft projection lamps, Hurley screen.

Bula, Ashtabula, O.—Cyclex projection lamps.

Rialto, Westfield, Mass.—Cyclex projection lamps, Bigelow-Sanford carpeting.

Arcadia, New York City—Bigelow-Sanford carpeting.

Harlem Opera House, New York City—Bigelow-Sanford carpeting.

Rennaissance, New York City—Bigelow-Sanford carpeting.

Schubert, Boston, Mass.—Bigelow-Sanford carpeting.

Yorke, New York City—Cyclex Projection lamps, Bigelow-Sanford carpeting.

Staten, New Dorp, S. I.—Ashcraft projection lamps, Baldor rectifiers.

State, Middletown, N. Y.—Bigelow-Sanford carpeting.

•

The following installations have been recently reported by Graham Brothers, Denver, Colorado:

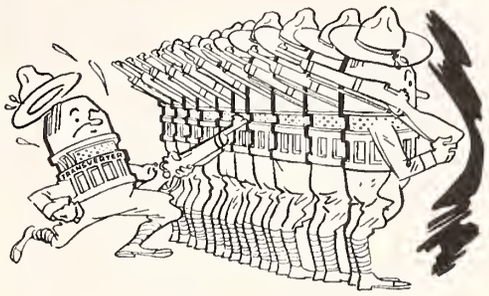
American, Casper, Wyo.—Ideal chairs.

Nile, Torrington, Wyo.—Ideal chairs.

El Cubre, St. Rita, N. Mex.—Ideal chairs.

Tejo, Hurley, N. Mex.—Ideal chairs.

The "March" of the Transverters



Another Recruit, small but husky, to the Transverter Company, is ready for regular service.

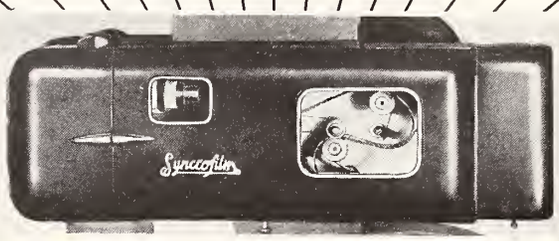
The LV Transverter is suitable for the new Simplex Arc

Consult: National Theatre Supply Co.; in Canada, General Theatre Supply Co., Ltd.; or write us.

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Exclusive Manufacturers of the Transverter

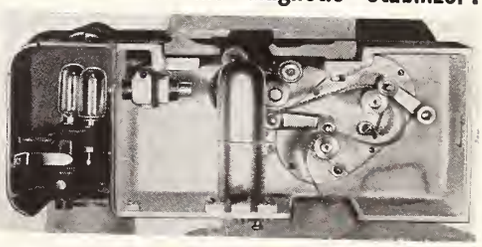
SYNCRO-MAGNETIC SOUND HEADS



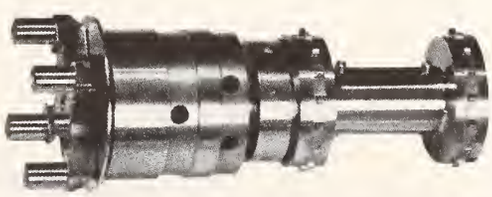
Here's the Inside Story of the Sound Head with the Magnetic Stabilizer!

. . . the revolutionary magnetic rotary film stabilizer gives true "flutter-free" reproduction. Adaptable to push-pull recordings. New optical system designed especially for new type film recordings. Easy to install—easy to operate—sold outright. Distributed by leading theatre supply dealers in all principal cities.

See your dealer now and look into these new sound heads.



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Export: 100 Varick Street, N. Y. C.
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When projector parts wear out, demand replacements that are perfectly built to specifications and are designed for longer and more satisfactory service. Depend on GENUINE LA VEZZI PARTS to serve you long and faithfully.

GROUP "F"

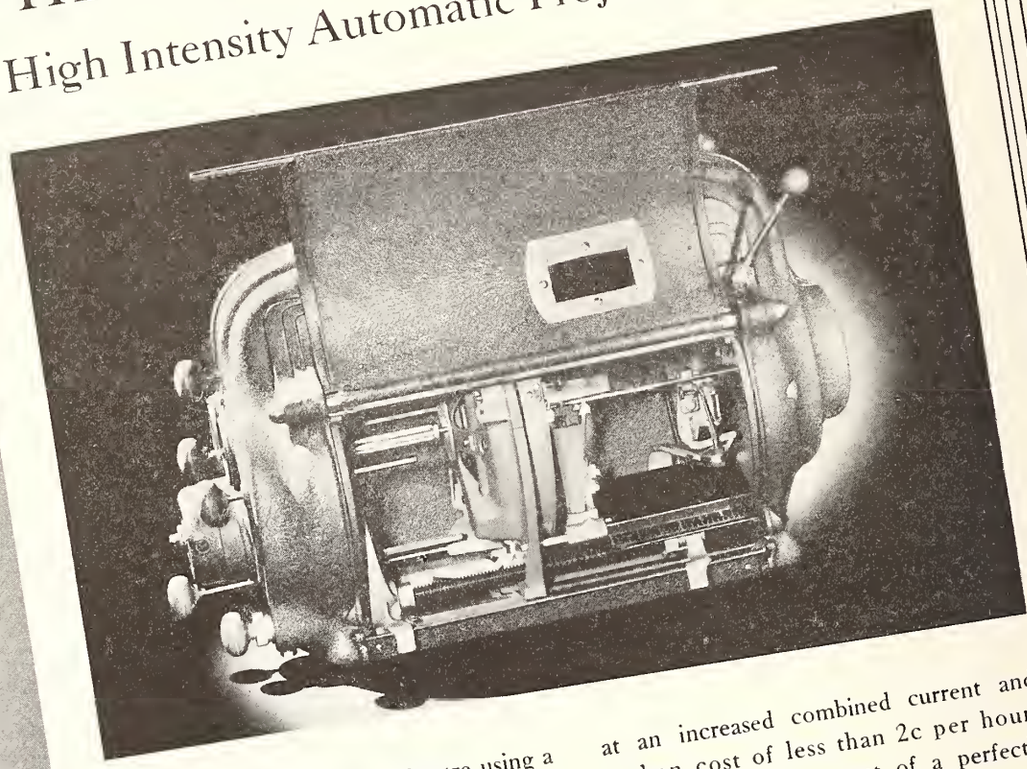
One item of the line of replacement parts for POWERS PROJECTORS.

DEMAND *Genuine* SUPER-LaVezzi SERVICE *Parts* PRODUCT OF
THE TRADE-MARK IDENTIFYING THE WORLD'S FINEST PROJECTOR PARTS REG.U.S.PAT.OFF.
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SOLD ONLY THROUGH THEATRE SUPPLY DEALERS

STRONG

THE NEW STRONG UTILITY

High Intensity Automatic Projector Arc Lamp



● For the moderate sized theatre using a screen up to 18 feet in width; where the vivid brilliancy of high intensity projection has been heretofore denied by prohibitive operating cost.

To secure the desired screen brilliancy with the present dense black and white and the colored films, twice as much light is required as is possible to project by any low intensity lamp.

This necessary doubling in light over the low intensity has now been made possible at an increased combined current and carbon cost of less than 2c per hour, through the development of a perfectly balanced and coordinated lamp and rectifier unit of intermediate capacity which exactly fits the needs of this class of theatre.

The snow-white light secured by this new lamp makes the low intensity appear a muddy yellow by comparison.

An Independent Theatre Supply Dealer will arrange a demonstration in your theatre.

THE STRONG ELECTRIC CORPORATION
2501 LAGRANGE STREET · TOLEDO, OHIO
Export Office: Room 2002, 220 W 42nd Street, New York City

Modern projection

PROJECTION
SOUND REPRODUCTION
THE SCREEN

DE LUXE PROJECTION IN SMALL THEATRES

PROJECTION is catching up with the trend to the smaller theatre. It is a trend which has been underway for several years, bringing the "deluxe" theatre to the neighborhood and suburb, putting theatres with every essential facility into many of the small towns from which, in the days of the centralized picture "palace", the industry expected folks to migrate for an evening in the larger town 25 or even 50 miles away.

Projection has not just now begun to catch up with the small theatre trend—sound equipment, projectors, too (as witness the Simplex SI model), have been developed during the last year or two with the new needs of the fine small theatre in mind. But altogether the movement only more or less recently penetrated to projection (curious as this may seem), and right now it definitely has the undivided attention of those who supply the means of projection light.

Only a few months ago the Ashcraft "Cyclex" lamp was brought out to put, through an alternating current source, projection light of white quality within the budget of the small theatres.

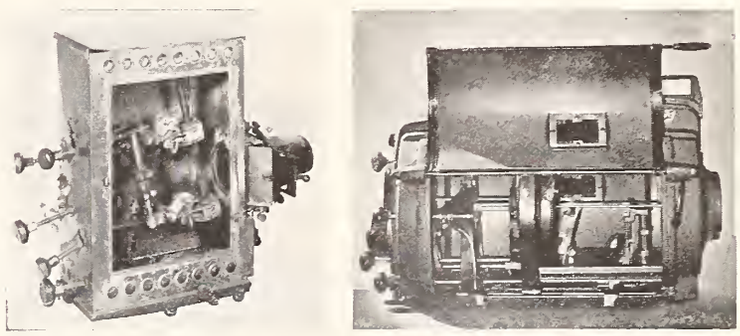
Direct-current lamps of high-intensity types but designed for low-cost operation have come on the market more recently.

And the National Carbon Company has developed a new carbon—its so-called "one-kilowatt" high-intensity carbon—to serve such equipment.

Efficiency undreamed of just a few years ago has resulted from the unusual progress made within the last year in projection lighting equipment. It is interesting to compare the high efficiencies and sleek design of a streamlined projection arc lamp of today with the crude and cumbersome straight vertical arc of, say, 1920 vintage.

Those old vertical arcs were at one time looked upon as marvels of efficiency when they burned 75 to 100 amperes of current with 55 to 65 volts across the arc and required a 10-horsepower motor to drive the generator in projecting 500 lumens of muddy yellow light to the screen. Compare this with the modern automatic arc which requires only half of this amount of current to project 2,000 lumens of white light.

Early models used carbons as large as three-fourths of an inch in diameter, which were fed manually and required the constant attention of the projectionist to maintain any degree of steadiness in the light source. Today, carbons are advanced automatically and steadily by the small motor which is built as an integral part of the lamp house and is almost human in the way it maintains the uniform and an accurate arc gap length throughout the entire trim.



Once upon a time . . . . . and one of today's types.

Compare, too, the steady feed carbon mechanism of today with the wobbly arrangement in the old vertical arcs which required continuous attention by the operator to maintain the carbons in coaxial alignment. Also compare the light-gathering power of the old 4-inch condenser with today's large reflector.

Increase in light, however, has not correspondingly increased the heat at the film aperture because the radiant heat energy from today's arc is relatively deficient as compared with the infra-red or heat rays of the old vertical arc.

Crude and inefficient was the earlier lamp—and looked it! A sheet-metal housing, which more or less resembled a bread box! A clumsy burner mechanism which was continually being warped out of alignment and even pulled out sideways by the flexible lead in conductors, which necessitated periodic manual adjustments throughout the burning of the carbons. Compare this with the perfectly aligned, rugged mechanism used today, which will feed the carbons throughout their entire trim without the necessity of adjustment of their arc gap length or focus.

As to carbon developments, they permit the small as well as the large theatre to have a "de luxe theatre" picture, whether projecting black-and-white or color films. National's Orotip-C, the new negative 6-mm. carbon, has been especially developed for use in conjunction with a 7-mm. positive Suprex carbon in the Strong Utility and Simplex High direct-current lamps for the smaller theatres having screens up to 18 feet wide. The 7-mm. x 14-inch Suprex carbons are used in the Ashcraft "Cyclex" alternating current lamps. All of these carbon types are copper-coated and are to be regarded as full-fledged sources of high-intensity light.



The position of the motion picture demands that films be presented in one theatre as in another—that is to say, presented well. The ideal will not be achieved. But we must shoot at it. The only real difference between the average small theatre and the average big theatre should be that of scale. They both are important in the merchandising of what this industry has to sell.—*An Editorial.*

70% More Screen Light!

...Here's how!

Remove your small, inefficient reflectors. Install Kni-Tron 10¼" reflectors in your low intensity lamps. Watch how the increased reflector area produces from 50 to 70% more light on your screen.

Inexpensive — Easy to Install

Costs very little—these Kni-Tron 10¼" Reflector Sets slip into your old lamps easily and quickly. Thousands in use everywhere, including major circuits.

Supplied for PEERLESS, STRONG, PREDDEY, MOTIOGRAPH, BRENKERT SUNBEAM & POWERLITE

Read what users say:

"Your 10¼" Reflectors give much brighter pictures, in a much larger house, on a larger screen—SAVED THE COST OF NEW LAMPS !"
Ritz Theatre, Austin, Texas.

"Screen light has increased at least 70%."
Rialto Theatre, Fort Wayne, Ind.

Send for interesting folder and name of nearest Kni-Tron dealer

THE KNEISLEY ELECTRIC CO.
TOLEDO, OHIO
Builders of the Famous Kni-Tron Rectifier

BETTER PROJECTION WITH RECT-O-LITE RECTIFIERS



RECT-O-LITE RECTIFIERS

produce bright, clear pictures —no flicker or sound interference. No heat. No servicing.

AT RIGHT: New 30S RECT-O-LITE with Ammeter. Price, less bulbs..... $79.00

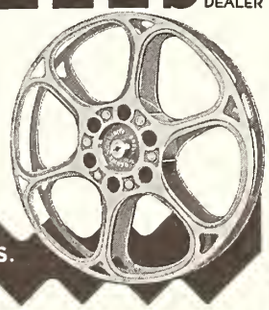
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ALUMINUM REELS ASK YOUR DEALER

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READ THE ADS—*They're news!*

Construction Response from Hollywood on Mutilation

& Other Comment . . . By F. H. RICHARDSON

IN these columns in the January issue I printed a letter from a live-wire projectionist, Irl Gordon of Akron, Ohio, in which he sharply criticised the powers-that-be in Hollywood because they had asked the reaction of projectionists to the Standard Release Print leader, seeking suggestions for its possible revision.

The Committee of Revision of the Standard Release Print, which is a subcommittee of the Research Council of the Academy, promptly addressed Mr. Gordon with a statement that the publication of the aforesaid letter had come to its attention; that when the committee was appointed it was given the responsibility of determining the practicability of the use of the present Standard Release Print, and to consider such possible revisions as would make the SRP more effective.

"However," continued the committee, through its chairman, S. J. Twining, "it is extremely difficult to know what happens, or may happen, to a release print after it leaves the studio. Damaged or mutilated prints are repaired by replacing the damaged parts with the required length of film. This is done by the exchange. We are aware that from time to time leaders without frame lines reach theatres. Our experience is that, when traced down, it invariably is found that these non-standard marks are the product of exchange repair work."

One of the responsibilities of this organization, Mr. Gordon was told, is to "police" standards. The letter continues, "We would appreciate your kindness if you would send us the names of the productions upon which you commented in your letter to Mr. Richardson; also the approximate date upon which you had them. If you will do this, we will undertake to get in touch with the proper authorities in each of the companies involved, in which event we are sure the matter will be given more attention, at least in these particular exchanges, than has heretofore been the case.

"Our entire effort is to so co-ordinate the laboratory, the exchange and the theatre, so far as concerns the S. R. Print leader, that projectionists will be provided proper means for effecting a smooth changeover."

"One other point," writes the committee," is with relation to the possibilities for providing cue marks on trailers. We wonder if you have the answer to the problem of cutting out these cue marks after the trailer has been through several runs and has had many splices made on the end of it—newsreels and other prints being spliced on. That has always been the problem in connection with trailers.

"This Committee and its parent body, the Research Council, is always interested in any and all comments by projectionists concerning problems met with in their work and is seeking to solve motion picture projection problems. We sincerely appreciate your comments on this particular problem."

Here is constructive response; it demonstrates the practical interest of the Research Council in the presentation of product to the public. It is scarcely necessary to add that I shall be very glad to transmit to it, either by publication (in cases where that seems the best way) or by mail, all criticisms made by projectionists. I ask, however, that all data be given, such as the time the print was used, exact description of faults found; also all possible suggestions for improvement should be included. We might, in this way, assist very materially in improving the sloppy processes practiced in some exchanges.

Conditions Requiring Volume Adjustment

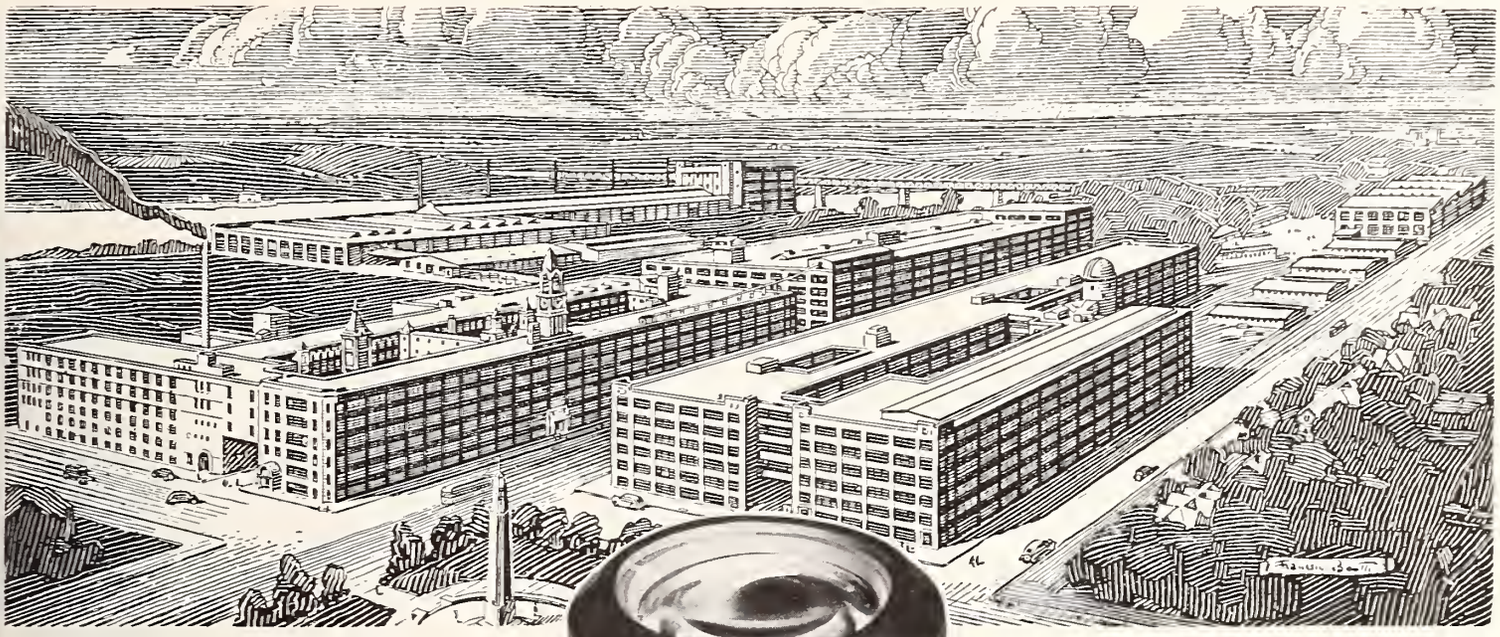
FROM J. A. Bradley, projectionist of Taylorville, Ill., comes this letter:

"May I present to you what seems a perplexing problem doubtless encountered by other projectionists. I am a 'relief' man working in two theatres, one being a 1,300-seat 'deluxe' first-run house equipped with Western Electric Mirrophonic sound. The other is a Class-B theatre having RCA photophone with rotary stabilizer. Its equipment is something more than two years old. Last week it was thoroughly checked by an Altec engineer handling this territory, who assured me the volume control showed normal gain.

"However, I find that from a point considerably below the proper house level, principally on Paramount and Universal and particularly on Columbia recording, it seems to pass through a 'mushy' stage and gives but very little gain in volume compared to what it should have.

"Warner films, while inclined to blare out in spots more than is required to emphasize high points in the picture, shows good gain when the volume control is advanced. Fox recording is level, though weak. I have less trouble with Monogram and Republic than with the first three named.

"The engineer tells me this is caused by





B&L f:2 Super Cinephor—fully color corrected, high transmission, unexcelled performance.

B&L f:2 Cinephor—second in performance only to the Super Cinephor.

B&L Series I Cinephor—for portable and semi-portable installations.

B&L Series II Cinephor—for the rigid requirements of projection when long throws are necessary.

THE manufacturing plant and personnel behind your projection lenses is as important as the lens itself. At the **Bausch & Lomb** plant, individual skill and initiative are combined with special manufacturing methods and over 85 years of optical experience to give you projection lenses second to none. That is why **Bausch & Lomb Cinephor Lenses** are used in most of the better theatres throughout the world. Whatever your projection problem may be, there is a **Bausch & Lomb** projection system that will provide the best solution. Write to **679 St. Paul Street, Rochester, N. Y.**

BAUSCH & LOMB Projection Lenses are available through leading theatre supply houses everywhere.

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FOR YOUR EYES, INSIST ON BAUSCH & LOMB EYEWEAR, MADE FROM BAUSCH & LOMB GLASS TO BAUSCH & LOMB HIGH STANDARDS OF PRECISION . . . . . 



GARVER KURRENT CHANGER

Carefully designed and built to give greater efficiency, smoother performance and longer bulb life. An improved winding, higher grade steel and unique natural draft cooling make this new 15 to 30 ampere rectifier most ideal for Low Intensity operation.

GARVER 45-60 AMPERE ROYAL RECTIFIER

for better, more economical operation with Suprex-type high intensity projection lamps.

Circular may be obtained from your dealer or by writing

GARVER ELECTRIC CO.
UNION CITY, IND.

SOUND TROUBLE-SHOOTING CHARTS

TO SPOT AND REPAIR SUDDEN BREAK-DOWNS

The invaluable sound trouble-shooting charts which supplement the second revision of the sixth edition of F. H. Richardson's Bluebook of Projection are available in brochure form at minimum cost. Included are 19 practical, detailed charts enabling the projectionist to spot and repair sudden breakdowns in the projection and sound apparatus Only a limited supply on hand—order now!

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CHICAGO

weakening of the recording signals with the idea of providing better operation. Doubtless he is correct, but if so it just does not work out. Moreover, I fail to see the reason, if any, why if a production is properly recorded, projectionists should be required to be sound technicians and duplicate the studio's efforts. Granting that certain adjustments probably will be necessary at times, still we are presumably progressing and these adjustments should become less and less.

.Can you suggest a remedy for this trouble? It seems that after the 'mushy' stage is passed by, perhaps as much as three points, the sound takes hold and the gain is quite rapid."

While it seldom is possible to diagnose a trouble of this kind with absolute certainty unless actually on the spot, the facts as stated seem to indicate nothing more than that Bradley has encountered one of the "growing pains" of our still relatively young industry. Both recording technique and reproducing systems have undergone very recent improvement, with the result that sometimes it becomes very necessary to watch volume control closely when running the latest prints on equipments that were designed three or four years ago.

It is noted that Brother Bradley does not encounter the difficulty complained of in the first-run theatre, which apparently has equipment of later design than that in the Class-B house. It is further noted that in the Class-B house he encounters the greatest trouble with the product of those producers that have advanced most rapidly of late in the matter of improving recording practices. In short, the very progress which Brother Bradley himself refers to appears, at this distance, to be the seat of his trouble. Projectionists must pay more attention to volume control setting in theatres that do not have apparatus of the latest design.

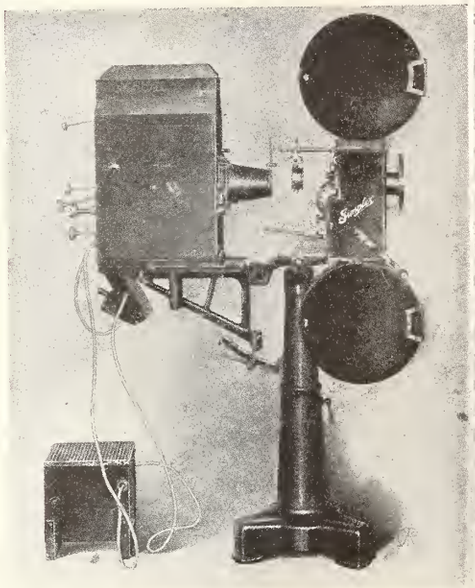
A Timely Note on A Projection Pioneer

E. S. PORTER is one of the relatively few pioneers left to us from the projection equipment field of early days. Frank Cannock and "E.S.," together designed and built the first Simplex. With possible minor variations, due to the mists of time, it all happened thus:

In 1910, when your scribe first located in New York, E. S. Porter owned and operated the Eden Musee, located on West 23rd Street not far from Eighth Avenue. The Musee consisted of a unique collection of wax figures posed to represent historic events, and a small theatre in which motion pictures were displayed, Frank Cannock acting as projectionist. The Musee was widely known and had a large clientele.

Sometime in 1911 Mr. Cannock resigned and started building a motion picture projector that he had designed (for Cannock was an "operator" who had ideas). I am unable to recall the name he gave the projector, but he had made the mistake of adopting a too-light form of construction, though the general design was good. I can vouch for that, as I operated the projector several times, showing wild animal scenes taken in Africa. In fact I projected African scenes taken by the noted photographer Jack Hemment before the President of our country who, much to the disgust of the 50 guests assembled at the Lamb's Club in Washington, came up on the balcony (the projector was not enclosed) and spent most of the evening watching the projector and asking questions as to how it operated.

Sometime late in 1911, or early in 1912, Mr. Porter closed the Musee, whereupon he and Mr. Cannock formed an organiza-



First Simplex projector.

tion known as the Precision Machine Company, and proceeded to design another projector. This was the first Simplex.

All of which leads up to the fact that Mr. Porter has been very ill. In fact, he went right down to the shore of that river we all must cross one day; but being a mechanical expert, he inspected the ferry, turned it down as unsafe and refused to embark. He is now convalescing down Florida way and is well along the road to recovery.

He was in a hospital in New Haven, Conn., for several weeks. I advised the New Haven local, which sent a committee composed of its officers to cheer him up. Mr. Porter is now at Miami Retreat, North Miami Avenue at 79th street, Miami, and I'm sure it would cheer him a lot to have a friendly letter from Simplex users, or perhaps even from local unions.

That Intermittent Flicker Again!

J. R. PRATER, projectionist of Palouse, Wash., submits still further comment on the subject of intermittent flicker, which has had a couple of rounds already in these columns. This is a matter of sufficient interest, however, to justify a third time. Friend Prater says:

"This intermittent flicker matter is o

particular interest, especially after our recent discussion of shutters. Despite the fact that I see fit to use a semi-transparent flicker blade on my portable projectors, using Mazda light sources [He employs portables for use in three small theatres located in villages some distance apart.—F. H. R.]. I agree with the writer of the letter on page 48 in the February issue. In fact, I wish to emphasize his point, that any departure from a shutter having blades of identical proportions tends to increase flicker visibility.

"I have determined by experiment that even with low-intensity light sources, using a master blade only ¼-inch wider than the opposite blade, will noticeably increase flicker when light is projected without film threaded in. A master blade ½-inch wider than the opposite blade will introduce a very objectionable flicker when using film of average density, whereas an opening ½-inch wide in the center of the flicker blade, thus in effect creating a modified three-blade shutter, has an equally noticeable effect.

"Mark you well, though, I have not pulled any stunts like this in regular program projection, only in off-the-record experimentation which has provided basic facts. Knowing that flicker visibility increases with brightness of screen illumination, one realizes that the only condition which may justify using an unbalanced shutter is that encountered when illumination power is very inadequate.

"In this case, even after securing more screen illumination by using an unbalanced shutter, it may still be below the level at which flicker becomes too objectionable. The final result then is poor projection. Let us therefore pray the day is not far off when even the grasshopper circuits can and will employ more screen illumination than some are now using."

A Criticism of Preview Makeup

A LETTER has come from Orvin Hemmingson, projectionist of the Avolin theatre at West Union, Ia., voicing criticism of previews. He writes: "In the February issue of BETTER THEATRES, page 44, I noticed a letter from Guy C. Black, projectionist, with whom I worked for a time some years ago. I see he has the same keen interest in his profession he had at that time. More power to him!

"Black spoke of damage to prints received by his theatre. I seem to be in a favored location myself. Most of the features received are as new and clean as the proverbial hound's tooth. However, that cannot be said of the previews I am obliged to project. Most of them are marked in just about every possible way toward the end. It seems there should be decency there as well as in the story, particularly since projecting a preview that fades out in a perfectly lousy condition is not calculated to create the best impression of the coming feature picture in the minds of the audience.

"Not only that, but in my opinion they are not made up in the best way. Instead of starting the music softly and smoothly, it comes in with a blare of sound, not infrequently almost sufficient to create an impression that Vesuvius has just started to erupt just outside the theatre. At the end it continues that way until suddenly it goes *blah,* then utter silence reins.

"To my way of thinking, at the start there should be a gradual fade-in through 3 feet, from a blank sound track. As the sound fades in, the picture should do the same. After the fade-in, the music should be low and smooth. Picture title should be the same for the last 12 feet, with music fading into standard start mark 15 feet from the end. As it now is, the whole thing starts and ends very much too abruptly.

"I believe the reason preview ends are marked so many times is that the projectionist does not expect them to have *any* marking, so he measures back and does not always strike the same spot the previous man did; also if the first mark was 12 feet from the end, after it has been spliced onto a feature a few times, it no longer is the right distance and is marked again to retain the correct margin."

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about PEOPLE of the THEATRE

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

NICK JOHNSON is remodeling his Vander Vaart theatre in Sheboygan, Wis. Renovations include a new front, redecorating, and the installation of new seats.

CECIL KELLY has opened the New Gay theatre at Stamps, Ark., following renovation. The theatre until recently was operated by Tri-State Theatres.

The Colonial theatre building at North Kannapolis, N. C., was gutted by fire February 20, resulting in a loss estimated at $60,000. SAM TRENCHER, manager, said the blaze originated in the boiler room. Announcement has been made that the theatre will be rebuilt immediately.

MRS. FRED ZIEHM, former operator of the Crandon theatre, Crandon, Wis., plans to open her new theatre at Pulaski, Wis., on Easter Sunday. The house seats 300.

The Elton in Brooklyn, N. Y., has been acquired by JULIUS SANDERS. The house will be booked by HARRY BRANDT.

The Woodward Amusement Company, operator of the Woodward in Woodward, Okla., has installed Brenkert projectors and Strong arc lamps.

Work is being speeded on the new Belle Meade theatre in Nashville, Tenn., for opening in April, according to officials of the Crescent Amusement Company. The building will include 10 stores and there will be a paved parking lot adjacent to the theatre, with a concrete walk leading from the lot to the entrance.

J. P. THOMPSON, operator of the Sequoyah and Thompson theatres in Tahlequah, Okla., has installed 700 new Heywood-Wakefield chairs in his two houses. Seats were purchased through the Oklahoma Theatre Supply Company of Oklahoma City.

FRED REETHS, JR., for nine years manager of Warner's Rex theatre, Sheboygan, Wis., has acquired the Falls theatre at Sheboygan Falls, Wis., and plans renovation of the house.

■ ■ ■

Columbia Amusement Company plans early renovation of the Rialto theatre in Hammond, La. The theatre will be renamed the Rex.

L. V. BERGTOLD is rebuilding his Westby at Westby, Wis. The house was recently damaged by fire to the extent of nearly $20,000.

CHARLES A. CABELL, II, and E. C. HANNA plan an early opening date for their new theatre at Marmet, W. Va. The theatre, part of a two-story brick and concrete structure, has a seating capacity of 650. T. W. MCGUIRE is the architect. The new house will be managed by F. H. MCHAFFIE.

W. D. FULTON, who operates the Southtown and Strand, has taken over the Vogue in Kansas City, Mo., from the Rosener interest. GEORGE MODE, formerly of the Southtown, is the new manager.

RUPFR MCNEELY is remodeling the Ohio at Baltimore, Ohio.

Malco Theatres has purchased the State at Hot Springs, Ark., from J. G. BLASCHKE, who built the house 25 years ago. Several thousand dollars will be spent on renovating the theatre. According to W. CLYDE SMITH, general manager for Malco, C. H. DUVALL will be the new manager.

THOMAS MOCK, JR., formerly manager of Warner-Saxe's Comet and Tivoli theatres in Milwaukee, is now assistant manager at the Capitol in Madison.

A. A. ANDERSON, who operates four houses in Kentucky, has taken over the 300-seat Star at Salyersville, Ohio, from HOWARD SHELDON.

■ ■ ■

MRS. CHARLES PETITT and her son, HARRIS B., have leased on a long term basis the Petitt in Hominy, Okla., to Consolidated Theatres, Inc. The Petitt, built in 1920 at a cost of $150,000 and having a seating capacity of 1,200, will be under the management of C. R. MCCULLOUGH, who will continue to operate the Ritz, Consolidated house in Hominy.

Harry Brandt will operate the Circle in Queens, Long Island, now being built by the Puritan Land Corporation.

GLEN THOMPSON, owner and operator of the Thompson theatre in Walters, Okla., has installed new RCA sound equipment, two Brenkert projectors and two Strong arc lamps. The house has been completely remodeled, with new carpet and lighting fixtures installed.

D. D. DRAKEFIELD, operating the Palace at Sabina, Ohio, has purchased the building, which heretofore had been leased, and will remodel the house throughout.

R. J. PATTERSON has again assumed management of the Ogden theatre in Milwaukee, Wis. The house was formerly under the operation of Fox Wisconsin Amusement Enterprises.

The Dixie theatre at Metter, Ga., was destroyed by fire on February 14, with a reported loss of around $40,000. The theatre had just been remodeled and redecorated, with a considerable amount of new equipment installed. W. T. WRIGHT was the owner.

■ ■ ■

HARRY BLAKE, manager of the Orpheum in Joplin, Mo., for the past eight years, has purchased the DeRay in Joplin from W. D. FITE. RAY WIDDERS, who has been at the Barbour in Springfield, Mo., for the past five years, will take over the management of the Orpheus and Electric in Joplin.

MARTIN B. ELLIS has signed an agreement covering sound service and projection room repair and replacements for his five theatres in Camden, N. J., and Philadelphia, Pa., with Altec Service Corporation. E. O. WILSCHKE and WARREN CONNER were in charge of negotiations for Altec.

C. N. JENKINS of Hot Springs, Ark., has taken a lease on the theatre at Amity, Ark. He plans to remodel the house.

EARL KERR, who operates theatres at Albany and Bethany, Mo., and in Iowa, has taken over the Sunflower at Peabody, Kan., from L. O. RINGLER. Mr. Ringler will remain with Mr. Kerr.

Ridgefield Playhouses, Inc., with JOHN J. SLATTERY as president, and IRWIN WHEELER, operator of the Darien at Darien, Conn., as vice president, have scheduled opening of the new 700-seat Ridgefield Playhouse in Ridgefield, Conn., for the latter part of March. Projection equipment and carpeting will be supplied by National Theatre Supply Company, sound system by RCA, seats by Heywood-Wakefield.

Supplementing a prevailing sound service contract with Altec, HARRY STIEFEL has contracted for projection room parts repair and replacement for his seven theatres in Pennsylvania.

Nathan E. Goldstein, president of Western Massachusetts Theatres, Inc., reports that the Capitol in Pittsfield, Mass., will be closed for 20 days after the completion of the present "Gone With the Wind" engagement, for thorough renovation. Special treatment will be given to the walls in an

effort to improve acoustics. A complete new lobby and front will be constructed.

Walter E. Green, president of National Theatre Supply Company, has been making survey of organization branches in the West, including those in Los Angeles, San Francisco, Seattle, Minneapolis, Milwaukee and Chicago.

Milton Quint has been elected president and treasurer of the newly incorporated Eastern Theatres Company in Worcester, Mass.

O. Meyers and his son, Colus C., have announced plans for the construction of a new 600-seat house in Biloxi, Mass. Cost of the project is placed at $11,000. Jack Fayard of Biloxi is the architect.

■ ■ ■

W. H. Jones, former manager for the Saenger circuit, has opened the new Pix theatre in Jackson, Miss.

Three Altec Service Corporation inspectors, A. A. Ward of New Jersey, E. J. Townsend of New York, and M. O. Overmire of Seattle, are recovering from recent appendectomies.

The newest Wometco house, the Center in Miami, Fla., was scheduled for opening March 9. Flynn Stubblefield, former manager of the Strand, will act in the same capacity for the new 750-seater.

James Bailey has sold his Bailey theatre at Waverly, Kan., to L. O. Woodruff, former manager of the Yale in Fort Scott, Kan.

Hugo D. Keil, owner of the New Mission theatre in San Francisco, died recently on his eightieth birthday.

Joe Thomas of Elmwood, Ill., has purchased the Art theatre at Wenona, Ill., from G. B. Alexander.

Roy E. Martin, head of the Martin Theatres, Inc., was a recent visitor to Milledgeville, Ga., and was said to be looking over sites for a new theatre.

Crawford Spearman, owner of the Broncho in Edmond, Okla., recently purchased new carpet for his theatre from the National Theatre Supply in Oklahoma City, Okla. The lobby, aisles and foyer were recovered.

United California Theatres chain is remodeling the Fox in Turlock, Calif.

Milton Weber will open a theatre at Sierra Madre, Calif., upon completion of alterations to a building.

The Lee theatre has just been opened in Three Oaks, Mich. Mr. and Mrs. Frank Lee are the owners and managers. The couple recently was honored by Allied Theatres of Michigan for being the oldest exhibitors in that territory.

David Peterson has succeeded R. Pollock as manager of the Playhouse theatre at Calistoga, Calif.

Glen D. Thompson of Healdton, Okla., has bought the Wollam and Grand theatres in Walters, Okla., from Mrs. A. R. Patterson. It was announced that Forrest Finley will manage both houses. The Grand will be soon reopened after being closed for remodeling. The Wollam is also slated for renovations.

Henry Nasser, manager of the Royal theatre in San Francisco, has been elected first vice-president of the Polk-Van Ness-Larkin District Merchants' Association.

Van A. Nomikos, Chicago independent theatre operator, has taken over the Webb and Orpheum theatres in Savannah, Ill., and the Antioch theatre in Antioch, Ill.

Charles Hudgens has sold the Lyric in Perkins, Okla., to W. J. Martin, operator of theatres at Jay, Disney and Oilton, Okla.

Bill Crosby, associated with San Francisco theatrical ventures for years before he went to Los Angeles to follow similar work, has returned to the former city to manage the El Rey, a Golden State Theatres holding.

The Heart in Effingham, Ill., has just been opened. The new house, which seats 750, is managed by Russell Hogue for the Frisina theatre circuit. The new theatre cost $60,000.

■ ■ ■

The new Brundige theatre, one of the Fred T. McLendon group, has been opened at Brundige, Ala., following remodeling. New projection, sound and screen equipment were installed, and the capacity increased to 400.

Joe DiLorenzo has been appointed manager of the Plainfield, Plainfield, Conn., by Michael Daly. Mr. Daly has also shifted Eddie Sokolowsky to the Capitol in Lowell, Conn., to replace Arthur Menard, who has resigned.

Ray Duport, fromerly sales manager for Forest, Inc., is now Eastern representative for Wagner Sign Service. Mr. Duport makes his headquarters in Philadelphia.

Articles of incorporation for the Rex Theatres of Louisville, Ky., with a capital stock of $5,000, have been approved. Incorporators are Matt B. Kolb, Meyer Lantz and J. M. Pound.

Fire recently destroyed the Alvarado theatre at Alvarado, Tex., with an estimated loss of $20,000. W. M. Barnes managed the house.

Three Fox Midwest theatres are getting new lighting fixtures, drapes and furnishings. The houses are Bill Souttar's Kennedy at Kirksville, Mo.; Chub Gollardy's Grand at Moberly, Mo., and Ray McLain's Strand at Emporia, Kan.

Steve Farrar and Oscar L. Turner of Harrisburg, Ill., have acquired the Gem and Joy theatres in Chester, Ill., formerly owned by Walter Light.

Jake Engles, owner of the Melba in Batesville, Ark., has sold an interest in the house to the Commonwealth Theatres of Kansas City, Mo. William Headstream has been retained as manager.

■ ■ ■

The Liberty theatre in Kansas City, Mo., is being remodeled.

E. S. Gregg, general foreign manager of Electrical Research Products, Inc., has left on a business trip through South America. He is expected to return to this country around May 1.

The Griffith Amusement Company of Oklahoma City, Okla., has opened a new theatre, the Seminole, in Seminole, Okla. Foster Lyman has been named manager.

Frederick Van Doren, who is constructing the 600-seat Tower theatre at Waterbury, Conn., has contracted with Modern Theatre Equipment Corporation for painting, decorating, lighting, seating and projection equipment. The house is expected to be finished in April.

The Lyric at Marysville, Kan., has been closed by Lee Sproule and the Iris in the same town has been reopened after being dark for a long period. The Iris has been remodeled.

Harry Lawrence plans to remodel the Majestic at Madill, Okla. Work on the renovation will start in April and is expected to take six weeks.

Clifford Nicks, formerly of Newport, Ark., has taken over the management of the reconditioned McCrory theatre at McCrory, Ark.

Morris Hadelman plans to remodel his Shelton theatre in New Haven, Conn. The post office building, adjoining the theatre, has been acquired for the enlargement of the house to seat 880, instead of its former seating capacity of 500.

Frank Miller, owner of the Alamo and Whiteway theatres in Marlow, Okla., has been appointed Commissioner of Public Safety in that city. Mr. Miller formerly served for nine years as a member of the Marlow Board of Education, from which post he retired in 1937.

J. T. Hicks has returned as manager of the Lone Star at McLean, Tex.

BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

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Amplifier tubes
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B
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C
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Carpets
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Floor cleaners
Floor surfacing materials
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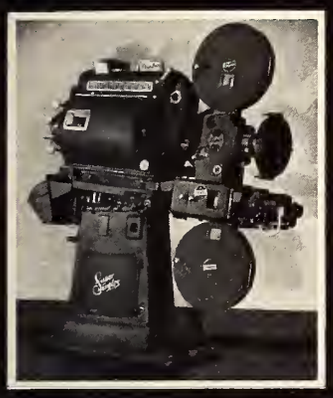
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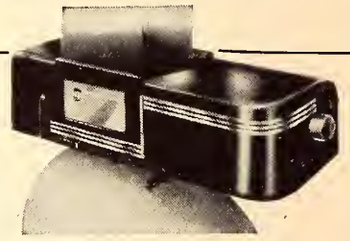
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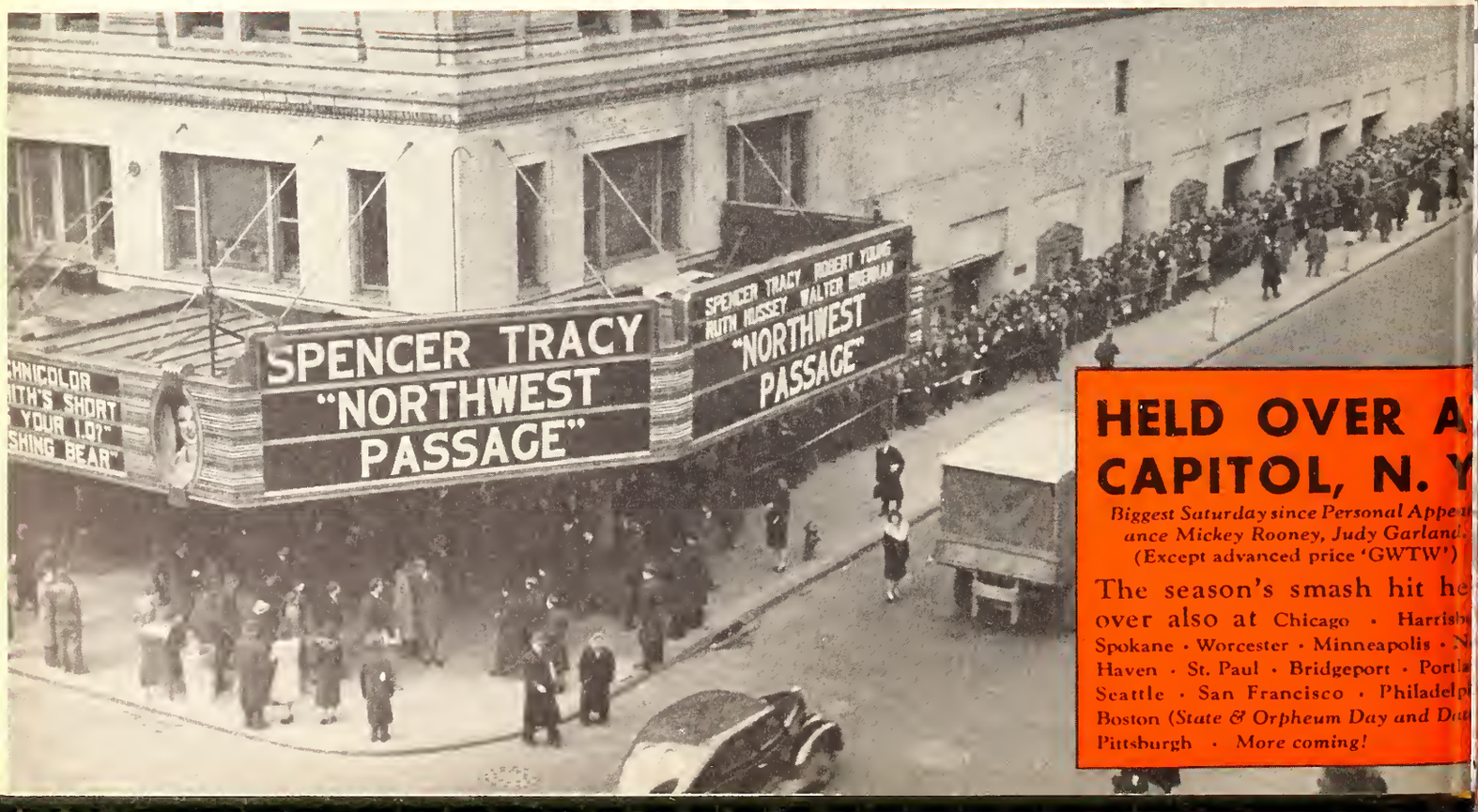
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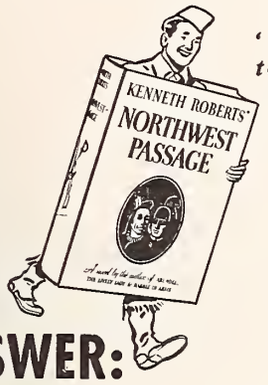
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ACTION IN THE ADS!

(adapt it to your local situation!)



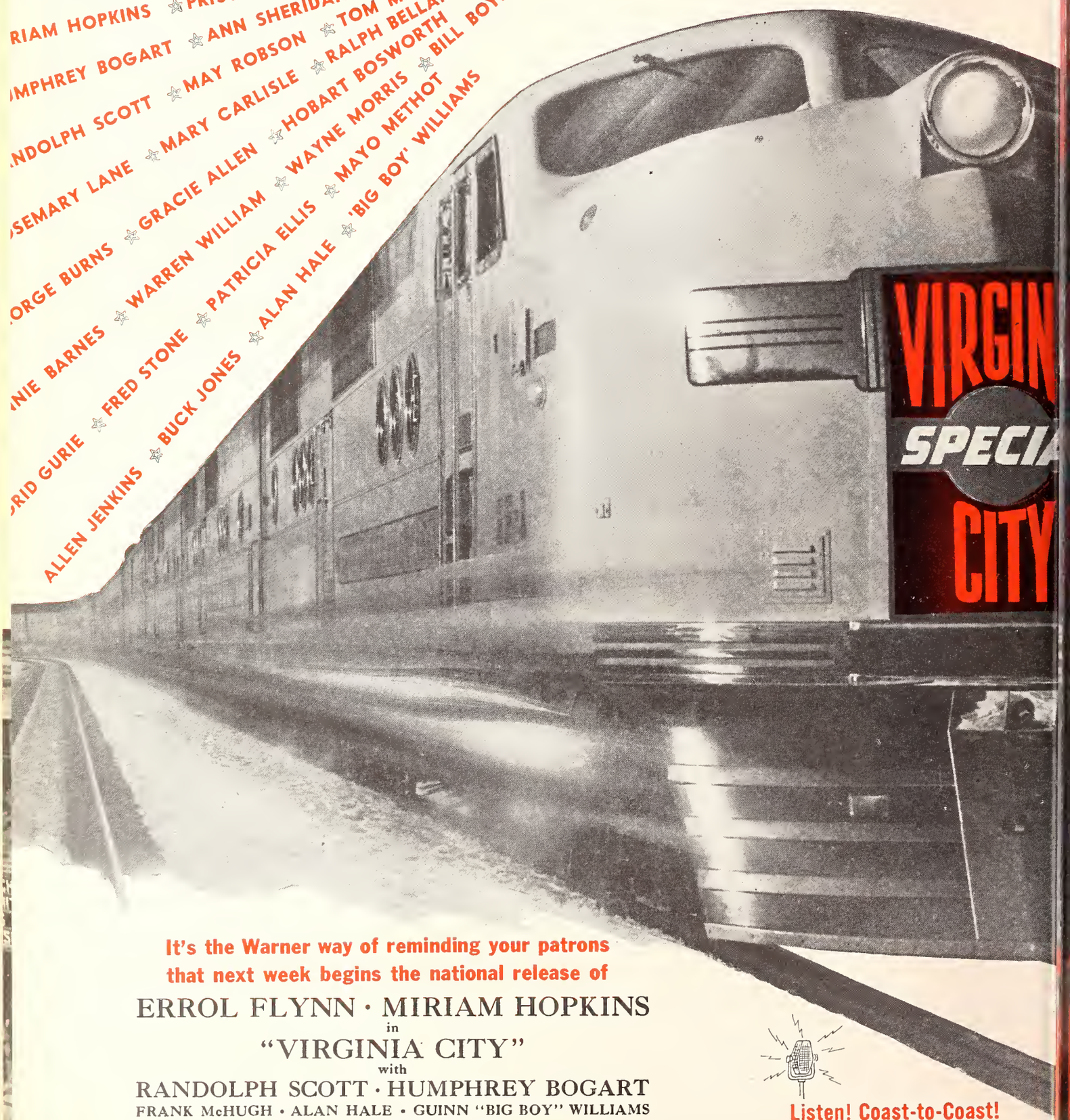
ACTION ON THE PHONE!

"Hello M-G-M! I want plenty of extra time for my engagement of 'Northwest Passage'!"

STEAMING!

They're all On Board!

ROL FLYNN ☆ JEAN PARKER
RIAM HOPKINS ☆ PRISCILLA LANE
MPHREY BOGART ☆ ANN SHERIDAN
NDOLPH SCOTT ☆ MAY ROBSON ☆ TOM MIX
SEMARY LANE ☆ MARY CARLISLE ☆ RALPH BELLAMY
ORGE BURNS ☆ GRACIE ALLEN ☆ HOBART BOSWORTH
NIE BARNES ☆ WARREN WILLIAM ☆ WAYNE MORRIS ☆ BILL BOYD
RID GURIE ☆ FRED STONE ☆ PATRICIA ELLIS ☆ MAYO METHOT
ALLEN JENKINS ☆ BUCK JONES ☆ ALAN HALE ☆ 'BIG BOY' WILLIAMS



It's the Warner way of reminding your patrons that next week begins the national release of

ERROL FLYNN · MIRIAM HOPKINS
in
"VIRGINIA CITY"
with
RANDOLPH SCOTT · HUMPHREY BOGART
FRANK McHUGH · ALAN HALE · GUINN "BIG BOY" WILLIAMS
Directed by MICHAEL CURTIZ
Original Screen Play by Robert Buckner • Music by Max Steiner
A Warner Bros.-First National Picture

Listen! Coast-to-Coast!
NBC Saturday 2:15 P.M.
MBS Saturday 6 P.M.

IT CAN HAPPEN!

It arrives Saturday for the Reno and Virginia City joint celebration of the

'VIRGINIA CITY' WORLD PREMIERE

A SPECTACULAR SENDOFF TO BE READ IN EVERY CORNER OF THE LAND!



They'll tell the world!

Guaranteed coverage for practically every paper in the land! The 500 passengers include correspondents for every wire service, radio commentators, favorite columnists, reporters, film critics, 2 newsreel crews!



WARNERS MADE IT A BIGGER SHOW THAN 'DODGE CITY'!

WARNERS GIVE IT A BIGGER CAMPAIGN THAN 'DODGE CITY'!

JOHNNY APOLLO

He treated sultry songstress
"Lucky" like a debutante
at a Yale prom — though
he knew just what she was!

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 138, No. 11 March 16, 1940

THE SELLING JOB

EXHIBITION had its day this week in Hollywood with the function at which the Quigley Grand Awards for showmanship in 1939 were presented Mr. Ray Bell and Mr. Lige Brien, by Mr. Y. Frank Freeman of Paramount, president of the Motion Picture Producers Association.

The occasion becomes the more significant precisely at this time as an official reaffirmation, in and by Hollywood, of the fundamental importance of exhibition, and the exhibitor.

Most recently there has been a notion about that the theatre gets everything needed ready made and in the can, the show, ready-made plans for exploitation, selling already done by national media. This has been a trend to reversion to that dim yesterday of the nickelodeon when the exhibitor picked up his films at the exchange and hung up a one-sheet saying "Biograph Day."

DESPITE the efficiencies of organization and the vastnesses of distributor exploitation, it is still a fact that there is selling to be done at the point of sale, which is to say the box office where the money is laid down a piece at a time.

"Production can not live," remarked Mr. Freeman, "unless the job is well done at the exhibiting end."

Much of what was said on this occasion by such showmen as Mr. Walter Wanger in his tributes to the motivations and works of *Quigley Publications*, and by Mr. Frank Capra, Mr. Ralph Morgan and Mr. Charles Brackett, is pleasantly significant encouragement and support of a policy which began with the beginnings of *Motion Picture Herald* now twenty-five years a-growing.

Year upon year, the *Herald*, as indicated rather specifically, pointedly, by Mr. Wanger, has in its career of service used no devices for holding its place and its job except to work at it.

△ △ △

IT used to be said of the late Phillip Armour, of Chicago, that his abattoirs packed "everything but the squeal". The management of Rockefeller Center is doing rather well in efficiency, now with lobby signs at the RCA building selling: "See the Queen Elizabeth from the Observation Roof", and in small type "Normandie and Queen Mary". Unlisted, but still for sale, is the Brooklyn Bridge, which has been sold before.

△ △ △

LAND *of* NEVER WAS

ERUDITE Mr. William C. deMille has been thinking long thoughts about grand opera, its apparent decline, and the rise of fantasy, demonstrated by Mr. Walt Disney, as set down in a piece for *Town & Country*. Mr. deMille, we are pleased to record, would seem to have arrived at our own conclusion that grand opera is as dead as Kelsey's cat. Of course he puts it more delicately, observing, "an art which must exist entirely upon past product would seem to be a dying art". Anyway Mr. deMille considers that the convincing unreality and "unbiological" romance of such works as "Snow White" and "Pinocchio" indicate that the future leads to "screen-opera which will be what grand opera was always meant to be, a poetic journey into a land that never was".

△ △ △

A CAREER ENDS

THE passing of Mr. J. C. Jenkins, recorded in the news of last week, ends a career of rich experience of living and many friendships. Mr. Jenkins addressed himself, with a homespun philosophy, to "plain boiled" people of the unpretentious sort, minded to tend to their own business and live the good life in the homey places. He travelled the byways and had not much to do with cities. He liked people and they liked him; he spoke well of them and they of him. His writings in *Motion Picture Herald* won for him a wider audience than he ever knew. He had readers the world over. He'll be missed from Wardour Street to Raffles Square, as well as here. He was a pridefully competent judge of apple pie, he was an able and lucky fisherman, he smoked a pipe. He lived a long time and he was, all in all, one of the most successful men in the motion picture industry.

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FIRST SUNDAY LAW

JUST twenty-five years ago last Sunday the first enactment to authorize the showing of motion pictures on Sunday passed into law in Indiana with the signature of Governor James P. Goodrich. It came at the end of a campaign by the Indiana Exhibitors Association, headed by the late Mr. Frank Rembush of Indianapolis and Shelbyville, and the young attorney for the association and the movement was Mr. Charles C. Pettijohn. There were Sunday showings about the country before that, but none specifically legalized.

△ △ △

SPRING NOTES . . . Bock beer is among us—after some confusion of release dates. Eastern brewers agreed on March 11 this year. The mid-westerners agreed to nothing and shipped, so came Budweiser's brown brew to Manhattan a week ahead. The indications are that next year it will be every brewer for himself. The time to release bock is when it is ready. ¶ If a certain genial and big bellied Bavarian is still operating at a certain corner in South St. Louis, your editor wants to go out and meet the Mai wine when the waldmeister is in bloom. ¶ A blue bird has arrived at Tinker's Green to play his piccolo in the old apple tree. Also Jim Crow, the black so-and-so, has been looking over the exact spot where the corn patch is to be.

—Terry Ramsaye

This Week in the News

Trust Suit 'Consent Decree' Near

At any hour, any day, announcement may come of the end of the Government anti-trust suit entitled "U. S. vs. Paramount Pictures, Inc., et al".

A "consent decree", or its equivalent, is in negotiation.

Up to the hour when terms are made, the sparring position of both sides requires denials of probability, or even possibility, of settlement without trial. Those denials have been abundantly had—but the while, and endlessly, counsel for the defense have been in conferences and engaged in tentative formulations of proffered programs for the approval of the Department of Justice. The Government, in its suit, makes a 100 per cent demand for: Divorcement of production-distribution from exhibition, an end of talent pooling in Hollywood, and reform of many trade practices including compulsory block booking.

The defendants are engaged in seeing how much discount, if any, is to be had off that 100 per cent.

Thurman Arnold, assistant attorney general, has indicated at least the inklings of an attitude of negotiation in a statement that divorcement of exhibition interests could be made a gradual process over a term of years, to avoid destruction of property values by sudden forced sales. (See page 13.)

The endeavours at a program of settlement have been in progress since the filing of the Government's suit, with many expeditions to Washington on errands of diplomacy and exploration. As trial date has neared, the defensive movement has intensified. Some nights the lights at conference headquarters in New York burn until the dawn.

CBS Television

EARLY LAST YEAR a television executive of Columbia Broadcasting said, "1939 will find CBS engaged in television on a major scale!" The competitive NBC began telecasting in April, 1939.

There are still no outward signs of CBS television, and the answer to the delay came out this week.

It appears that CBS found its television equipment inadequate, not sufficiently flexible, and not optically good enough. CBS engineers worked out improvements and $50,000 worth of new equipment was ordered from RCA, NBC's parent. Delivery was promised originally for last January 1st by RCA, but will not be made until at least April 1st. CBS will need probably three months after the equipment arrives before regular television programs are inaugurated. Meanwhile NBC's television rides merrily along, announcing only this week that with FCC bars down for commercialization, it immediately would engage in a big expansion program, would sell 25,000 television receivers to the public in New York alone in the next few months. NBC's new television program is detailed on page 27.

Air Ethics!

DAVID LOWE, film-news commentator of Station WNEW, independent in New York, this week will announce the quietly arranged formation of National Radio Film Commentators Circle, comprised of 80 film radio commentators from 30 states, to operate for a three-fold purpose: "1) Formulate a code of ethics that will stand as an example to all film commentators, whether broadcasting on national networks or single stations; 2) Establish an interchange of program ideas in non-competitive areas, to help balance the dearth of material for broadcasts; and, 3) Raise standards above the level maintained by a few isolated commentators; and gain recognition from studios and the major producing companies." Mr. Lowe will be first president.

To the "code of ethics" portion of the organization's plans, film producing companies already have uttered a hearty "Yea," declared Mr. Lowe; the same might be expected from Hollywood, which has directed strong attacks on certain air purveyors of Hollywood "gossip," and from exhibitors who have complained about the "ring-the-bell" method employed by some commentators in reviewing new pictures on the air.

Disney's "Revolution"

WALT DISNEY'S next feature cartoon, "Fantasia," the successor to "Snow White" and "Pinocchio," will be roadshown at theatres with specially installed sound equipment. Hal Horne, Disney vice-president, in New York, admitted Wednesday that "the special equipment will be so extensive, so necessary for the proper presentation of the picture's music that it will have to be installed in every house that plays the film. Theatres will be chosen for their acoustical properties. The equipment will travel with the film and will take a week for installation and a similar period for removal after the run of the film. For this reason the new Disney feature cannot be released generally."

The exact nature of the sound equipment is being carefully guarded. Disney's studio in Hollywood, Disney's office in New York and the RCA Laboratories at Camden, where it is being developed, are all taking every precaution to protect the invention, but the Disney and RCA engineers are said to have finally developed a device which will give "the most perfect reproduction of orchestral music possible." Mr. Horne said, "We believe this is definitely Walt Disney's most ambitious undertaking."

The work of "mixing" and editing a total of 430,000 feet of film recorded last year by the Philadelphia Symphony Orchestra, directed by Leopold Stokowski, and preparing the visual part of the film is now going ahead in Hollywood. The musical part of the program is based on these compositions: "Toccata and Fugue," Bach; "Nutcracker Suite," Tschaikowsky; "Night on Bare Mountain," Moussorgsky; "Ave Maria," Schubert; "Claire de Lune," Ponchielli; "The Rite of Spring," Stravinsky, and "Sixth Symphony," Beethoven.

Funds for the Finns

HERBERT HOOVER, chief collector in the U.S.A. for funds for the Finns, on Wednesday told exhibitors that the need for funds was lessened not at all by the peace imposed by Russia in its war on Finland. Mr. Hoover directed a special message to motion picture theatre owners to continue collections in their lobbies, thereby answering exhibitors who were wondering as to their procedure in view of the end of the war.

Mr. Hoover's statement, which went out from the Finnish Relief Fund offices of the Motion picture division, headed by Major L. E. Thompson, RKO, and Vincent G. Hart, in New York, advised exhibitors that "the Fund must continue for the present to meet civilian emergencies."

Time's "Ramparts"

THE MARCH OF TIME'S "Ramparts We Watch," its first feature, is still romping along, after 18 months, with a camera crew and staff descending on New London again this weekend, for the 'steenth time, to add some more feet of film to the tens of thousands already shot. The mass of material to date has been molded down into something near a long-feature, but it was found additional material is needed.

The release late, originally set for July of last year, may be in April or later; March of Time executives say they are not concerned about that, feeling that the picture will go better "when the war gets hot."

"Ramparts We Watch" is expected to be "as revolutionary as the first cartoon," according to its sponsors, who this week disclosed that the sales policy will be to do everything that is directly opposite regular custom, showing each individual exhibitor "how to get the most out of the picture."

"Ramparts," March of Time says, will do more than any other single factor to keep America out of war. But it was emphasized the picture does not preach pacificism.

Meanwhile nothing is being done on the proposition to start a series of shorts based on *Life* magazine, March of Time's first cousin. The present attitude is that "it is one of those things we would like to do some day, but at present we are too busy."

Newsreels in Congress

WASHINGTON'S newsreel forces Wednesday morning brought their efforts to obtain "press privileges" in Congress direct to the floor of the House, where, led by the sympathizing Representative John J. Delaney (Dem., N. Y.), Congressmen were asked to authorize by legislation "freedom of the press" for newsreels, giving them space, privileges and facilities in the House Gallery similar to those accorded newspaper reporters for so many years and extended to the microphones of broadcasters last year. That extension was the signal for the newsreels to open their campaign.

The newsreels on occasion have taken their cameras into the House to cover a single event, on application to and approval of the Speaker. Decorum of the Senate has not, and apparently will not, be so easy to penetrate.

The newsreel forces, which are being led in this movement by Anthony Muto, Fox Movietone's Washington manager, do not propose to keep men constantly in the Press Gallery, as do the newspapers, but want a special section made available for their use at any time. "Twenty years of newsreels' hanging around Washington without any official standing is long enough," said Spokesman Muto.

For Andy Kelley

A FEW WEEKS ago "Cissy" Patterson, publisho of the Washington *Times-Herald,* decided to have the dramatic page of her paper dominated by Carol Frink, one time Chicago critic. This tended to displace and displease Andy Kelley, for many years presiding over the page. Andy appears to have quit, or its equivalent.

Quite a storm of indignation arose among Andy's showmen and political friends in Washington and last Friday night some three hundred of them gathered at a Willard Hotel dinner in his honor under Variety Club sponsorship. The *Times-Herald* ran a big story.

Meanwhile there are two reports, one that Mr. Kelley may be going back to his native Boston in a journalistic post, another that possibly the Washington job might reopen. The annals of the art include no other such enthusiasm for a reviewer.

CEA in Wartime

WARTIME trade conditions and the problems they have engendered were outlined in his inauguration speech by Harry P. E. Mears, new president of the Cinematograph Exhibitors Association of Great Britain, at the association's annual banquet Tuesday night at Grosvenor House, London. More than 800 guests, including members of Parliament, diplomats, Government representatives and members of the armed forces, attended. Sir John Reith was guest of honor. Alan Steyne, second secretary of the American embassy, represented Joseph P. Kennedy, the American ambassador.

Mr. Mears, who succeeded E. J. Hinge in the presidency, said some theatres in the evacuated areas reported a 50 per cent loss of business, and he appealed to the Chancellor of the Exchequer to readjust taxes.

At the first meeting of the new CEA General Council on Wednesday, the threatened campaign against what exhibitors call exorbitant rentals was launched.

Other news from Great Britain is reported by Aubrey Flanagan on page 46.

Producer Welles

ORSON WELLES set quite a record for himself as a producer and actor in radio shows and thereby earned the title "genius." Last fall he went to Hollywood where genius is almost a password but thus far Welles the motion picture producer appears to have established a record in that he is yet "to produce," with many conflicting reports as to what he is to produce.

RKO hired Welles to adapt, produce, direct and act in one picture, "Heart of Darkness." That picture is yet to be released, and there is no indication when it will be released. Meanwhile RKO has hired him to do a second, and a third. The first two are listed as "future releases" by RKO, with the second, "Smiler with the Knife," to appear before the first.

Radio, not Orson Welles' "first love," for he began on the stage, is having some difficulties of its own. Welles' Mercury Theatre of the Air brought him national attention and perhaps notoriety following his "Mars" broadcast. Campbell Soup, the sponsor, is considering dropping the program at the end of this month, because of "personality trouble," and CBS has not decided whether to keep the program as a "sustainer."

Doubles for Games

DECIDING after a door-to-door canvass that giveaways of dishes, money or whatnot were not the box office stimulant they were supposed to be, the management of the Warner theatres in Philadelphia has abruptly abandoned such practices in more than 25 neighborhood houses and substituted double bill policies, which, the executives have found, return bigger profits.

Reported in conjunction with this development on page 17 is the present status of the long waged argument in Chicago between Balaban & Katz and independent operators over the efficacy of single features as compared to duals. The reported results of tests conducted by both sides in the controversy are at variance.

FOR READY REFERENCE TO THE BUSY READER

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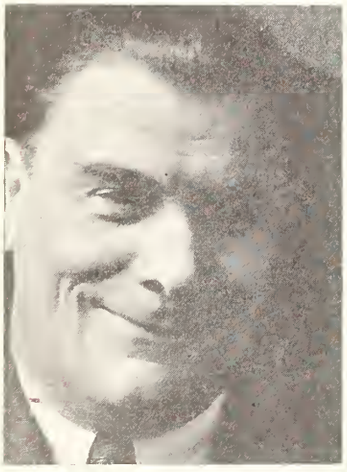
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THIS WEEK IN PICTURES



By Staff Photographer

PREDICTING a "great future" for the growing cooperation and interplay between the book publishing and motion picture industries, Colonel Theodore Roosevelt, vice-president of Doubleday-Doran, presents publishers' viewpoints at a New York AMPA luncheon.



By Staff Photographer

FRED W. LANGE, Paramount European representative, in New York for home office conferences, predicts drastic reorganization of European operations to be made necessary by the increasing burden of war and post-war taxation.



By Staff Photographer



By Metropolitan

MRS. OSA JOHNSON, star and author of Columbia's "I Married Adventure", arrives in New York from Hollywood. General release plans and a New York showing of the picture remain to be set.

FELIX GREENE, left, former American representative of the British Broadcasting Corporation, has joined Aldous Huxley, British author, and a group of writers and technicians in a venture to be known as Film Associates, Inc., making feature pictures and documentaries.

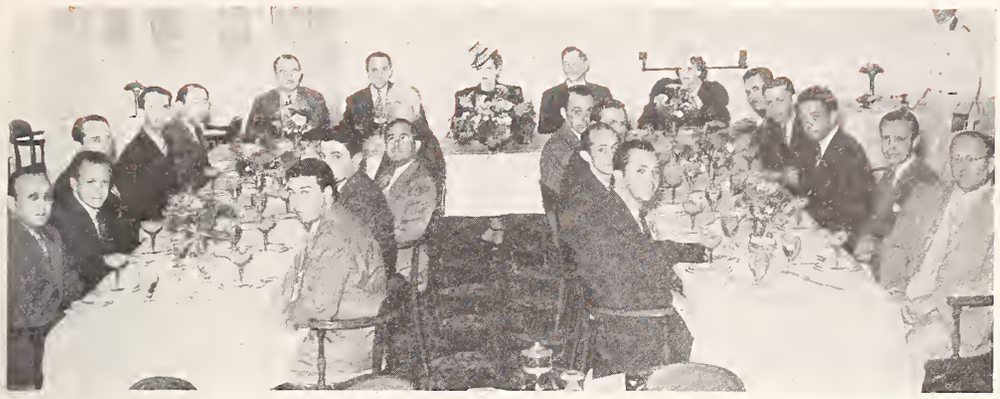


ARRIVAL. A-Mike Vogel, chairman of the Managers' Round Table, arrives by plane in Hollywood for the annual luncheon at which Quigley Silver and Bronze Awards were presented to Ray Bell and Lige Brien for outstanding showmanship during 1939. The girl is Elizabeth Inglis, new Warner player recruited from the New York stage. The luncheon is reported on page 12.

AT THE SEARS TABLE at the Warner Club ball in the Waldorf Astoria, New York, are Gradwell Sears, Mrs. Harry Buckley, George Skouras, Mrs. Dwight, Mr. Dwight, Mrs. Spyros Skouras, W. A. White, Mrs. Sears, Spyros Skouras, Mrs. W. A. White, Harry Buckley and Mrs. George Skouras.



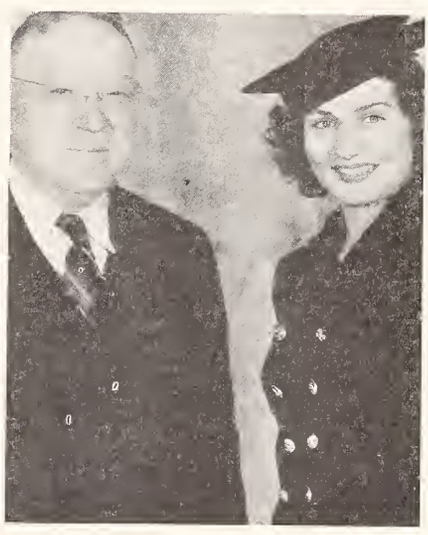
By Cosmo-Sileo



MIAMI managers have Dorothy Lamour for lunch. The star, above center, was the guest of 19 Paramount Enterprises executives at the Columbus Hotel roof in sunny Miami. At the speakers' table: George Hoover, Sheridan theatre; Wynne Rocamora, Miss Lamour's manager; the star; W. R. Lynch, and Miss Lamour's mother. Extreme left: James Barnett, Hialeah theatre; Jack Murray, Paramount art department; Joe H. Luter, Rex theatre; Edward Carmichael, Olympia building manager; Dan Boone, Gables theatre. Left center: Eddie Atkinson, Paramount booking manager; George Baldwin, Regent theatre; Charles Walder, Tivoli theatre; Charles McCue, publisher of *Theatre News*. Right center: Rollin K. Stonebrook, Paramount theatre; Charles Whitaker, Cinema Casino; Austin Moon, Colony theatre; Tom Manning, Commmunity theatre. Extreme right: Norman Rossman, auditor; Charles Crandall, Roxy theatre; Carl Mott, Flagler theatre; Karl Roller, publicity and advertising, and Alfred Weiss, Olympia theatre.



ARCHIBALD SILVERMAN, above right, president of the company operating the Strand in Providence, R. I., and Benjamin Brier, chairman of a dinner given to honor Mr. Silverman on his 60th birthday for his services to the community and his civic leadership.



FRED HAGEMAN, left, of the Bremer theatre, Waverly, Iowa, meets Brenda Marshall on a visit to Burbank.



WILLIAM K. HOLLANDER, above right, Balaban & Katz executive, and his daughter meet Thomas Mitchell, recent Academy Award winner, in Chicago.



WEST JOHNSON, Eugene, Ore., exhibitor, with Ronald Reagan and Dennis Morgan on the set of "An Angel from Texas", at the Warner Brothers studios.

N. M. ZIPPERMAN, below, of the Western circuit, Westington, S. D., and Mrs. Zipperman with Donald Crisp, in costume for "The Sea Hawk", new Errol Flynn vehicle.



S. H. FABIAN, of the upstate New York circuit bearing his name, assures Joe Miller, Columbia branch manager in Albany, of his support in the Montague Fifteenth Anniversary campaign for dates.



EXHIBITION HONORED AT QUIGLEY AWARDS FUNCTION BY HOLLYWOOD

Bell and Brien Congratulated by Production Executives Who Emphasize Round Table's Impetus to Showmanship

by WILLIAM R. WEAVER

In luncheon ceremonies attended by ranking studio executive personnel, Y. Frank Freeman, president of the Motion Picture Producers Association, presented the Quigley Grand Awards to Ray Bell and Lige Brien, 1939 winners, on Tuesday at the Victor Hugo in Beverly Hills.

Following Toastmaster Freeman in paying tribute to the showmen were: Walter Wanger, president of the Academy of Motion Picture Arts and Sciences; Frank Capra, president, Screen Directors Guild; Ralph Morgan, president, Screen Actors Guild, and Charles Brackett, past president, Screen Writers Guild.

Past Winners Introduced

Past Quigley Award winners William Hendricks, now manager of Warners Downtown Theatre, Los Angeles, and Jules Seltzer, publicity department of Hal Roach Studios, were introduced from the floor.

Watterson Rothacker opened the exercises by calling upon A-Mike Vogel, chairman of the Managers' Round Table, MOTION PICTURE HERALD, who outlined briefly the history and mechanism of the showmanship competitions. Mr. Rothacker then introduced Mr. Freeman, who said:

"All three branches of this industry are most important but after the producer has done his job, the job of the exhibitor becomes the most important. It has been my fortunate experience that many years of my life have been spent in the exhibition field. I've also had the fortunate experience of spending a short time in the production end. I am familiar with this award and the untiring effort and ability required to win it. These boys are the representatives of several thousands of exhibitors striving to win these awards each year. I think it is one of the finest tributes to be paid. It is an honor to be called upon to present this silver plaque to Ray Bell of Loew's Theatre, Washington, D. C."

Cites "Encouragement"

Winner Bell responded: "I can't tell stories or make speeches, but I hope that I can at least try to sell pictures. I want to thank you, Mr. Freeman, for this 'Oscar' and you ladies and gentlemen for your presence and encouragement. And I want to thank Mr. Vogel and Quigley Publications for this award and a very pleasant vacation in Hollywood. I think that most of us in the exhibition field try to do a good job but I can sincerely say that through the encouragement of Quigley Publications we are doing a better job."

Mr. Freeman then presented the bronze plaque to Lige Brien, manager of the subsequent run Warner Prince in Ambridge, Pa. Accepting it he said: "I am very proud and happy to be here to accept this award and I want to thank Martin Quigley and Motion Picture Herald for their generosity. I think Motion Picture Herald is an asset to me in my job and to all of you in your jobs. It is that paper through its Managers' Round Table that has helped us in our work. I am acutely conscious of the honor bestowed upon me and of a duty to do more and better work in the coming years."

"Ray and Lige," Mr. Freeman resumed, "I hope I have expressed properly the appreciation of everyone present. You boys represent a group who have the final responsibility in this industry. We know you accept that responsibility in the common cause, and I mean by that there is no longer a separation between production, distribution and exhibition. Unless the job is well done at the exhibiting end, production cannot live."

He then introduced Mr. Wanger, president of the Academy.

Wanger Pays Tribute

"First of all," Mr. Wanger began, "I'd like to pay a tribute to Martin Quigley. Mr. Quigley deserves our thanks and respect for his excellent publications and for the many constructive things he has done for this industry. It's really something to be proud of when we have someone who is as sincere, as honest and as forthright as Martin Quigley. I say that for what he has done today and for the way he conducts his paper, and regardless of the way he and I disagree about some things, it is a great satisfaction to know that the man you disagree with is disagreeing with you from the sincerity of his beliefs and not from motives of advertising blackmail and the much to be despised methods which are much too prevalent in this industry of ours.

"I would like also to say at this time that I had the pleasure of lunching with Mr. Quigley and Mr. Rothacker recently in this room. We were discussing what we considered a very serious situation, the fact that we are being molested in our efforts to achieve a livelihood in this business. Mr. Quigley made a very sage remark. He said, 'How do you expect the rest of journalism and the rest of the world to take your business seriously if your own trade press is not run on ethical lines?' I think he made a very pertinent remark, because it seems to me we can be rightfully proud of the pictures made in the last year.

"If you will look at the ten Academy candidates you will see that they are certainly pictures of great distinction. There's too much good in our industry to let other people continue to revile us for their own selfish interests. We are serving the public and I think we're doing a good job. I am for any publication that stands for the ideals that Mr. Quigley's publications do, although I'll be pleased when he is a little more on my side on some of the subjects we don't quite agree on as yet."

Capra Congratulates Winners

Frank Capra, president of the Screen Directors Guild, said: "I didn't come prepared to make a speech, but I don't think much preparation is necessary to congratulate these two gentlemen. It seems to me there are two big steps in pictures—making them and selling them. We can make them, but they are not much good until we get an audience into the theatre to see them. It is a great honor to be here today, representing the directors, to congratulate these two young men. One of them represents a Washington chain of theatres and the other a second run house with two first run houses opposite him getting the first chance at the best pictures. I want to congratulate these men for winning these awards and I wish all theatres had such men selling their pictures."

Evidence of Solidarity

Ralph Morgan, voicing the sentiments of the Screen Actors Guild, told the meeting: "I was particularly glad when Mr. Freeman said he considered the exploitation, selling and production of pictures all part of our own industry. I think we should be particularly grateful today to Martin Quigley and the Quigley Publications for this manifestation of the solidarity of our industry through these awards to these gentlemen. I say today particularly because, as Mr. Wanger remarked, we all know that we are being attacked on all flanks. We, as actors, and all other members of our industry, don't believe these attacks are justifiable.

"We are proud of our industry. We know that we represent men and women who are fine citizens and who want to earn their living in a decent way. We can be proud of our industry because, out of the first 15 top industries in the country, we are one of the very few who are taking care of our own, from top to bottom. I have found a great heart, a great sympathetic understanding, among the rank and file of this industry. We do not deserve derision. Yet I think we should not protest too much. Our hands are pretty clean. I think as long as we know that we can let our actions express our honesty and sincerity. I want to express my deep gratitude to the Quigley Publications for what they are doing in and for this industry."

For the Writers

Charles Brackett, two-year president of the Screen Writers Guild, said: "We writers would like to bill ourselves as the forgotten men of motion pictures. It is, therefore, a particularly great pleasure for me to extend our congratulations to Messrs. Bell and Brien as representatives of those other forgotten men, the showmen who sell the pictures to the public."

Among those attending the luncheon were:

E. J. Mannix	Edwin Schallert
Sol Lesser	Harry Crocker
Harry Edington	Dema Harshbarger
Harry Rapf	Jock Lawrence
Winfield Sheehan	Howard Strickling
Dr. A. H. Giannini	Don McElwaine
Harry Sherman	Dean Dorn
Charles Casanave	Arthur Eddy
George Bagnall	Tom S. Pettey
J. J. Nolan	Lynn Farnol
Harold Rodner	John LeRoy Johnston
Gerald Rackett	Murphy McHenry
Jesse Lasky	Frank Seltzer
William C. Thomas	Al Vaughn
Nat Wolf	Billy Leyser
Margaret Ettinger	Perry Lieber
Don Gilman	Robert Doman
Reeves Espy	John Joseph
Pat Casey	Walter Compton
Al Cohn	William Peirce
Ben Wallerstein	Lance Heath
Jack Gross	Edwin Stein

The luncheon ceremonies highlighted a week's visit of the Awards winners to Hollywood as guests of Quigley Publications.

FORTNIGHT WINNERS IN THIS ISSUE

While the presentation of the 1939 Quigley Grand Awards plaques was being held in Hollywood for Ray Bell and Lige Brien, the close of the first Quarter of the 1940 Competitions was close at hand.

The list of winners in the fifth preliminary Fortnight Period of the year's entries will be found on page 60, in the Managers' Round Table.

ARNOLD TELLS HIS TRUST SUIT AIMS, TO BE FOUGHT TO HIGHEST COURT

U. S. Anti-Trust Prosecutor, in Press Interview, Sees Divorcement Taking Ten Years, If Necessary, under a Trustee

The United States Government fully intends that in its "key" New York anti-trust suit pending against the organized industry —trial calendar date is May 1st—it will carry through its prosecution for divorcement of exhibition from production-distribution, but there is no intention of demoralizing exhibition by any quick separation action. On the contrary, it will give a court-appointed trustee ten years to accomplish this, if necessary.

Uncle Sam's chief anti-trust prosecutor, Mr. Thurman Arnold, assistant United States attorney general, is nurturing some very definite ideas these days as to where the Government is going with its prosecution of the film business, and when, he told reporters Monday at an unscheduled interview in the Federal Courthouse in downtown New York, at Foley Square.

Mr. Arnold had arrived from Washington personally to defend his policy of obtaining indictments of labor leaders and unions outside the film business on charges of violations of the Sherman Act. Immediately after his courtroom appearance, he turned to the motion picture case in conversation with reporters from trade and news press who had assembled in that wing of the Federal Building which houses anti-trust division offices.

Seeks Gradual Sale of Theatres

Mr. Arnold's declaration that the Government would "see the case through," followed a statement last week, surprising to all attorneys, by Federal Judge John C. Knox. In a written opinion on a song plagiarism suit, Judge Knox had referred to the possibility of a settlement in the anti-trust case. (MOTION PICTURE HERALD, March 9th, page 38.)

Mr. Arnold said that he doubted any such settlement of the suit. He added that the Government did not expect to press criminal actions against film company officials.

The chief aim of the Government is to obtain a court decree for the appointment of a trustee, to supervise the gradual sale of the majors' theatre properties, he said.

He emphasized that the Government did not care to prosecute on a criminal charge basis, because it had "acquiesced" to some business negotiated by the majors since 1921. Taking the Government's former stand into reckoning, there was no warrant for criminal action, he said.

In "divorcing" the majors from their theatre holdings, the process would be gentle, he intimated: the Government had no desire to depress the theatres' value, he said. Sale of the majors' theatre properties might be prolonged over ten years, he thought, but the majors, in event of a court decree, would be immediately deprived of theatre control.

Points to Circuit Owners

Questioned on the Government's list of approximately 500 prospective witnesses in the trial, Mr. Arnold stressed that the list included all persons who knew of the acts alluded to in the Government's complaint, but their inclusion did not mean they would testify willingly.

For instance, among the prospective witnesses are large theatre operators who, he said, may be named defendants in future actions by the Government against restraint of trade, and asserted that some circuit owners had been guilty of more serious business practices than the majors.

In insisting that the Government intended to push the suit to an immediate trial, Mr. Arnold remarked that investigatory conferences held under the initiative of the Department of Commerce had taken two years, with no results that he could see.

Paul Williams, special assistant attorney general, is expected to try the case for the Government, Mr. Arnold said. This is the first confirmation of the appointment.

The Government not only will try the case as soon as possible, and as vigorously; it will also fight to the supreme court, if necessary, Mr. Arnold declared. The defendants probably would do the same, he conceded.

Calls Department Handicapped

The length of the trial Mr. Arnold would not predict. He complained that the Department of Justice was handicapped in prosecuting its case by a lack of sufficient attorneys and staff members.

New York federal court attaches, responsible for calendar assignments, predicted on Monday that the case would last at least two years. Law office and Broadway estimates of the cost of the prosecution to the Government and the majors have ranged from $5,000,000 to $10,000,000.

The federal court attaches cited the numerous defendants as factors making for a case of over two years duration. They noted the 18 month length of the Government's suit against companies in the aluminum industry; a case not ended, and a less complex case, with fewer defendants.

They cited also the complexity of the issues in the Government's motion picture case: numerous charges, affecting hundreds, perhaps thousands of persons. The Government, they noted, must present the situation comprehensively and declaratively, to Federal Judge Henry W. Goddard, who will try the case. The Government must, also, in submitting evidence, cover all branches of the industry, and prove its allegations in the hundreds of instances throughout the country.

The pre-trial examinations of major company officials are expected to continue until the trial's opening on May 1st.

Interrogation of Hollywood witnesses will begin there on April 15th and continue to the May 1st trial date. Mr. Williams is now in Hollywood preparing the way. Albert J. Law will conduct the actual examinations, however.

Following a procession of major company executives who have appeared for pre-trial examination in recent weeks—Harry and Jack Cohn, A. Montague, Ned Depinet, William Scully, and others—Gradwell A. Sears, Warner Brothers vice-president in charge of sales, was questioned by Mr. Williams on Tuesday.

Majors Attack U. S. Trust Stipulations

The Government's stipulations as to fact, contained in the 300 page answers to defense interrogatories, filed last week, will be opposed by the large companies, it was said as their attorneys studied the bulky, and weighty, answer.

Majors' attorneys charged that the stipulations were based on misinformation and were misconceptions; they asserted that for them to agree that the Government's stipulations were true would be to sign a consent decree. They said the commonest trade terms were used incorrectly in the Government answer.

Response by the defense to the consolidated answer is not required for some time, allowing further study. It was thought on Monday that

(Continued on following page)

New Trust Suit Filed, Another Is Settled; Gary Trial Dismissed

The latest of the myriad anti-trust suits, and the third filed in New Jersey in the last three weeks, a $574,200 action, was instituted in Newark federal court, last week, by the Courter Amusement Corporation, operator of the Ormont theatre, East Orange. The corporation also wants court costs, counsel fees, and a restraining action. Edward R. McGlynn, of Newark, filed the suit. He is also counsel for the two preceding plaintiffs, the Westor Theatres, Inc., and Janbert Amusement Corporation of West Orange, which seek $280,500; and the Netcong Amusement Company, Inc., suing for $330,000.

In Dallas, however, a final decree in settlement of the anti-trust suit against the Interstate circuit by Paul Prugh Scott, Houston exhibitor, was entered in federal court last Wednesday. Interstate is to operate Mr. Scott's River Oaks theatre in suburban Houston, and he was to purchase a minority interest in, and become manager of, six Interstate suburban houses in North Dallas. The decree itself gives judgment to Interstate, and awards costs to Mr. Scott.

The anti-trust suit of the Gary theatre circuit against Balaban & Katz, Warner Theatres and the majors began last Thursday in Chicago federal court, but late Tuesday defense counsel moved for dismissal, and Judge William Holly ruled orally that the case would be dismissed but at the request of counsel for the plaintiff, Albert Gavit, he postponed issuance of a formal order until Monday. Testimony concerned clearance, allegedly illegal, given the Palace theatre in Gary. V. U. Young is head of the Gary circuit.

MAJORS CHALLENGE STIPULATIONS

(Continued from preceding page)
the response might be made on March 27th. On that date Judge Goddard is to confer with both sides on a general procedure for pre-trial conferences.

John Caskey Wednesday charged the Government with disregarding answers to interrogatories which he said had been prepared by the majors with "great labor and expense."

The defendants' attorneys, on receiving the Government's answer last week, did not attack its other parts. The answer generally was that nothing else "unexpected" had been found in the document.

Even while Mr. Arnold was calling for immediate trial, and though both sides were preparing for a May 1st trial date, as ordered by Federal Judge Knox, many observers, in official and unofficial capacity, considered that the very mass of data, which admittedly would make for a long trial, also might delay its start.

Columbia Answers Federal Questions

Completing its answers to the Government's 59 interrogatories, Columbia Pictures revealed detailed financial data on Monday in New York federal court, for example, that it spent $9,404,800 last year on production, and that it has an outstanding fixed indebtedness of $1,250,000 as a six year sinking fund indenture, being retired at $250,000 yearly.

Columbia explained that the indebtedness came from the indenture issued June 20, 1938, to the Guaranty Trust Company, as trustee, for a total of $1,500,000.

The answers disclosed that the company has 367,161 shares of common stock outstanding, and 75,000 shares of preferred $2.75 convertible outstanding.

Apart from the figure for last year's production costs, the company also made known its production expenditures as far back as 1928, thus:

For 1928-29, $1,632,300; 1929-30, $2,523,400; 1930-31, $4,182,800; 1931-32, $3,614,100; 1932-33, $4,304,400; 1933-34, $5,198,200; 1934-35, $6,163,300; 1935-36, $7,053,800; 1936-37, $6,728,000; 1937-38, $11,499,200.

Additionally noted were the expenditures for 361 short subjects from 1930-31 through 1937-38. The amount was $2,914,752.

Columbia maintained in its answers that it is an independent, employing 1,200 persons in production, and 1,050 in distribution.

"No Favoritism," Balaban Says on Examination

Barney Balaban, president of Paramount Pictures, asserted at pre-trial examination last Wednesday, in the New York federal court pre-trial examination, in the Government's anti-trust suit against the majors, that many independent theatre owners obtain pictures at rentals lower than those demanded from Paramount circuit theatres.

A large number of independents were able to get these rentals, and, on the whole, they were doing better business than producer-affiliated theatres, he asserted, after being asked about the relative advantages of the two types of theatres.

In fact, Paramount leases its theatres to independents in many cases, because it brings better results, he asserted. He cited the career of Emil Stern in Chicago; Mr. Stern, he averred, made successes out of a dozen losing Balaban and Katz theatres, after securing them from Paramount.

When Paul Williams, special assistant attorney general, attempted to show that Paramount rigidly dictated the policy of its theatre affiliates, from the New York home offices, Mr. Balaban declared that the affiliated houses selected their own pictures and formed their own policies, without interference from the home office.

He said Paramount has no fixed policy in acquiring new theatres. If a theatre operator in a certain community thinks it wise to build a theatre, or alter one already operating, or acquire another one in that community, he confers then with the Paramount theatre department, Mr. Balaban explained.

Mr. Balaban described the increased difficulties of operation, for the large companies: production costs have almost doubled since 1929; admission prices and attendance have dropped in the same period.

Over the objections of defense attorneys, Mr. Balaban explained the advantage of affiliation, thus: that a producer obtains better handling and advertising of its pictures, and an assured outlet.

Sears Testifies On Sales Practices

Warner Brothers never discussed with its affiliated theatre companies, its distribution deals with competing theatres, Gradwell A. Sears, vice-president in charge of sales for Warner Brothers, testified on Tuesday. Mr. Sears explained also that his company had no fixed method of handling exhibitor complaints on clearance .

Further, in allocating runs Warners did not feel that a customer's affiliation with a major, or its independence, made "the slightest difference," he said. When his company chooses a theatre for the first run showing of its films, it thinks only of the best possible returns, Mr. Sears said.

During the questioning, there were numerous objections by defense counsel to the Government's approach. Some of the Government questions, propounded by Special Assistant Attorney General Robert L. Wright, were termed "vague, and ambiguous" by defense lawyers.

On Wednesday Mr. Sears testified that in fulfilling contracts to spread product between two theatres his company made a division "as even as to quality and number of films as is humanly possible. "No adjustments, however, were permitted at the end of the season, he explained. There were "innumerable reasons" why the distribution division benefitted from affiliation with theatres, he said.

DELAY ASCAP CODE TILL EARLY APRIL

Its new schedule of charges, a code to combat the movement of the National Association of Broadcasters away from it as a source of music, will be introduced to the directors of the American Society of Authors, Composers, and Publishers in early April, the Society made known on Tuesday, in New York.

The code, the main feature of which is allocation of fees to the originating station alone, in a network broadcast, has been held up for several weeks, while points are discussed, and while ASCAP watches the progress of Broadcast Music, Inc., which the Association has set up as its own music source.

New Theatre Tax For Relief Faced

The likelihood that the Pennsylvania legislature will meet in special session to appropriate additional relief funds and will consider a new amusement tax, the possibility that the Louisiana two per cent sales tax will be eliminated, a Detroit parking ordinance affecting theatres and a new theatre building ordinance in San Francisco were among the week's developments in legislation, directly or otherwise, involving the motion picture business.

Tried Before

Dr. Edward B. Logan, secretary of the Pennsylvania Budget Bureau and financial adviser to Governor Arthur H. James, considers it likely that a special session will be called between the April 23rd primary and May 31st, end of the fiscal year. Among new taxes expected to be considered will be an amusement tax. Two similar taxes were introduced in the House in the last session, but they were not passed.

Elimination of the Louisiana sales tax has been promised by Governor-elect Sam Jones. He said that many of the existing levies now in force in the state will be done away with. New Orleans may also cut its city sales tax of two per cent.

In Detroit, theatres constructed in the future would be required to provide 150 square feet of parking space for each eight seats within 500 feet of the theatre, under a new zoning ordinance before the council. Existing theatres would not be affected.

Legislation virtually limiting future construction of theatres in San Francisco to Class "A" buildings has been adopted by the board of supervisors, despite charges that small operators were being "legislated out of business." The ordinance was supported by large downtown theatres and neighborhood circuits from a fire safety standpoint.

Bills in New York

State Senator Charles D. Perry has introduced a bill in the New York legislature amending the penal law on the protection of civil and public rights. It provided that, as a condition of a license to operate places of public amusement, the licensee shall make available to all persons full and equal accommodations and privileges. The bill makes licenses subject to suspension or revocation for violation.

Senator Thomas C. Desmond and Assemblyman Abbot Low Moffat in New York have proposed an amendment to their public housing law to avoid confusion on the municipalities' permissive tax on tickets to help defray housing costs. The amendment calls for a tax of one cent on admissions up to 50 cents, two cents on ticktes from 51 cents to 99 cents, and so on.

Federal Juvenile Bill

The House in Washington has before it a bill which would permit children to appear on local stages in theatrical productions and vaudeville shows.

The city commission of Anniston, Ala., has before it two requests on the issue of Sunday shows, revived when a court decision declared illegal a 1935 election outlawing Sunday pictures.

The town of Beatrice, Neb., will ballot on Sunday shows April 2nd.

COURT VOIDS CARDS IN "PACKED" UNION; NLRB ACCUSES STUDIOS

Labor Relations Board Report Accuses Eight Hollywood Studios of Interfering with Right to Organize

The hands of United States Government agents, of local judges and judges in the State Courts, of union leaders, film leaders and a wide assortment of other individuals and interests, this week painted a picture of motion picture labor more complex than any in recent months:

A National Labor Relations Board report from Washington accused eight Hollywood studios of interfering with the right of talent to self-organization.

A circuit court in St. Louis decreed that a labor union cannot be "packed," nullifying the membership of 60 theatre projectionists in the John P. Nick local, and ordering Nick to return $47,000 to the union.

Chicago criminal court temporarily released William (Willie) Bioff from its jurisdiction, until Friday, to allow him to fly to Hollywood to lead 13,000 studio craftsmen in their fight to maintain a 10 per cent wage increase given last fall, Bioff returning to Chicago before the weekend to hear his fate on a 1922 charge.

The Theatrical Trades Council in New York put its support behind the American Guild of Variety Artists to use consolidated union strength in organizing talent in motion picture presentation theatres, night clubs and elsewhere, with bids to come from AGVA to stagehands and musicians unions for their aid.

The Screen Actors Guild in Hollywood petitioned to return to the Los Angeles Labor Council, after withdrawing three months ago but the Council delayed action.

Five actors' unions proceeded in their unionization of television talent.

Warners' large Philadelphia theatre interests and musicians were deadlocked in their dispute over placing union men in Warner orchestra pits.

Plans for prompt settlement of the long-standing controversy between Hollywood producers and their writers over the question of a bargaining representative for the latter were submitted to the Labor Relations Board last week by Trial Examiner J. J. Fitzpatrick.

Involved in the nearly four years old fight are Universal Pictures, Selznick International, Twentieth Century-Fox, Loew's, Inc., Warner Brothers, RKO Radio, Columbia Pictures and Paramount, the Screen Writers' Guild and Screen Playwrights, Inc.

Based on hearings held in Los Angeles last August, Fitzpatrick's report recommended that the companies be required immediately to cease interfering with the right of their employees to self organization and that, with the exception of Selznick, they abandon their contract with Screen Playwrights. He recommended, however, that the board dismiss those portions of the complaint alleging a refusal to bargain in good faith with the guild.

Testimony adduced at the hearings, the examiner reported, showed that the eight companies interfered with and maligned their writers' activities in the guild, expressing "animosity" to the guild's proposed affiliation with the Authors League of America, considered by the producers as an "outside" organization.

Mr. Fitzpatrick referred specifically to a mimeographed statement signed by the producers and distributed among the writers, in which it was declared the producers would not "permit a few radical-minded and power-seeking individuals to disrupt the industry" and called upon the writers to refuse to follow "false leaders."

Charge Reprisal Threats

Charging numerous instances of threats of reprisals if the writers voted for affiliation, the examiner reported that after the guild voted to affiliate with the league the companies exerted pressure to break up the organization by forcing writers to resign.

A number of writers did resign and form Screen Playwrights, he said, after they had been informed by Irving Thalberg, MGM vice-president and at the time chairman of the steering committee of the Producers Association, that the companies would negotiate with the new organization. These negotiations, he charged, were undertaken without determining whether the Playwrights represented a majority of the writers. The resulting contract of Feb. 10, 1937, he alleged, was "invalid and illegal" and made with representatives of a minority of the writers "with the intent to discourage membership in the guild."

In August, 1938, the NLRB, in another proceeding, certified that the guild had been selected by a majority of the writers as their representatives for bargaining with the producers. Negotiations for a contract were unsuccessful, Fitzpatrick reported, because the producers would not recognize the guild as the exclusive bargaining agency, and the writers' association filed a complaint with the board.

During the hearings in Los Angeles last year, the companies offered to bargain with the guild as exclusive representative of the writers, and the proceedings twice were suspended while negotiations were undertaken. While these negotiations were unsuccessful, the examiner held that they did evidence the good faith of the producers and recommended dismissal of that part of the complaint alleging a refusal to bargain in good faith.

"AMERICANISM" SHOWS LAUDED IN INDIANA

"Americanism programs" in Indiana have brought gratifying public response, according to reports received by the Associated Theatre Owners of Indiana. American Legion and Elks Lodge sponsorship was given in Terre Haute for programs in the Orpheum, Garfield, Liberty and American. Films were contributed by distributors, projectionists and stage hands donated their services and the Terre Haute Theatre Association contributed the theatre facilities.

At Portland, Roger Ludy, manager of the Hines, gave two shows, with the Legion sponsoring and providing a 50-piece band for a parade and concert the morning of the first show. About 1,600 boys and girls attended each performance.

The Elks sponsored the program in the Strand at Crawfordsville, managed by H. A. Colvin, with the exalted ruler of the lodge leading the children in the pledge of allegiance to the flag.

Nick and Weston Ask for New Trials

John P. Nick and Clyde A. Weston have asked for a new trial in the suit in which Judge Ernest F. Oakley removed them from control of the operators' union in St. Louis, Local 143, and permanently enjoined them from interfering with its management and requiring an accounting of union funds and also appointing two permanent receivers.

Circuit Judge Thomas Rowe has continued until the April term of the court the case in which Nick and Weston are charged with having extorted $6,500 from theatre owners in 1937.

The St. Louis *Post-Dispatch* attacked in its news and editorial columns and by cartoons the decision of Judge Rowe which freed State Representative Edward M. Brady, who was jointly indicted with Nick on charges of extorting $10,000 from theatre owners in 1936. The judge decided that the evidence to be presented by the State was insufficient for a case and so in order to save the taxpayers money, as he announced, he directed the State to dismiss the indictment. Nick had previously been freed by the same Judge.

Circuit Judge Ernest F. Oakley, who has been supervising the affairs of the union since Nick and Weston, the business agent, were removed, decided last week that Nick should return $10,000 to the union which the court said he received in October, 1936, from Brady. Nick and Weston together were ordered to return $6,500 which the court said was obtained from theatre managers in 1937. The two men were also told they would have to return $31,899. Of this amount, the judge said, $28,000 was paid to Attorney Paul Dillon for legal services for the two men, $2,899 for political contributions and $1,000 withdrawn for Weston's personal use.

Cards Invalidated

At the same time, the judge invalidated the membership cards of between 50 and 60 members of the union which had been issued during the regime of Nick and Weston. The Court said that many of the men given cards at that time were men "who enjoyed bad reputations and were known as police characters." Robert A. Roessel, attorney for the union, said that most of the 50 to 60 men were employed in some of the Fanchon & Marco theatres and that only half of the 80 operators working in those houses are in good standing in the union.

The motion for a new trial presented by Nick and Weston two days later gave 31 reasons why the court had erred, in their opinion. Included was the assertion that there was no substantial evidence for the money judgment.

Officials of the St. Louis *Post-Dispatch* must

(*Continued on following page*)

VARIETY ARTISTS CONSOLIDATE DRIVE

(Continued from preceding page)

appear in Judge Rowe's court on March 18th to show cause why they should not be punished for contempt of court. The newspaper printed an editorial entitled "A Burlesque on Justice" attacking Judge Rowe's action. The next day it had an editorial with the head: "Judge Rowe: turn 'em loose; Judge Oakley: These men are guilty!"

Bioff to West Coast For Labor Wage Parley

Judge John Prystalski in Chicago gave William Bioff, IATSE leader, permission to fly to Hollywood and return Friday to hear the decision on his habeas corpus plea for release from serving an unfinishd sentence, dating from 1922.

J. W. Buzzell, vice-president of the Conference of American Federation of Labor Studio Unions, announced last week that since no letter had been received from the producers the conference was "assuming" that by the producers' silence they were dropping the request for revocation of the 10 per cent wage increase.

Y. Frank Freeman, chairman of the producers' committee, said, "The unions are at perfect liberty to make any assumptions they wish, but nothing has been abandoned."

After a telephone conversation between Buzzell and Bioff the labor conference sent a letter to Mr. Freeman asking for an early meeting to discuss revisions of working conditions and the awarding of bargaining contracts to several locals not as yet recognized by the producers. Revisions of working conditions, according to union leaders, are aimed at a spread of work, establishment of overtime pay scales, increase in the number of men per shift, changes in the number of crews sent on location and other matters.

Mr. Freeman in discussing the Buzzell letter said that when the communication is received it will be presented to the committee. "We shall have to wait until we can get further data and information, which is why the last discussions were continued."

If the unions and the studios do not reach an agreement on the 10 per cent wage increase, the matter will be referred to the American Society of Arbitration for settlement, according to a contract which both parties signed last November 25th when the wage increase was allowed.

Last week Bioff told the Chicago court that he believed for 17 years that the courts had acquitted him of the 1922 charge. He asserted that the case was revived by his enemies in the CIO. State Senator Abe Maravitz, representing Bioff, made a plea that it was unjust to press a misdemeanor charge after a lapse of such a period of time.

Variety Guild Increases Power

The American Guild of Variety Artists has consolidated union strength behind it for its organizational drive in motion picture presentation theatres, vaudeville circuits and night clubs. The Guild joined the Theatrical Trades Council.

Later this week the Guild was to submit a proposal to the Brother Artists Association, union of performers in the burlesque field, to dissolve and have its members join the Guild.

Hoyt S. Haddock said that the Guild had received assurances of support from the members of the Theatrical Trades Council. The council includes the following: Operators Union, Local 306; Studio Mechanics, Local 52; Cameramen's Union, Local 644; Musicians, Local 802; Stagehands, Locals 1 and 4, and Scenic Artists and Theatrical Teamsters. No other actor branches of the Associated Actors and Artistes of America is a member of the Council.

The Variety Artists Guild is scheduled to continue negotiations with the Broadway motion picture theatres which have stage presentations.

KANSAS EDITORS TO RESTRICT PUBLICITY

The Kansas Press Association meeting at Wichita recently moved to tighten its publicity restrictions, according to the Editor & Publisher. The association will ask that all legitimate publicity be sent to the group's headquarters at Topeka.

For the last two years the association has been operating under a publicity control stamp plan similar to that adopted in Oklahoma several years ago. Publicity considered "unacceptable" is so stamped and returned to the source, with a list of space rates in Kansas newspapers.

Screen Actors Guild May Rejoin Labor Council

The Screen Actors Guild, which withdrew from the Central Labor Council of Los Angeles December 12, 1939, has decided to reaffiliate with the body. Ken Thomson, executive secretary of the Guild, said that the action does not mean that the Guild's opposition to many practices of officers of the Council has been altered, but that more good can be done in the Council than outside it. The Guild wished to oppose what it called practices that were not in keeping with democratic and honest unionism. The Council will decide on the application Friday.

Four Actors' Unions Pick Television Group

The question of union relations with television which have been causing difficulty for some time with several unions claiming exclusive jurisdiction seemed temporarily settled when a joint television committee was finally named this week. Members are Walter N. Greaza, Actors Equity; Ruth Richmond, Chorus Equity; Florence Marston, Screen Actors Guild, and Emily Holt or George Heller (alternating), American Federation of Radio Artists.

The members will select a fifth man, probably Frank Gillmore, president of the Associated Actors and Artistes of America.

Confer on Philadelphia Warners-Musicians Dispute

A conference was held over last week-end in Miami in an attempt to reach a settlement in the Philadelphia dispute between musicians and Warners. Ted Schlanger and Frank Phelps represented Warners and Anthony Luizzi, president, and Rex Riccardi, secretary, presented the arguments for the musicians local. Joseph N. Weber, president of the American Federation of Musicians, tried to find a plan that would satisfy all parties. However, no settlement was reached.

Warner theatres in Philadelphia discontinued using musicians on December 1st in protest against being required to use musicians in houses where they did not want them. The local appealed to the American Federation of Musicians and to the IATSE.

Theatre Is Local Asset Says Hays

Sixty-five per cent of a local theatre's receipts remains in that theatre's community, Will H. Hays, president of the Motion Picture Producers and Distributors of America, said in delivering the Cyrus Fogg Brackett Lectureship in Applied Engineering and Technology at Princeton University, on Tuesday night. Mr. Hays' speech, devoted largely to statistics on the importance of the industry, was titled, "Science and the Motion Picture." On Saturday night Mr. Hays had spoken on "America's Challenge" at the state banquet of Phi Delta Theta Fraternity in Indianapolis.

The Local Investment Aspects

Mr. Hays in his Princeton address said 17,000 theatres in this country pay approximately $150,000,000 for rent, insurance, taxes, and interest and heat. He noted that the industry directly employs about 300,000 workers, and has a total annual payroll of close to $369,000,000, a capital investment of $1,888,000,000 in theatres, $100,000,000 in studios, and $20,000,000 in distribution. It annually pays to the federal government $100,000,000 in taxes, and spends $80,000,000 in advertising.

He pointed out that the industry in 10 years has purchased a billion dollars worth of steel, stone, cement, and lumber, and has become the principal customer of the furniture, printing and lithographing trades.

Speaking of the motion picture as an art, business and service, Mr. Hays asserted that, in the 18 years he has served it, "it has sought, patiently, and, I believe, always in the public interest, to build up a successful system of industrial self-regulation, with the least possible government supervision."

"Trustees for Civilization"

In his Indianapolis speech, Mr. Hays declared that this country held "in trust for mankind, the political, cultural and spiritual heritage of the human race" and that it was the duty of all here "to make certain that we best fulfill our highest duty as trustees for civilization, for human liberty, and for peace."

The speech was made on "Founders' Day" of the fraternity, at the Columbia Club. Mr. Hays had attended Wabash University.

"The large number of current pictures that are so splendid is the result of a determined purpose to that end, on the part of the men and women who make motion pictures," he said.

There will be no slackening of this effort because, he said, it was "a matter of necessity on the part of the producers to convert casual movie-goers into steady patrons.

Motion picture companies will have easier access to national parks, for filming of outdoor scenes, it was indicated, after a conference between Mr. Hays and Richard Lieber, chairman of the board of the National Park Service, on Monday, in New York.

Steffes Leaves Hospital

W. A. Steffes, president of the Allied Theatre Owners of the Northwest, has left the Providence Hospital in Washington, D. C., after being confined since January 18. Steffes was taken ill during the national Allied board meeting in January. He will leave shortly for Florida to recuperate further.

GAMES NO 'PANACEA', DROPPED FOR DUALS; CHICAGO ARGUES ON DOUBLES

Warners, After Checkup of 40 Neighborhood Theatres, Supplants Games with Twin Features; RKO and Universal Duals

Giveaways' deep infiltrations into exhibition received one of their most serious jolts in a year when Warners' theatre management in Philadelphia, stronghold of that circuit's 459 coast-to-coast properties, last week tabulated the results of a door-to-door checkup among 40 neighborhood houses and learned that dishes, bank nights, bingo, bango and sundry "inducements" were definitely not a panacea for ailing box offices. They were dropped on the spot and supplanted with double features, which, the executives found, make for bigger profits, pay bigger dividends.

At the same time, and giving renewed evidence of the divergence of exhibition argument over the question of duals vs. singles, Balaban and Katz and independent neighborhood owners in Chicago were widely spit on a test of singles.

And Into Ohio

The old perennial double bill controversy also extended into Ohio, where it received considerable attention at the annual convention of the Independent Theatre Owners Association, at Columbus, and finished with a consensus registering opposition, contending that independents literally are forced to dual by circuits pursuing the policy, leaving no alternative for the independent.

Basing their findings on a year's study of giveaways at 40 of its neighborhood houses in Philadelphia, Warners let lapse their contracts with premium companies to continue duals in those sections. Individual deals were to be made to continue the policy at a few of the theatres to meet any strong competition of independents employing the "inducements" in the same neighborhoods.

All the other Warner houses were placed on straight double billing operations. Previously, the circuit had 30 Philadelphia properties playing doubles, either regularly or occasionally, in the latter case alternating with giveaways.

During the year, in furtherance of its study on box office reactions, Warners changed the policies of many of its Philadelphia neighborhood runs to determine receipts accruing, first from singles and giveaways, next from doubles alone. Three periods were watched: (1) When only double features were shown; (2) When giveaways were used with singles; and, (3) When the weeks were split between singles, doubles and giveaways.

15 Giveaway Houses Instead of 40

There will be, of course, some individual adjustments, with present indications that eventually there will be 15 Warner houses in Philadelphia using giveaways, compared to the 40 that used them up to a few days ago.

By far the most significant double-bill development in exhibition in five years was the unexpected appearance of singles two weeks ago in Chicago, long the "hotbed" of dual feature controversy in the United States.

With sporadic attempts over a half decade by Chicago independents to break the dual policy deadlock, Balaban and Katz, two weeks ago, abruptly announced singles for its Berwyn, LaGrange and Central Park theatres on the West Side. Eleven independents in the neighborhood immediately followed suit, practically all of them members of the single-bill-campaigning Allied Theatres of Illinois. The "test" lasted only a few days, however, and now all are back on a double-diet, but not without a battle of words continuing over the success or failure of the plan.

Reports at Variance

Reports from Allied Theatres' headquarters, as spokesmen for the 11 independent participants in the test, indicate that the singles were "favorable." No further comment would be made until the return this week to Chicago of Jack Kirsch, Allied president, vacationing in Florida.

Balaban and Katz, reporting for its three theatres which "tested" the singles, declared that they were dissatisfied. One of the houses, the Central Park, did fair business, they said, with single bills, but the nearby B&K Senate theatre, playing doubles, benefited "immensely" from the Central Park's singles.

Chicago's independent Allied members still stand ready to play singles, if the circuits will do likewise, which, according to the best information from Chicago this week, is most unlikely.

RKO, Universal Duals

Reception of short subjects is "better than before," Leo Abrams, Universal short subjects sales manager, reported in New York last week, after a seven week tour through the middle and far western territories. This was true, he said, despite the prevalence of double features in the territory covered, and despite Universal's new, special dual feature combination, "Black Friday" and "The House of Seven Gables," which had its "premiere" at the Palace, in Chicago. The dual combination was booked over the RKO circuit, with dates in Columbus, Indianapolis, and Detroit. It also has obtained bookings in St. Louis, Louisville and San Francisco.

"Lincoln" and "Blue Bird" Dualed

The RKO circuit in the New York metropolitan area this week played a double bill combination of RKO's "Abe Lincoln in Illinois" and "The Blue Bird," Twentieth Century-Fox film, at the Albee in Brooklyn.

On March 14th the combination opens for a week at the Palace on Broadway; on March 21st at Manhattan neighbhorhoods and March 28th at Brooklyn neighborhoods.

The strong double bill is a feature of the John J. O'Connor business drive, honoring the general manager of the circuit, which ends April 10th. A total of 54 theatres are participating in Greater New York, Trenton and New Brunswick, N. J.

Vaudeville will return to Troy, New York, if a special committee of the public, now campaigning for its return, succeeds.

In New Haven, the Loew-Poli Bijou, subsequent run heretofore, has been experimenting with a Saturday vaudeville-and-first-run policy. The circuit uses vaudeville at the Palace, Meriden, and the Poli, Waterbury.

ANOTHER SYSTEM OF FILM RATING

Added to the many systems for rating films, such as stars, bells, and what not, is the one initiated in the new tabloid Newsdaily *of Hartford, Conn. In a "Scoring the Shows" column are listed first-run theatres and the main features showing, with short comment on each, and ratings on the basis of 100 per cent, divided equally among plot, dialogue, direction and acting.*

The newspaper announces that the maximum advertising carried will be 25 per cent of the total space.

New Producing Unit in the East

Another company is "going to produce in New York." It is the newly formed Film Associates, Inc., plans for which were announced this week, at offices in the British Empire Building, New York City. There will be New York production, and also Coast production, Felix Greene, one of the partners, said this week, in New York.

Film Associates will release through a major company, he said. The type of pictures is still to be determined, but he expected the first production would start in New York in a few weeks, based upon a script by Joseph Krumgold on an historical theme.

The money for the new group will come from its partners, all of them directors, he said. The list includes Mr. Greene, who is to resign as American representative of the British Broadcasting Corporation; Aldous Huxley, British author; Theodore Lawrence, former United Research Corporation engineer and sound technician for Paramount, Twentieth Century-Fox, and United Artists; Gerald Heard, author; Irving Reis, formerly of the Columbia Broadcasting System, and a writer for Paramount and Twentieth Century-Fox; and Henwar Rodakiewicz, former writer for Paramount and MGM, and of production experience in Mexico and New York.

H. William Fitelson is counsel for the new company.

Film Associates will produce shorts as well as features, and some documentaries.

Mr. Fitelson said the first production was "100 per cent financed."

The partner-stockholders, all owning equal shares, hold 60 per cent of the stock, he said; the remaining 40 has been reserved.

Mr. Fitelson mentioned General Service Studios, in Hollywood, as a possible choice for production.

NICKEL MOVIES WON'T COMPETE: ROOSEVELT

Answers Protests of Exhibitors to Slot Machine Shows; Project Starts This Summer

Motivated, perhaps, by the rapidity with which a section of organized exhibition reacted unfavorably to his plan for establishing 100,000 nickel-in-the-slot "movies," in bars, cafes and cocktail lounges, James Roosevelt, United Artists feature producer Friday explained that his nationwide network of automatic movies in no way will compete with regular theatrical business.

Answers Exhibitors

A few days after Mr. Roosevelt, on February 21st, in Hollywood, announced his association for the purpose with Mills Novelty Company, largest nickel-in-the-slot recording machine manufacturers for cafe usage, the Ohio Independent Theatre Owners of Ohio, led by Martin H. Smith, president, in convention at Columbus, questioned the plan as "a potential menace."

Urging the membership to "closely watch the development," Mr. Smith pointed out, "There are approximately 18,000 places licensed to sell beer and liquor (presumably in his territory alone), not to mention similar commercial and recreational rendezvous numbering into hundreds of thousands in total figures, which are fertile avenues of installation and operation of these machines. It does not require a great stretch of the imagination to be able to visualize the disastrous results that could accrue to the theatre from this avenue of competition."

Admitting that his new project will be set to go ahead by summer, Mr. Roosevelt, Friday, in an address to the Chicago Headline Club, declared that the nickel automatic movies would not compete with theatres, because the coins that went into the machines would be those that otherwise would be spent in the present automatic phonograph machines.

[The new coin-operated film projectors will end the domination of automatic phonographs in taverns and similar outlets, Henry Henigson, James Roosevelt's associate producer, said Monday upon his return to Hollywood from Chicago where he conferred with Mills Novelty Company.]

Most on Music Subjects

The Headline Club, alumni group of Sigma Delta Chi, national professional journalistic fraternity, had invited Mr. Roosevelt to address its regular luncheon meeting at the College Inn of the Hotel Sherman.

Mr. Roosevelt stayed in Chicago to complete plans for the production of short subjects to be used by the coin operated machines. The shorts will be of three or four minutes running time, each on a different subject. Most of them, to begin with at least, will be of a musical nature.

The productions will be made by a company separate from Roosevelt's Hollywood Globe Production. The company will be called Globe-Mills Productions. Mills Novelty company, of Chicago, makers of coin operated machines of many kinds will make the movie projectors.

The machines, plans for which will be announced within the next 30 days, will be similar in size and shape to the phonograph machines now found in thousands of restaurants, taverns and stores. On top of the machines will be a screen 18 x 22 inches, the picture being projected from beneath.

The machines will each contain film for six subjects on 16mm film. The machines will play the same subjects for one week only and then changes will be made. This will mean that Roosevelt will have to produce 312 shorts a year.

30 Cents for 20 Minutes

This places the cost to a patron at 30 cents for a complete program from one machine, which in return runs from 18 to 20 minutes. (It would cost $3.35 to view "Gone With The Wind" at these prices.) This cost of films on a time basis is not competitive to theatres, Mr. Roosevelt claims.

Roosevelt's speech before the Headline Club was of a general nature for the most part. He emphasized benefits derived by the public from Hollywood achievements, both in entertainment and in science.

Mr. Roosevelt said television would be five years in reaching a position where it would be competitive with motion pictures and radio. He believed that Hollywood producers would keep in stride and both businesses eventually would have to work hand-in-hand.

Roosevelt said that he, like many other producers, would as soon have singles when the public shows it prefers them to doubles.

Mr. Roosevelt also told those present that he hoped someday to take members of the press to Hollywood for several days to study picture making. He said that Hollywood would benefit as much from bringing the press to Hollywood as it did from "sending Hollywood to the press," in premieres in various cities.

This week Mr. Roosevelt is conferring with Chicago exhibitor leaders, also talking over his production plans for "The Bat" and "Pot O' Gold."

United Artists' branch manager in Chicago, Irving Schlank, is contacting the exhibitors.

E. H. Schwab Is Officer of New Producing Company

Incorporation papers were filed Wednesday in Hollywood for Samuel Bronston Productions, Inc. The company lists as a director Edward H. Schwab, brother of the late Charles M. Schwab, steel magnate. Company officers are Samuel Bronston, president, and Frank J. Perry, son-in-law of Edward Schwab, vice-president. John J. Bergen, New York broker, and William V. O'Connor, nephew of J. F. T. O'Connor, former federal comptroller of the currency, are also board members. Capitalization is set at $1,000,000.

A company official said Wednesday that a major outlet has been set, to be announced later. Mr. Bronston and J. F. T. O'Connor last year formed Commodore Pictures and had carried on negotiations with James Roosevelt to join the company prior to his affiliation with Samuel Goldwyn.

Garmes in East

Lee Garmes arrived in New York this week from the coast with a print of "Beyond Tomorrow" for RKO. It is the first film made by Academy Productions, of which Mr. Garmes is president.

Academy Short Set

A two-reel short subject, directed by Frank Capra, will be released by Warner Brothers, April 20th, as "Cavalcade of Academy Awards."

New Currency Rules in France

New regulations governing the withdrawal of currency from France are expected to be drafted within the next few months by that government, according to foreign department officials of large companies in New York.

Indications now are that France eventually will permit withdrawals equivalent to half of the total withdrawals of American distributors in 1937 and 1938. The French government has requested American companies to report their currency withdrawals for those years.

Until this information has been given to the French authorities and the new fiscal policy determined, it is unlikely that any remittances from France will be authorized. Currency restrictions which make it next to impossible to obtain remittances were invoked by France about two weeks ago.

Since cash returns from the French market have been declining steadily in recent years, American distributors are seriously concerned over France's indicated intention of using 1937-38 withdrawals as the basis for the forthcoming regulations. Distributors, it is believed, will endeavor to have 1936 withdrawals, which were good by comparison with those of the two subsequent years, accepted as a basis instead.

Foreign department officials point out that France has accounted for only slightly more than $2,000,000 annually of foreign revenue in recent years, whereas formerly withdrawals were twice that amount.

Selecting two low years as the basis for future withdrawals and then authorizing only a percentage of that average for remittance to this country would affect some companies so seriously that they might be forced to discontinue business in France entirely, it was said.

Taxes, print and labor costs and decreasing film rentals account for the decline in business in France, it was said. The decline has reached such proportions that some companies believe their 1939 operations there resulted in a loss.

Rubin Again Heads Fund Committee

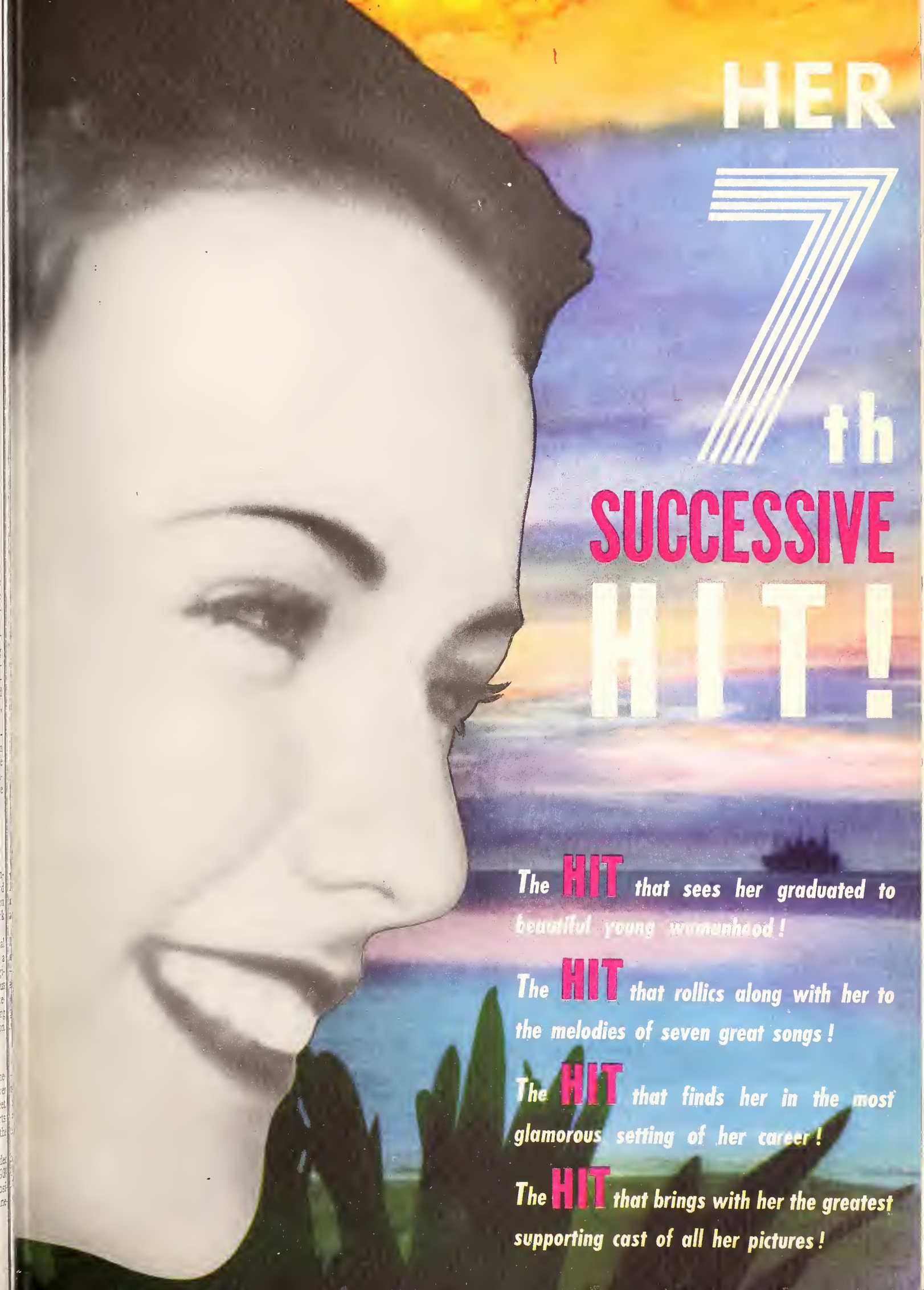
J. Robert Rubin, vice-president and general counsel of Loew's, Inc., for the third consecutive year is chairman of the motion picture division of the Greater New York Fund drive, which starts April 1st.

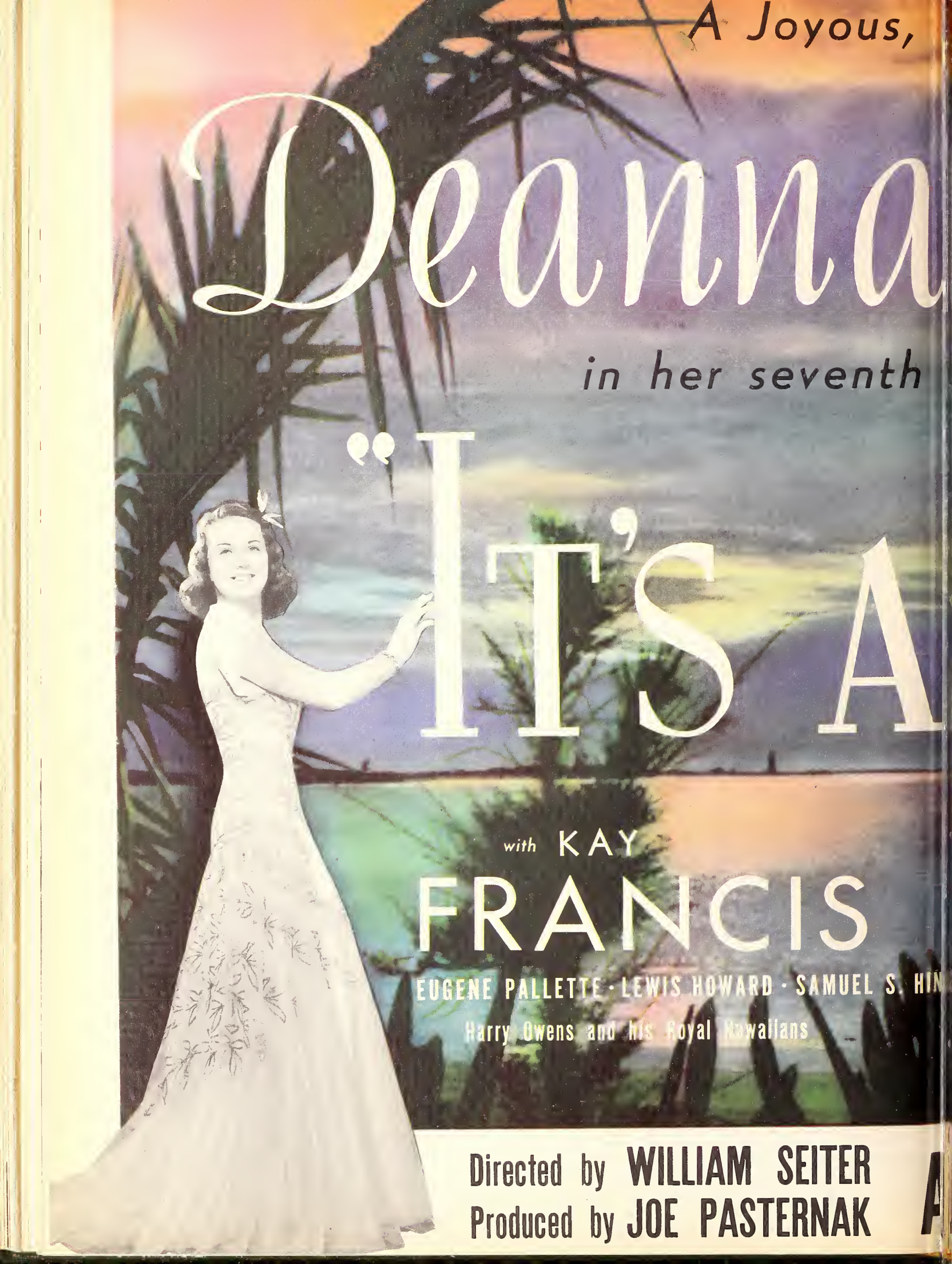
Spyros Skouras, president of National Theatres Amusement Company, will head a new entertainment division, including legitimate theatres, agents and miscellaneous groups. Niles Trammell, executive vice-president of the National Broadcasting Company, is chairman of the radio section.

Fine-Arts Leased

Di Carlo Brothers, operators of the Cinecitta theatre, New York, have taken over the 800-seat theatre at 202 West 58th Street, New York, and renamed it the Fine-Arts. The theatre was formerly operated as the Filmarte.

"The Great Light," which was awarded first honors for the best Italian film of 1939 at the International Motion Picture Exposition in Venice last Fall, opened at the Cinecitta theatre, New York, on Thursday.


HER
7th
SUCCESSIVE
HIT!
The HIT that sees her graduated to beautiful young womanhood!
The HIT that rollics along with her to the melodies of seven great songs!
The HIT that finds her in the most glamorous setting of her career!
The HIT that brings with her the greatest supporting cast of all her pictures!


A Joyous,
Deanna
in her seventh
"IT'S A
with KAY
FRANCIS
EUGENE PALLETTE · LEWIS HOWARD · SAMUEL S. HIN
Harry Owens and his Royal Hawaiians
Directed by WILLIAM SEITER
Produced by JOE PASTERNAK

Radiant, Romantic

Durbin

glorious triumph!

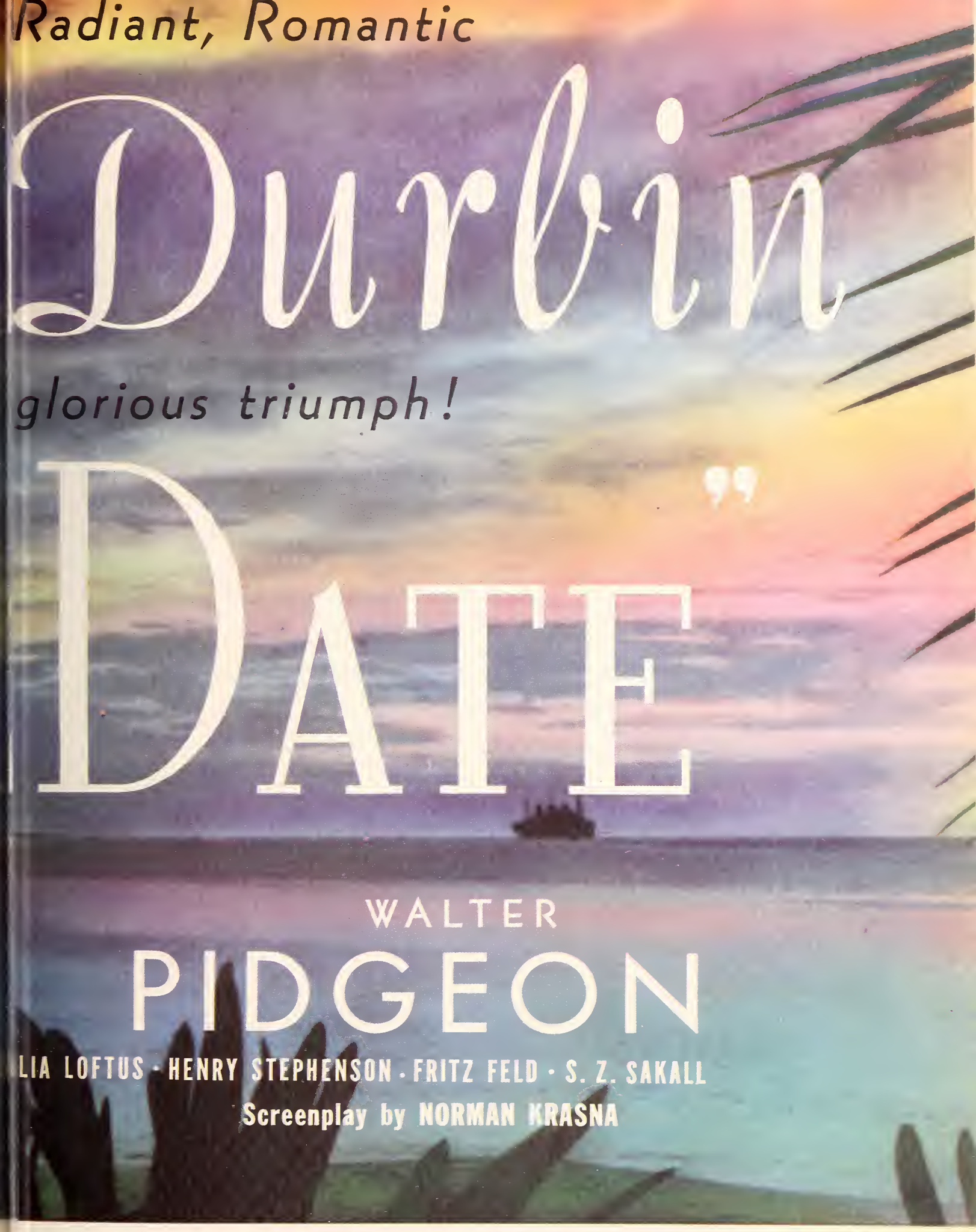
"DATE"

WALTER

PIDGEON

LIA LOFTUS · HENRY STEPHENSON · FRITZ FELD · S. Z. SAKALL

Screenplay by NORMAN KRASNA



JOE PASTERNAK Production

THE STAR AND STARS WHO WILL
MAKE THIS EASTER'S PARADE
HEAD RIGHT FOR YOUR BOX OFFICE!



"IT'S A $ DATE" Now

Because

UNIVERSAL HAS PRINTS *Now!*

Released March 22nd!

UNCLE SAM, NO. 1 U. S. DISTRIBUTOR, HAS 373 PICTURES IN CIRCULATION

Seventeen Federal Agencies Represented and Most Films Are Supplied in Both 16 mm. and 35 mm., Says Directory

"Uncle Sam" is rapidly becoming one of the world's largest single producers and distributors of motion pictures, the Film Service of the United States Office of Education, a Federal Security Agency, reporting this week that 17 federal agencies now have on their books 373 films on almost every conceivable subject, in most instances available for public or private or institutional showing, and in most cases without charge, except transportation costs. Many of the films have had extensive theatrical circulation, like "The Plough That Broke the Plains," for one.

Most in 16 and 35 mm.

The Film Service this month issued a directory of all United States Government films. It is the first time such a combined listing has been made by a Federal agency in the form it takes.

Examination of the listing conveys that most of the films are supplied in both 16 and 35 mm.

The 17 federal agencies, without taking into account their numerous sub-departments for whom films were made, and who distribute films, are the departments of Agriculture, Commerce, Interior, Justice, Labor, Navy, Treasury, the Federal Loan Agency, the Federal Works Agency, the Pan American Union, the Post-Office Department, the Tennessee Valley Authority, the U. S. Marine Corps, the U. S. Maritime Commission, the Veterans Administration, and the War Department.

Most of the films are to train youth, to inform citizenry of the work of certain agencies, to instruct citizens in special skills and to teach employees.

Very few films are of a military nature. The Navy has only 27 films, the Coast Guard five, the War Department three, and the Marine Corps only one. Other departments overshadow these, for instance, the Department of Agriculture with 156 films, and the Interior Department with 130. However, it is known that the Army and Navy are now engaged in making military training films in preparation for a possible "M" Day, when a national emergency arises.

The Agencies' Totals

Following is a listing of the totals of films from each Federal agency, and of the categories under which they are issued:

DEPARTMENT OF AGRICULTURE, 156 films—

CROPS, 10 films . . .
two on field crops, 16 and 35 mm. sound.
five on foreign, one 35 mm. sound, two 35 mm. silent.
two 16 and 35 mm. silent.
three on seeds, 16 and 35 mm. silent;

DAIRYING, three films, one 35 mm. sound, one 16 and 35 mm. sound, one 16 and 35 mm. silent;

DISEASES of livestock, two films, one 16 and 35 mm. sound, one 35 mm. silent;

EXTENSION and Country Life work, 11 films . . .
three on boys' and girls' club work, two 16 and 35 mm. sound, one 16 and 35 mm. silent,
one on child training, 16 and 35 mm. sound and silent,
three on country life, two 16 and 35 mm. silent, one 16 and 35 mm. sound,
four on extension work, two 16 and 35 mm. silent, one 16 and 35 mm. sound and silent, one 16 and 35 mm. sound;

FARM ENGINEERING, 14 films . . .
one on clearing land, 16 and 35 mm. silent,
one on harvesting methods, 16 and 35 mm. silent,
five on irrigation, all 16 and 35 mm. silent,
two miscellaneous, one ("Dangerous Dusts") 16 and 35 mm. sound, one ("The Norris Dam"), 16 and 35 mm. silent,
seven on soil conservation, five 16 and 35 mm. sound, one 35 mm. sound, one 16 and 35 mm. silent;

FARM MANAGEMENT, five films, four 16 and 35 mm. silent, one 16 and 35 mm. sound and silent;

FORESTS, 41 films . . .
thirteen on conservation, four 16 and 35 mm. sound, nine 16 and 35 mm. silent,
eleven on forest fire prevention, six 16 and 35 mm. silent, one 16 and 35 mm. sound and silent, four 16 and 35 mm. sound,
three on lumbering, all 16 and 35 mm. silent,
four on management, two 16 and 35 mm. silent, two 16 and 35 mm. sound,
five on recreation, three 16 and 35 mm. sound, two 16 and 35 mm. silent,
two on re-forestation, one 16 and 35 mm. sound and silent, one 16 and 35 mm. sound,
three on "uses," two 16 and 35 mm. silent, one 16 and 35 mm. sound and silent;

INSECTS and PARASITES, 18 films . . .
seven on crop insects, five 16 and 35 mm. silent, two 16 and 35 mm. sound,
eight on miscellaneous insects, two 16 and 35 mm. sound, two 35 mm. silent, four 16 and 35 mm. silent,
three on pests of livestock, two 16 and 35 mm. silent, one 16 and 35 mm. sound and silent;

LIVESTOCK, 18 films . . .
five on beef cattle, four 16 and 35 mm. sound, one 16 and 35 mm. silent,
two on dairy cattle, one 16 and 35 mm. silent, one 16 and 35 mm. sound,
eight on poultry, three 16 and 35 mm. silent, two 16 and 35 mm. sound; two 35 mm. silent, one 16 mm. silent color,
two on sheep, both 16 and 35 mm. silent,
one on hogs, 16 and 35 mm. silent;

MARKETING and INSPECTION, 11 films . . .
four on cooperative marketing, three 16 and 35 mm. silent, one 16 and 35 mm. sound,
one on federal regulation and inspection, 16 and 35 mm. silent,
one miscellaneous, 16 and 35 mm. silent,
four on poultry marketing, two 35 mm. silent, two 16 and 35 mm. silent,
one on wool marketing, 35 mm. silent;

METEOROLOGY, three films . . .
all 16 and 35 mm. sound;

MISCELLANEOUS (on food, fungi, early life processes, plant life, life saving, development of the mammalian egg, (Agriculture Department services, etc.), 11 films . . .
two 35 mm. silent, six 16 and 35 mm. sound,
one 16 and 35 mm. sound and silent, two 16 and 35 mm. silent;

WILDLIFE, five films . . .
three 16 and 35 mm. silent,
two 16 and 35 mm. sound and silent;

FARM CREDIT ADMINISTRATION, two films.

DEPARTMENT OF COMMERCE, one film—
16 and 35 mm. sound.

DEPARTMENT OF THE INTERIOR, 130 films—
DIVISION of INFORMATION, Photographic Section, 89 films . . .
eight 16 mm. silent, one 16 mm. sound, 47 16 and 35 mm. sound, 32 16 and 35 mm. silent, one 16 and 35 mm. sound and silent;
BUREAU OF MINES, 41 films . . .
all films silent, seven 16 mm., one 35 mm., 33 16 and 35 mm.

DEPARTMENT OF JUSTICE, one film—
BUREAU of PRISONS, one 16 mm. sound.

DEPARTMENT OF LABOR, 11 films—
CHILDREN'S BUREAU, six films, five 16 mm. silent, one 16 and 35 mm. silent;
DIVISION of LABOR STANDARDS, two films, 16 and 35 mm. sound;
WOMEN'S BUREAU, three films, all 16 and 35 mm. silent.

DEPARTMENT OF THE NAVY, 27 films—
two 16 mm. sound, 10 16 and 35 mm. sound, 15 35 mm. sound and 16 mm. sound and silent.

DEPARTMENT OF THE TREASURY, five films—
COAST GUARD, all 16 mm. sound.

FEDERAL LOAN AGENCY, two films—
FEDERAL HOUSING ADMINISTRATION, both 16 mm. sound.

FEDERAL SECURITY AGENCY, 18 films—
NATIONAL YOUTH ADMINISTRATION, 11 films, 10 16 mm. silent color, one silent 16 mm. black-white;
SOCIAL SECURITY BOARD, three films, three 16 mm. sound;
U. S. FILM SERVICE, three films, 16 and 35 mm. sound;
U. S. PUBLIC HEALTH SERVICE, one film, 16 and 35 mm. sound.

FEDERAL WORKS AGENCY, eight films—
U. S. HOUSING AUTHORITY, two films, one 16 and 35 mm. sound, one 16 mm. silent;
WORKS PROGRESS ADMINISTRATION, six films, all 16 and 35 mm. sound.

THE PAN-AMERICAN UNION, six films—
five 16 and 35 mm. sound, one 16 mm. silent.

THE POST OFFICE DEPARTMENT, one film—
16 mm. sound.

TENNESSEE VALLEY AUTHORITY, six films—
four 16 and 35 mm. silent, two 16 and 35 mm. sound.

UNITED STATES MARINE CORPS, one film—
16 and 35 mm. sound.

UNITED STATES MARITIME COMMISSION, one film—
16 and 35 mm. sound.

VETERANS' ADMINISTRATION, two films—
one 16 and 35 mm. sound, one 16 mm. sound.

UNITED STATES WAR DEPARTMENT, three films—
one 35 mm. silent, two 16 and 35 mm. silent.

The following government agencies distribute film brevities and lantern slides, or either of these mediums: the Extension Service's visual instruction section, the Farm Credit Administration, and the Forest Service, all of the Department of Agriculture; the Public Roads Administration of the Federal Works Agency; the Biological Survey, Bureau of Fisheries, the Bureau of Reclamation, and the National Park Service, all of the Department of the Interior; the Children's Bureau of the Department of Labor; the Pan-American Union; the Rural Electrification Administration; and the United States Housing Authority.

Free general bookings of the Department of Agriculture films "are limited by law," but the Department reports prints available for a nominal sum at a number of universities and extension bureaus.

The Department of Commerce, which has only one film for release, "Commerce Around the Coffee Cup," also publishes through its bureau of Foreign and Domestic Commerce, "Current Releases of Non-Theatrical Films, and Film Notes," costing $1 per year, and listing "latest commercial, industrial, and Government

(Continued on following page, column 3)

U. S. FILM AMBULANCE PROPOSED BY BRITON

For a "good-will measure," the American film industry should donate an equipped field ambulance to the British Red Cross, Jack Davis, head of Monseigneuir News Theatres, Ltd., suggested recently in a letter to Will Hays, president of the Motion Picture Producers and Distributors of America. The ambulance, remarked Mr. Davis, who is visiting in this country, would be donated through the British film industry, and "would serve greatly in cementing relations" between the film industries of Britain and America.

DENMARK RESTRICTIONS AFFECT FILM IMPORTS

Lifting of Ban Predicted If Film Shortage Jeopardizes Government Income

by KRIS WINTHER
in Copenhagen

All Danish import is divided into two classifications: Goods on the "free list" and goods on the "bound list." All goods listed on the former can be imported without special applications for foreign currency while such goods as are set on the "bound list" first can be taken in from the free harbour after a special permit has been issued in each instance by the "Valutacentral," the name given the foreign currency department of the Danish National Bank.

Early this year all developed films were transferred from the free list to the bound list.

Move a Surprise

This came as a complete surprise for the entire trade that had just recovered from the first panic stricken fear brought upon it by the European holocaust. Although Denmark is neutral and hopes to be able to continue being neutral, it was at first feared that the submarine activities might make the shipment of pictures to this country wellnigh impossible. This, however, was not to be the case even though delivery, quite naturally, in most instances was somewhat delayed. Nevertheless, pictures came through, even such as had been shipped on Polish steamers that never completed their voyages but had to seek refuge in foreign harbours.

Distributors and exhibitors heaved a sigh of relief and expected that local entertainment would suffer no loss as the pictures in reserve were sufficient to cover the time lost through delay in delivery of new prints.

Then came the sudden prohibition of import of film. A circular letter was sent to all distributors informing them that the prohibition was effective immediately. This was also a severe blow for several distributors who at that moment had several undeclared prints in the free harbour. Even these pictures, some of which were booked into local theatres, partly for first-run showings and partly prints that were absolutely necessary in order to take care of second-run bookings already made, could not be entered into the country.

The distributors immediately flocked to the offices of the "Valutacentral" in an effort at getting at least some of their prints entered into the country. Interviews could only be obtained with the lesser minions of the Currency Department and they neither could nor would give information about future possibilities. All replies were vague and in no way satisfying and the distributors and/or their representatives went away no wiser than when they had arrived.

State's Interests at Stake

It is extremely possible that the National Bank has stirred a hornet's nest and will seek a graceful way out of the problem it has raised. Although the step, if carried through to its fullest extent, might bring a savings of approximately $500,000 yearly of foreign currency for use for import of other lines of goods, the National Bank is now only too much aware of the fact that any restrictions in the import of motion pictures will jeopardize the Danish State's income through special taxes on the motion picture industry which at present is filling the State coffers to the tune of about five million a year.

This income would not only fall in direct proportion to the restrictions effected but far faster than the import of pictures. This is brought about by the fact that the State not only levies a direct entertainment tax of 40 per cent on all ticket sales but also, since the new law for the motion picture industry went into effect over a year ago, a special tax on the income of the individual exhibitor. This latter tax is based upon a very steep sliding scale that can, in extreme cases, take 65 percent of an exhibitor's net income, but the sliding scale is so steep that within the narrow confines of $5,000 yearly this percentage can fall to 20 percent.

It is therefore to be expected that the Department of Finances will object to any move on the part of the "Valutacentral" that seriously would lessen this source of income.

Quota Suggested

Among the still vague possible solutions suggested by the "Valutacentral," although not officially, is a quota-arrangement whereby each importer would be allowed a certain weight of developed film a year in proportion to the amount of film hitherto imported by him. The percentage suggested has however been so incredibly low that this practically would be identical with a complete closing off of imports. The new arrangement, whatever it may be, will at any rate make imports impossible for anyone who hitherto has not imported motion pictures.

There is, of course, one way in which this quota suggestion could be made practicable. Were the importers to take in negatives and dupe their own prints here in Denmark, the negatives would possibly cover more ground than they do under present circumstances. If, further, negatives were made here not only for Denmark but also for Norway, Sweden and Finland prints would not be more expensive than when, as now, all prints that are to be used in the country are imported directly from the country of origin.

This suggestion could be carried through if, as under present conditions, there is no ban against imports from Denmark in the other Scandinavian countries. As, however, every day brings new surprises in the import regulations in all neutral European countries, it is not at all certain that this procedure would have any value except in such cases where the Danish distributors need four or more prints of each subject. And, as Denmark is not such a large country, it is most frequent that only one print of each picture is necessary to cover all bookings. Technically this procedure is possible since at least one Danish firm, namely Nordisk Film A/S, would be able to carry out the "duping" successfully.

Censorship Board Active

Limiting the product on hand still more is the activity of the Danish Censorship Board which now must take the international situation into consideration. This has led to the holding back of several pictures that otherwise would have been shown in local theatres. Although practically every theatre, before each and every show, throws on the screen an appeal to the audience to refrain from giving vent to any audible signs of sympathy or antipathy whenever any politically debatable line or sequence might tempt them in that direction, the censorship board carefully avoids passing any picture that in any way might be construed as taking part on one or the other side of the parties now waging war.

373 U.S. Films And More Coming

(Continued from preceding page)

productions many of which are for free distribution."

Department of the Interior films, mostly on the beauties of the national parks of the country, conservation, power projects, scenic wonders, national resources, gaming, and the like, may be obtained from the Department's photographic section, in Washington. Its Bureau of Mines pictures, however, must be obtained from the Bureau's experiment station, in Pittsburgh.

Other department films may be obtained from their headquarters in Washington, presumably, in lieu of notices otherwise, in the directory.

The Navy Department notes that its films "are available only to schools, clubs, and societies, under restricted distribution, but are shown only in charge of a Service Operator." Prospects are advised to communicate with the nearest Navy recruiting station.

Films about Coast Guard activities, which are under the Department of the Treasury, are obtainable from the commander of the Coast Guard division nearest to the applicant.

Requests for National Youtb Administration films (under the Federal Security Agency) must be made to the nearest NYA state administrator. The new directory lists the cities in which such persons are.

Social Security Board films, issued under the same Federal agency, can be gotten from the "Informational Service Representative, Social Security Board" at the Regional Office serving one's state.

Tennessee Valley Authority films must be secured from the Director of Information of the Authority, at Knoxville, Tenn.

The Marine Corps picture, if wanted, is available from the "Officer in Charge, Publicity Bureau, U. S. Marine Corps, Philadelphia."

War Department films can be gotten from the Chief Signal Officer, in Washington, or from the similar officer of Corps Area headquarters, nearest to one.

The United States Film Service, which issued the new government directory, noted, in instructions on the procuring of films, that "each department is bandicapped by a shortage of prints. Alternate choices of films and dates may enable a department to fill the second part of your request, if the first film is not available. Try to make your application at least three weeks in advance."

Noted are 25 reference publications and 57 institutions and bureaus in 36 states and the District of Columbia.

Appended to the directory is a list of 26 new pictures, as of March 1st. Eight of them were made for the Department of Agriculture, four for the National Youth Administration.

National Decency Legion Classifies Seven Films

Of seven pictures reviewed and classified by the National Legion of Decency in its listing for the current week four were approved, two were listed as unobjectionable for adults and one was cited as objectionable in part. The films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "The Ghost Comes Home," "House of the Seven Gables," "Little Miss Molly," "Shooting High." Class A-2, Unobjectionable for Adults: "They Came by Night," "Virginia City." Class B, Objectionable in Part: "The Baker's Wife" (La Femme du Boulanger) (French).

Not in Poster Deal

Three of the poster exchanges listed by Advertising Accessories, Inc., were not parties to the merger deals announced February 13th by the subsidiary of National Screen Service, according to John I. Kelley, of Atlanta, attorney for the exchanges. The three companies are the Poster Exchange, Inc., of Atlanta; The Rex Poster Exchange of New Orleans; and the D. C. Poster Exchange of Washington, D. C. The exchanges mentioned continue in independent operation.

Glorious Exciting



Linda Darnell

whose sensationally rapid rise to top-spot popularity has been the talk of the trade... in a picture she makes doubly real, for the story might well be her own!

"STAR DUST" ... bringing together the fascinating, lovely Linda Darnell and John Payne, whose performance has won him a long-term contract and the lead in 20th's forthcoming "Maryland". "STAR DUST" ... as romantically thrilling as the song that inspired it! "STAR DUST" ... the story of two plucky small town youngsters finding out things about heartache and love in the great adventure that is Hollywood! "STAR DUST" ... a picture sure-fire for profit, with extra-dividends for showmanship!



Linda Darnell in "STAR DUST"

JOHN PAYNE • ROLAND YOUNG • CHARLOTTE GREENWOOD
WILLIAM GARGAN • MARY BETH HUGHES
MARY HEALY • DONALD MEEK

Directed by Walter Lang

Associate Producer Kenneth Macgowan

Screen play by Robert Ellis and Helen Logan • Based on a story by Jesse Malo, Kenneth Earl, Ivan Kahn
Songs: "Star Dust" by Hoagy Carmichael, Mitchell Parish; "Secret in the Moonlight" and "Don't Let It Get You Down" by Mack Gordon

Darryl F. Zanuck in Charge of Production

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

TELEVISION TURNS TO AIR GAMES; FCC CALLS MODULATION HEARINGS

NBC Starting Cash Awards for Televiewers Saturday with First Episode of "Minute Mysteries" on Film

Motion picture theatre owners who have pushed their complaints of unfair competition of radio's $1,000 weekly Horace Heidt "Pot o' Gold" giveaway to Congress, the Federal Communications Commission and to the Department of Justice, where action is pending, this week face a new competitive potentiality: Cash giveaways by television, first of their kind.

Although admittedly television in its present limited state can not make now any widespread inroads on box offices, because of the comparatively few sets receiving programs and because of the limitations of distance telecasting, its sponsors, nevertheless, this week disclosed their interest in the new medium for making cash awards, the while exhibitors continue their attacks against radio's "Pot o' Gold."

Based on Mystery Films

National Broadcasting Company, principal telecaster, announced that televiewers will rereceive their first opportunity to participate in a cash award contest Saturday, March 16, at 8:30 p.m. (E.S.T.), when the company presents the first episode of "the exciting Minute Mysteries." Roy Post, who, with Austin Ripley, devised the new game, will introduce the series.

The contest, scheduled weekly for four weeks as a test, by NBC, is "comparatively simple," they say, being based on the televiewer's observation of details in a ten-minute mystery film. At the end of the film, which is in itself a complete mystery subject, the viewers will be asked 15 questions. On a score card, mailed to televiewers from Radio City, the contestant will register his answer. Since the card is in duplicate, one-half of it will be mailed to NBC's television division, the other half being retained by the contestant. Answers will be drawn from a sealed bag during the second presentation of Minute Mysteries, telecast on March 23.

The main prize in the contest has been announced as $25 to be awarded to the televiewer sending in correct answers to all 15 questions. If none of the contestants submits an entirely correct score card, the televiewer with the highest score will be awarded a prize of $15, the remaining sum going to swell the second week's awards. In case of ties, the leading scorers will divide the prize.

Urges "Soft Pedal" on "Gold"

While theatre owners' principal line of attack on radio's "Pot o' Gold" has been through Government agencies at Washington, scores have attempted to meet the competition, which, it is claimed, diverts $1,000,000 weekly from theatre box offices, by running counter offers of $1,000. "Pot o' Gold" requires that a winner must be at home and personally receive a telephonic announcement of his selection in order to collect the prize. This, exhibitors claim, is unfair, and in order to circumvent the home-staying, offered to pay a patron $1,000 if he was in a theatre at the time his name was called at home by the broadcasters. The exhibitors' counter-offers, however, have virtually all been abandoned, on warnings from local authorities of their lottery illegality. Meanwhile the complaining owners await a decision from Washington as to the unfairness of the radio competition.

On the other hand, exhibitors this week were urged by the Motion Picture Theatre Owners of America to "soft pedal" their attacks, a statement going out from MPTOA headquarters in New York, over the signature of Edward L. Kuykendall, president, declaring "While the 'Pot o' Gold' radio program indicates a dangerous trend towards the use of money prizes by radio advertisers as a direct inducement to keep people away from theatres, consultation with widely separated theatre operators reveals the general opinion that the best treatment for this program is to ignore it. Public controversy and publicity stunts draw public attention to the rival attraction.

"Let's not overlook the fact that the Tuesday night radio programs as a whole are among the strongest in popularity and listening audience. No doubt this makes it tougher to get people to the theatre on that night, but the complete elimination of the 'Pot o' Gold' program would not have any noticeable effect on theatre attendance. The real danger is the spread of cash giveaways to other programs and other nights of the week. The quickest way to bring that about is to build up the 'Pot o' Gold' program into an outstanding program in popularity. If it is ignored, that is not likely to happen," the MPTOA statement concluded. MOTION PICTURE HERALD, on February 10th, pages 13-15, listed 50 different kinds of radio giveaways, headed by "Pot o' Gold" and other cash awards, as being used on the air today to induce listener attention.

Another viewpoint on exhibitors' disatisfaction over "Pot o' Gold" comes from Edgar A. Thompson, radio editor of the Milwaukee *Journal*, who refers to the "hulabaloo" as "a

(Continued on following page, column 1)

DR. LEVY TO START TELEVISION CHAIN

As a result of the Federal Communications Commission's ruling of last week approving partial commercialization of television starting September 1st, Dr. Leon Levy, president of Station WCAU, Philadelphia, on his return from Palm Beach, this week, said that he will push ahead plans for the "first television network," which was previously announced as expected to get under way this year, with Trenton and Philadelphia the inaugural links.

Dr. Levy hopes to obtain the necessary construction permits in time to allow work to begin by early summer. A relay station at Trenton would pass CBS television programs to Philadelphia, from where they would be broadcast to the city and suburbs, as well as to additional relay stations farther South, by a transmitter operating atop one of the city's tall buildings.

If construction can begin in the summer, Dr. Levy believes the New York-Philadelphia network would be in actual operation before the first of the year.

Major Armstrong, Expected To Be First Witness Before Commission, Sees 300 License Applications Soon

Hearings on frequency modulation (FM) the new transmission system which promises to revolutionize radio broadcasting will begin Monday in Washington before the Federal Communications Commission.

The FCC two weeks ago temporarily settled television matters by authorizing partial commercialization, starting September 1st, but television as well as regular radio broadcasters are expected to present their views at the FM hearings because FM radio and television operate in the same part of the wave-band. Television begins limited commercial operation on September 1st; FM wants full commercial standing.

100 Apply for Licenses

FM experimental stations are operating in many sections of the country and about 100 stations have applied to the FCC for FM licenses. Major Edwin H. Armstrong, inventor of the wide-band frequency modulation system, said that about 300 applications would be filed within the next few months.

More than 30 witnesses are expected to appear before the Federal Communications Commission next week to discuss broadcasting on frequencies above 25,000 kilocycles, a feature of which will be the discussion of the relative merits of the Armstrong frequency-modulation and the currently used amplitude-modulation systems.

Because of the relatively restricted coverage of the high-frequency stations, the shift of broadcasting to channels above 25,000 kilocycles may provide means for a great increase in the number of stations which can broadcast simultaneously.

A large number of appearances already have been filed with the commission, members of which expect that the hearings will require a week or more.

Armstrong To Be Witness

The first witness expected to be heard is Major Edwin H. Armstrong of Alpine, N. J., noted radio inventor who has developed the frequency-modulation system, who will explain the workings of high-frequency broadcasting, with which he has been experimenting for some time.

Attributed to Applications

Commission officials explained this week that the hearing was called primarily because of the considerable number of applications which have been filed for broadcasting stations to operate on frequencies above 25,000 kilocycles, employing frequency modulation.

It was felt desirable to ascertain if such stations had reached a stage of development that is acceptable for rendering regular, as distinguished from experimental, broadcast service to the public.

This, including as it does the problem of the relative merits of frequency and amplitude modulation, is the principal topic of discussion for the hearing, all other subjects being secondary.

(Continued on following page, column 2)

CASH AWARDS SET ON TELEVISION

(Continued from preceding page, column 2)

tempest in a teapot," "if one calmly looks over survey ratings. Movie theatres have complained that the $1,000 telephone calls are making people stay home on Tuesday nights—but the survey doesn't bear up those claims.

"Two other Tuesday programs have survey ratings higher than Heidt's. Fibber McGee rates at 32.5 and Bob Hope at 27.8, and both had ratings almost as high as that even before 'Pot o' Gold' went on the air. Obviously, if anything is keeping people home, it's the McGee and Hope combination first—and then Heidt.

"The movie men are complaining because they haven't discovered that radio's biggest week night has shifted from Thursdays to Tuesdays. A year ago listeners had three one-hour shows in a row every Thursday, and the combination of Rudy Vallee, Good News and Bing Crosby did much to keep people at their radios.

"Then Vallee left the air and 'Good News' began to slip, while Tuesday night gained strength as Hope shot to stardom and Fibber McGee gained in popularity. 'Information, Please' drew a terrific audience and another quizzer, 'Battle of the Sexes,' wasn't too far behind. Then Heidt opened his unique show and the theatremen had what they thought was the reason for a slump in Tuesday business. They simply haven't discovered that Tuesday, next to Sunday, is radio's best night.

"Further, if they are worried about empty seats and think 'Pot o' Gold' is to blame, why haven't they done something about Charlie McCarthy, who keeps twice as many people home on Sunday nights?"

Theatres in Air Tieups

A tieup between New York neighborhood film houses and radio has been worked out by Bill Berns in his "Uptown Movie Reporter" show over Station WBNX. Mr. Berns broadcasts Mondays, Wednesday and Fridays with Hollywood comment, reviews and interviews. In addition he announces the current programs being shown at the York, DelMar, Manhattan, Dorset, Central, Ace, Metro, Vogue, Bedford, Decatur, Burke, Laconia, Wakefield and Kimball theatres, all independent houses in Manhattan and the Bronx. In return, the theatres flash an announcement on the screen calling attention to the program and its sponsor, Chateau Martin Wines.

Fabian's 3,700-seat Palace in Albany has inaugurated a Thursday night "Information Please" quiz with Canada Dry Ginger Ale sponsoring the half hour show over Station WABY.

Newspaper space was assured by inclusion on the first night, of the morning and evening papers' film critics as "expert subjects." Educational angle was stressed by choosing college faculty interrogator while the sports field was covered by Johnny Evers, Jr., son of the famous former big league ball player.

The RKO Grand, in Columbus, Ohio, in cooperation with Station WCOL, a CBS affiliate, has inaugurated a theatre-radio quiz program, "What's the Answer," from the stage as a regular Monday night feature. The program, on a sustaining basis, features questions of local and national significance, with weekly awards to patrons answering the greatest number of questions correctly.

Ostrer Visiting U. S. Soon

Isidore Ostrer, chairman of the Gaumont British Pictures Corporation and executive of the Baird Television Company, plans to visit New York soon to discuss the extension of the Baird Television business in the United States.

RCA Offers Price Cuts, Expanded Programs to Place 25,000 Sets

A campaign to put 25,000 television receivers into homes within the 70 mile range of NBC's New York Empire State television transmitter during the next 12 months, was disclosed Tuesday to 400 television dealers of New York and New Jersey by Thomas F. Joyce, vice-president and advertising director of RCA Manufacturing Company. The campaign embraces "substantial" downward price revisions on television receivers, expanded program services, and specialized, cooperative selling efforts by retailers, wholesalers and RCA Victor to acquaint prospective purchasers with the new medium.

Cath-Ray Television on Wednesday announced a New York selling campaign on a reception set priced at $149.

RCA Victor's television model TRK-12, which formerly sold for $600, has been repriced at $395. This receiver has a 12-inch television receiving tube, and combines television functions with an 11-tube radio. Corresponding reductions were announced on all other Victor television models. There is an additional charge for installation and antenna.

Alfred H. Morton, vice-president of National Broadcasting, in charge of television activities, also addressed the dealers and envisioned more rapid progress during the next few months in bringing dramatic presentations, sports and news events, and other entertainment into homes.

Referring to an announcement by David Sarnoff, president of Radio Corporation of America, announcing that RCA Communications engineers have developed a practical television relay system for linking together a network.

RCA Wednesdy on behalf of NBC asked SEC permission for the construction and operation of televisors in Philadelphia, Washington and Chicago to advance its television relay network.

"FM" Hearings Start Monday

(Continued from preceding page, column 3)

sentatives of business concerns and broadcasters and educational and other organizations which see in high-frequency broadcasting opportunities which are denied under the present set-up for educational radio.

Among those who have requested time at the hearing are the following:

Edwin H. Armstrong, Alpine, N. J.
Columbia Broadcasting System, Inc., New York City.
Commercial Radio Equipment Co., Kansas City, Mo.
FM Broadcasters, Inc., New York City.
International Business Machines Corp., N. Y. City
William G. H. Finch, New York City.
John V. L. Hogan, New York City.
Jansky & Bailey, Washington, D. C.
McNary & Chambers, Bethesda, Md.
Muzak Corporation, New York City.
Nat'l Life & Accident Ins. Co., Inc., Nashville, Tenn.
Carman R. Runyon, Jr., Yonkers, N. Y.
Radio Pictures, Inc., New York City.
Radio Corporation of America, New York City.
Stromberg-Carlson Telephone Mfg. Co., Rochester, N. Y.
WDRC, Inc., Meriden, Conn.
Westinghouse Elec. & Mfg. Co., E. Springfield, Mass.
Zenith Radio Corp., Chicago.
Association of State Foresters; (States of Pennsylvania, New Jersey and New York), and Northeastern States Forest Protection Radio Association.
Brown Bay Phones, San Francisco.
Department of Forests and Waters, State of Penna.
Office of Education, Federal Security Agency.
Mackay Radio & Telegraph Co., New York.
National Association of Educational Broadcasters.
National Congress of Parents and Teachers, Chicago.
National Committee on Education by Radio, N. Y. C.
Nat'l Council of Chief State School Officers, Atlanta.
National Education Association, Washington.
Ohio State University, Columbus.

Opponents of FM broadcasting hold that if the FCC granted more space to that type of radio transmission and permitted sponsors, the 45,000,000 receivers in this country might eventually be made obsolete, as well as millions of dollars worth of transmitting equipment. It was reported that the Commission will try to do everything possible to avert undue loss to broadcasters and to owners of radio sets but at the same time take no action that would hinder progress in the radio art.

Organization Formed

Frequency Modulation Broadcasters, Inc., an organization formed by a number of individuals interested in that type of transmission, passed a number of resolutions including the request for commercial licenses, greater power and more channels.

FM enthusiasts claim that it is much farther advanced than television and can render good service to the public and so is entitled to more space.

WHN Programs Used

WHN, the New York station owned by Loew's, Inc., is cooperating with W. G. H. Finch, the facsimile inventor, and allowing his FM station, W2XWF, to use the WHN programs. John V. L. Hogan, owner of WQXR, is conducting tests with his FM station, W2XMN. Columbia Broadcasting System's station in Columbus is also transmitting over the FM station, W8XVH. The Zenith Radio Corporation in Chicago is operating a FM station.

A listener in the New York area can now hear over FM stations CBS programs through Major Armstrong's station at Alpine, N. J.; the Mutual programs over W2XOR and also the WHN and WQXR programs. Dealers are now advertising the "static-less" F M receivers in New York newspapers.

PARAMOUNT PRODUCES A FILM TO SHOW ADVANTAGES OF TELEVISION

Short Subject with Ted Husing Will Tell Theatregoers of Being Able to See and Hear Event as It Happens

Though many in the motion picture industry consider television a potential threat to films as the most important entertainment medium, Paramount Pictures, with a large interest in the Allen B. DuMont Laboratories, one of the biggest independent television equipment manufacturers, an independent telecaster, and holder of many patents in the field, is using the motion picture to popularize television. This week it was completing a short subject "Ted Husing's Television Prevue," explaining to the moviegoer, in regular theatres, the advantages of being able to see as well as hear (television's advantage over radio); and the advantage of being able to see and hear an event while it is happening (presumably indicating television superiority over the motion picture newsreel).

RKO is the only other motion picture producer-distributor directly tied in on television, through its relations with RCA.

Film Offerings Limited

Generally, heeding exhibitor attitude, the film companies have shunned cooperation with television. The National Broadcasting Company, which inaugurated the first regular television service to the public last April, and which needed film material in lieu of "live" talent for its program, found itself faced with a virtual "boycott" by motion picture companies: the company could obtain only some independent product, and a few commercial and documentary films. Exhibitor organizations also forced abandonment of plans by several companies to advertise film product by "television trailers."

The Paramount short is one of its Paragraphic series, runs 10 minutes, has narration by Ted Husing, singing of Lanny Ross, and Mr. DuMont appears in the film.

Comedy Treatment

The presentation has comedy filling. What the effects of television upon average radio listeners and movie-goers would be, is illustrated: there's a radio health talk, then a view of a weakling who delivers it; how a television studio operates, with Lanny Ross singing; a note by Mr. Husing to the audience that the picture of him seen by them is several weeks old and that television would present him at the time of speaking, that newsreels are "normally a day or so old" and that the audience "sooner than you think" is going to see "great events when they actually happen."

At this juncture, Mr. Husing remarks, "No longer will you have to stay home from the movies just to hear what's going on in the world; come to the movies to hear and to see. . . ."

The short delves into more aspects: telecasting of fights, police alarms ,and so on.

At the close, with a showing of his face in a montage of television equipment, Mr. Husing says, in part:

"It won't be long before receivers'll be commonplace everywhere . . . telecasting studios familiar to all of us. . . . Yes, it's a real factor today in the entertainment world, and becoming more and more important."

NBC has announced that Cecil Be DeMille's "The King of Kings" will be the chief television presentation on Easter Sunday. The television rights to the film have been purchased from the Cinema Corporation of America. A sound score has been added.

Lowell Thomas, the voice of Movietonews and pioneer radio news commentator, has become the first radio performer to appear regularly on television. Each Wednesday, Thursday and Friday his radio program will be carried by W2XBS. The commercial announcements are included but no additional charge can be made at least until September 1st. Mr. Thomas took part in the "First Night" program on May 3, 1939, and has also participated in several experimental telecasts.

On Sunday a scene from the first act of "Pagliacci" will be presented over television. This will be the first opera program and regular Metropolitan stars will appear. Edward Johnson, general manager of the Opera Company, will be master of ceremonies and will make an appeal for the Metropolitan Opera Fund. About half of the $1,000,000 goal has been contributed.

NBC is now presenting a number of television programs from Madison Square Garden. Both the radio company and Garden officials hope that some day these sports programs will be televised to theatres. At prsent the programs are on an experimental basis but in the future the plan is to "scramble" the signals so that only theatres licensed to receive the sports event can get the pictures.

Sees Double Bill Supplanted

John Reed Kilpatrick, president of Madison Square Garden, expressed the belief that regularly televised sporting events may replace the double feature in many theatres. He also hopes that television of sports events will increase interest and attendance at the Garden. NBC now is given permission to telecast most sporting events at the Garden but when the number of sets in use becomes large the permit will be withdrawn and some kind of a licensing arrangement will be negotiated.

In addition to prize fights, which have been strong television presentations, NBC has telecast hockey, basketball and track meets from Madison Square Garden. The results have been surprisingly good considering the fact that no special lighting has been provided. Much better results are expected when two or more television cameras are used to cover the Garden.

Matinees After School Hours

The National Republic Convention opening in Philadelphia on June 24th will be televised by W2XBS as well as the Philco station in Philadelphia, W3XE, if the coaxial cable is ready by that time. It is reported that the cable, owned by the American Telephone and Telegraph Company, is suitable for television relaying up to Princeton.

The juvenile audience already has had its effect on television. NBC's station has advanced its afternoon programs from 2:30 p. m. to 3:30 p. m. so that the matinee performances will begin after the schools are out. Some of the afternoon programs are especially designed for children.

Six shorts and one feature film make up this week's W2XBS motion picture part of the television programs. Included among the shorts is "Miracles of Modernization," a Federal Housing Authority documentary produced by Pathe.

To Represent BBC

Gerald Cock has been appointed to succeed Felix Greene as the New York representative of the British Broadcasting Company. Mr. Greene has been contact man between the English company and the American radio interests for the past four years. Mr. Cock has been in charge of BBC's television activities at the studio outside London.

The BBC has not announced plans to resume television and is not expected to do so until after the war. Sol Sagall, managing director of Scophony, Ltd., pointed out that England would lose its position as world leader in television if activities were not resumed. He said that America would become the leader in the new form of communication unless the industry was revived in England. The parallel with motion pictures was drawn.

LaGrange Radio Company Formed

Arthur Lucas and William K. Jenkins, of the Lukas-Jenkins theatre circuit, are directors of the new radio and television broadcasting company which is being organized in LaGrange, Ga., under the name LaGrange Broadcasting Company. The company plans a broadcasting station to serve West Georgia and Eastern Alabama.

Altoona Television Exhibit

A three day television exhibit at the William F. Gable Company department store in Altoona was called successful. The receivers were installed by station KDKA under the supervision of Joseph Baudino, chief engineer of Westinghouse Electric. The personnel of the program included talent from station WFBG. The display and production were arranged by Ed Callahan, head of the NBC Artists Bureau.

Majestic Radio Plan Considered

Claude A. Roth, trustee for the Majestic Radio and Television Corporation, reported to the Federal Court in Chicago that he was not sure a reorganization plan would be feasible because substantial new capital was needed. Federal Judge John P. Barnes set March 25th as the date for filing a reorganization plan and April 15th for filing of creditors' claims.

Museum Television Program

The Field Museum in Chicago arranged a a television program "Making the Dead Appear to Live" in co-operation with the Zenith Radio Station W2XYZ in Chicago.

RADIO REVIEWS FOR NEWSREELS

A regular weekly radio program reviewing current newsreels and short subjects, and aimed to promote attendance at newsreel theatres, was started Thursday by station WQXR, New York, under the sponsorship of the Embassy Newsreel Theatres.

On the program, with commentary by James Clemenger, will be guest artists from the ranks of newsreel cameramen, editors and others. The guest artist for the first program was Al Waldron, Movietone News cameraman.

The program calls for a five minute commentary on the latest news, a brief interview with a newsreel personality and a discussion of the short subjects.

NEW WAY OF 'FORCING' AD FILMS ON PUBLIC IS THROUGH RADIO THEATRES

National Advertisers Find Opening in Free Film Show; To Entertain Air Audiences Awaiting Broadcasts

The large national advertisers have been unable to get their advertising films on "regular" theatre screens, despite many attempts down through the years, but they have found a new way to "force" them on public groups: Free motion pictures now are presented as part of the free shows at several of the special "radio theatres" in New York. Radio advertisers have found that the audience which comes to the theatres leased by the radio networks "must be entertained" before the broadcast begins, and as a result this appears to be one of the principal outlets for the long commercial films.

New Advertising Moves

Paramount announced several weeks ago that it would produce advertising shorts either in the East or West. The Paramount notice to advertising agencies drew special attention to the type of films presented at radio theatres.

The March of Time's "Tobaccoland, U.S.A.," made for Liggett & Myers (Chesterfield Cigarets), began an indefinite engagement at the CBS radio theatre No. 3 Tuesday night. The film, which was a year in the making and is four reels long, will be shown three nights a week before the Glenn Miller broadcast. At a later date it will be added to the Fred Waring free radio show.

A representative of Newell-Emmett, the advertising agency which handles the Chesterfield account, said that distribution plans for "Tobaccoland, U.S.A." are not complete: "Distribution may be national, may be local; may be theatrical, may be non-theatrical." However, if the picture is shown only at the radio theatres in New York, it was said, an audience of 250,000 would be reached in a year.

Shown First in Theatres

The first engagement of "Tobaccoland" was theatrical. The film was shown for two days at two theatres in Durham, N. C. No admission price was charged and 35,000 people, half the city's population, attended.

Distribution on the Chesterfield four-reel film has not been arranged yet because the agency wishes to test it out before determining a final policy. A spokesman said, "It is not a question of having a picture and not knowing what to do with it. But it takes time to decide what is best."

The most difficult problem with advertising or "institutional" films always has been distribution, it was noted. Advertising films in regular theatres have made little progress. At one time practically every company took on contracts with some of the country's biggest advertisers to make one and two-reel films. Distribution was to be through theatre circuits. Millions of dollars' worth of commercial films were planned but the matter was dropped at the threat of unfriendly action from newspaper publishers. When radio began to take a large slice of the advertiser's dollar, newspapers objected but that campaign was called unsuccessful.

At the present time, the most success in the advertising film field is commonly accredited to the "one-minute movies," which are said to be played in about 8,000 theatres, mostly subsequent runs and small town theatres.

Until Paramount's recent announcement very little interest had been evidenced for several years among large companies. Pathe News, formerly a large producer of that type of film, has resumed activity by making two films for the Federal Housing Authority, and is working on another. However, distribution is being handled by the FHA and not by Pathe.

The March of Time began to make a few advertising films as an experiment but at the moment is not interested in making any more, according to John R. Wood, Jr., treasurer and in charge of commercial film activity. Mr. Wood said, "About a year ago we decided to experiment and see if we could make a commercial picture as different as the March of Time is in the theatrical field. We were not interested in making just a commercial short."

Last year the March of Time made a short on Prestone for the National Carbon Company which was shown as part of a program with a Disney cartoon and a regular issue of the March of Time. It was not to be shown separately but as part of a unit. Mr. Wood said that "it was satisfactory for its purpose but not a pattern for us to follow."

Ad Film Work Suspended

The proposition of making a picture for Chesterfield came at a time when The March of Time had extra cameramen available because work on "Ramparts We Watch" had been delayed and also because it was a subject that interested the company. However, Mr. Wood explained, with the war, work on the feature film and on the regular March of Time issues and other causes, the advertising film activity had been suspended.

The March of Time and its regular distributor, RKO, have nothing to do with the handling of "Tobaccoland, U.S.A."

Others Show No Interest

Outside of the activity in the commercial short field on the part of Paramount, Pathe and the March of Time, the principal motion picture companies expressed no interest in the subject. The other makers of regular short subjects, Columbia, MGM, RKO Radio, Twentieth Century-Fox, Universal and Vitaphone, said that they are not making advertising shorts and have no plans along that line. Twentieth Century-Fox does hire out space in its New York studio to producers of such shorts.

Paramount's decision to make commercial films, said Barney Balaban, president, was based on the wish of Lou Diamond, head of short subjects, to increase the revenue of that department. The company does not plan advertising shorts for motion picture theatre use.

A checkup of some of the leading advertising agencies failed to show any new interest in films as a medium of advertising. The problem of distribution, it was said, is one factor blocking development in this field. Films are used for instruction of workmen, salesmen and the like, but the general agency opinion seemed to be that their clients are not interested in using films for advertising purposes.

U. S. Steel's Venture

Two years ago the U. S. Steel Corporation made two advertising films, one of four reels, "Steel—Man's Servant," the other a one-reel condensed version, "Men Make Steel." The one-reel film was intended expressly for wide theatrical distribution. The four-reel picture also was to be shown in theatres where the corporation's offices and plants are located. Although $200,000 was spent to make the five color reels and advertising was limited to the "U. S. Steel and subsidiaries present.." and one reference to the company, the films did not get theatrical distribution to any great extent.

Perhaps the most serious amusement venture of a national advertiser was the road-show plan of the Standard Oil Company back in 1934. Socony established a touring troupe of variety entertainers to give free shows all over the country. The only admission requirement was an auto license. Exhibitors protested and the Motion Picture Producers and Distributors of America reached a compromise agreement with the oil company. The company had talent contracts for 13 weeks and was pledged to spend $250,000. Under the MPPDA agreement the show was played in motion picture theatres after all advertising matter had been deleted and the gasoline stations advertised the picture playing at the theatre and theatre ads mentioned the Esso Marketers Show in their advertisements.

Said an MPPDA spokesman of the Standard Oil venture, "They did not know what they were getting into."

SEEKS CONTINUANCE OF MILK CAMPAIGN

State Senator Walter W. Stokes and Assemblyman F. S. Hollowell have introduced a bill in the New York legislature seeking continuance of the state's milk publicity campaign with a $300,000 appropriation to be defrayed by the milk industry. The campaign has been in effect since 1935.

In the current year (fiscal, July 1939-June 1940), the Milk Publicity Bureau has utilized motion pictures for the first time, producing a 10 minute short subject entitled "The Miracle of Milk," which so far has been booked in more than 500 New York theatres. Circuits which have used the film are Schine, Warners, Loew's, Fabian, Shea and Kallet among others.

Artkino Supplants Amkino As Russian Film Agent

Russian films again have an outlet in this country, and in Latin America. Nicola Napoli, former general manager of the Amkino Corporation, and Rosa Madell, its former booker, have formed the Artkino Pictures Company, with offices in rooms formerly occupied by Amkino, at 723 Seventh Avenue, New York City. Amkino, after 13 years of activity here, dissolved several weeks ago. Poor business, resulting from hostility to Russian film fare, following Russia's treaty with Germany and invasion of Finland, dictated the closing, it was said.

The new company is "entirely divorced" of Soviet Russia, it is claimed. However, it will sell new Russian films, and is distributing about 20 Russian pictures which already have been shown here. It will also, as Amkino did, purchase American films, raw film stock, and film equipment.


an innocent tomboy
... one stolen kiss ...
... a knowing woman

THE PLAY WAS A SENSATION ON B'WAY...
THE PICTURE'S A WOW ON THE SCREEN!

Daringly different from anything you've ever shown before!..The gay and sometimes lurid romance of a girl from the wrong side of town, fighting to the right side of love, chained by a family that will make you gasp! It's human, hilarious—and high-power BOX OFFICE.



GINGER ROGERS JOEL McCREA

PRIMROSE PATH



with

MARJORIE RAMBEAU
HENRY TRAVERS
MILES MANDER
QUEENIE VASSAR · JOAN CARROL

Produced and directed by

GREGORY La CAVA

Screenplay by Allan Scott and Gregory La Cava

Bluebook School

Conducted by F. H. RICHARDSON

[Based on the Second Revision of the Sixth Edition, Bluebook of Projection]

ANSWER TO QUESTION No. 8

Bluebook School Question No. 8 was: What three kinds of trouble are caused by overheating in amplifiers? (B) Name three conditions that might cause hum in an amplifier. (C) How may the makeup of amplifiers be best studied?

L. Johnson replies, "First of all, overheating in an amplifier hardens the next-to-the-wire rubber insulation, rendering it very likely to crack when the wire is bent as well as lowering its insulating power. More than this, it bakes the insulating compound out of the overlaying cotton insulation, thus not only lowering or destroying its insulating power, but physically weakening it so that it is much more easily abraided or torn, all of which renders current leakage or short circuits much more likely to occur.

"More than this, overheating may and is indeed likely to boil the insulating compound out of transformer or condenser casings, which may eventually cause their complete breakdown. What is perhaps the third main damage caused by overheating in amplifiers is gradual rise in resistance of the various conductors therein caused by molecular changes in the metal, which will be very slow or very rapid, according to the amount of overheat applied. Such change is wholly negligible until the temperature reaches 75 degrees Fahrenheit. When that degree is passed, but only moderately, the damage is small and slow. When the excess is high it is large and rapid up to the point where the wire fuses, long before which the insulation, both rubber and cotton, will have been ruined. The chief cause of overheating in amplifiers is excessive line voltage, though accumulations of dust and dirt may cause overheating at local points in its structure."

(B) W. Turk answers, "We learn (see p. 575 of the bluebook) that if current be supplied by a rectifier, a defective tube may set up hum. We also learn that in the event either tube of a full-wave rectifier should burn out, or the emission of either tube should drop so far that the tube no longer in effect functions, the rectifier being thus reduced to half-wave action, hum might and probably would result. Such a condition would of course reduce the plate current very substantially. If, when using a rectifier, volume drops off, accompanied by hum, look for this fault first.

"Misplaced wires may cause hum. Great care should be taken so far as possible to isolate sensitive sound circuit wires from possible induction effect of a.c. circuits. If this isn't done, you may almost certainly expect hum trouble."

(C) This question is well answered by L. Goss, as follows: "To understand any equipment, amplifiers included, it is essential that one study both the general and detailed construction and its theory of action. Without the knowledge such a course of study provides, one cannot possibly be in a position to handle such relatively complicated apparatus as the amplifier used in motion picture projection in the best manner, causing it to deliver maximum results; nor can any projectionist be in a position to render first-aid competently in time of trouble.

"There usually is but one means for such study available to the projectionist, but fortunately that means is in most instances available. Certainly no exhibitor or theatre manager should permit the installation of any amplifier unless at the same time a complete blueprint of its wiring be supplied the projectionist. This chart should be permanently mounted on the wall of the projection room. The projectionist is thus enabled to study it, together with such textbooks as will enable him to understand the function of its various parts (we, of course, commend the Bluebook of Projection as best suited for such study), at the same time so far as possible tracing out the various circuits, etc., in the amplifier itself. Personally, I would myself commend a close study of pages 576, 580 and 581 of the Bluebook of Projection in this connection. Those pages were to me worth the whole price of the book."

Question No. 12

(A) Tell us just how amplification is secured in a three-element tube.
(B) Draw a simple amplifying circuit and explain its action in detail.
(C) Explain inter-tube coupling.

Monogram Drive; Weeks Producing

Monogram will launch a "Spirit of Independence" drive, a 14 week campaign for playdates to begin March 30th and ending July 6th, according to Edward A. Golden, general sales manager, who said the drive is dedicated to the American spirit of independence. Monogram, he said, has sold 6,202 accounts out of an average possible 9,550.

Mr. Golden has divided Monogram's 30 exchanges into a National league and an American league, each group consisting of four teams designated as "The Bears," "Giants," "White Sox," etc. A captain heads each team competing for its established quota.

Mr. Golden said that the success of the recent "March for Monogram" drive has demonstrated the interest of the company's exchanges in inter-office competition. The awards in the "Spirit of Independence" contest are the greatest in value ever offered in a similar drive, he said.

A production program of eight to 10 features is planned by George W. Weeks for release through Monogram next season. Mr. Weeks will leave New York for the coast late this week, en route continuing conferences with exchange leaders.

Special Division Managers Awards for Columbia Drive

Columbia has set aside special division managers awards as a further stimulus for the "Montague Fifteenth Anniversary Campaign," which will end May 10th. The district managers' awards will cover a period of eight weeks ending April 26th and will go to the two division managers whose districts show the greatest improvement in billings against quotas set on average weekly billings covering a period from July 15, 1937, to June 30, 1939.

The drive has increased national billings on an average of 40 per cent over the quota set, it was announced this week. Twenty-seven of 31 exchanges are ahead of their campaign quota and the remainder have exceeded average billings, according to the company.

Terry-Toon Contracts

Theatre contracts for Terry-Toons since the first of the year have passed the 10,000 mark in the domestic market, which is an all-time high, according to William J. Clark, short subject sales manager of Twentieth Century-Fox.

FROM READERS

"NO MORE 'WIND' "; PREFERS "TORNADO"

I am in the theatre business, a small town exhibitor. I hope they never make another "Gone with the Wind" if it is to be distributed in the same manner as this one.

My theatre is located within 10 miles of a 20,000 town where "Gone With the Wind" is being played and has been advertised for months previous. The picture has drained my town of customers and their money. It has taken the spotlight so strongly that the advertising of any other picture is useless.

In the past I have always followed the town within three weeks on all the larger productions. This time I cannot. My hands are tied and when my customers ask me when I will have it they notice that funny look on my face and hear that flimsy excuse or that bunch of mean-nothing words.

It sets a precedent for the house that can never be overcome. It impresses the fact upon my customers that my town is too small for big productions.

The manner in which "Wind" was released is a boon to the big boys but hell on the little ones who have to eat, too, even if it is beans.

I know it makes no difference how we feel or how much money we make in our "tank" towns, for we have to swallow and swallow whether we can digest it or not. Just so we can pay off in advance. All this goes for goodwill for the film companies.

Maybe I don't like government in business, but it is this kind of policy that gets Uncle Sam interested.

The past has been okay but it's getting tougher all the time, then comes that new idea. Here's hoping the boys don't let the "Wind" blow off their hats and that it don't make me blow my "topper."—ROBERT H. WILSON, Palace Theatre, Jackson, Mo.

Hudson Named Circuit President

Earl J. Hudson, general manager of United Detroit Theatres Corporation, has been named president of the circuit. Mr. Hudson will be in full charge of the operation of the circuit, which is affiliated with Paramount's theatre operations.

Prior to joining the circuit in 1934 Mr. Hudson was associated with First National Pictures. He organized and managed First National's own production units. He had also been in executive and production positions with other major companies.

Warner Des Moines Changes

Paul Walsh, booker at the Warner Brothers Des Moines exchange, will replace Harry Herman, salesman, when Mr. Herman leaves the exchange shortly to operate a theatre at New Hampton, Iowa. Paul Leatherby, confirmation clerk, will become booker, and John Winn, formerly with Grand National in Omaha, will become confirmation clerk.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

A Bill of Divorcement

(RKO Radio)

Sacrifice to Insanity

The third version of the Clemence Dane stage play to reach the screen, and second to be made by RKO Radio, is a picture bearing unmistakable proof of painstaking craftsmanship in all departments: production, direction, writing and acting.

The story is of self-sacrifice on the part of a girl whose mother has been divorced from a husband adjudged insane. Returning unexpectedly, at least partially cured of his malady, he is on the point of preventing his former wife's remarriage when his daughter, told that the disease is hereditary, gives up her own marriage plans to stay with him and allow her mother to begin life anew.

Played almost entirely within the confines of an English country home, the background is attuned to the essential somberness of the story, with lighting in the same minor key as the sonata written by the father which serves as symbol for his maladjusted personality.

Direction and writing, as provided by John Farrow and Dalton Trumbo, retain the mood with a series of incidents rising in intensity to the climax. Character portrayals are on a par with the rest of the production values supplied by Robert Sisk and Lee Marcus, executive producer.

Maureen O'Hara has the role of the daughter played first by Katharine Hepburn and in 1922 by Constance Binney. Fay Bainter plays the mother, Adolph Menjou the father, Herbert Marshall the mother's fiance. Dame May Whitty the cold and domineering aunt.

Previewed in the studio projection room in Hollywood.—WALTER SELDEN.

Produced and distributed by RKO Radio. Executive producer, Lee Marcus. Produced by Robert Sisk. Directed by John Farrow. Screen play by Dalton Trumbo. From the play by Clemence Dane. Photographed by Nicholas Musuraca. Film editor, Harry Marker. P. C. A. certificate No. 5944. Release date, May 3, 1940. Running time, when seen in Hollywood, 73 minutes. Adult audience classification.

CAST

Sydney Fairfield.....Maureen O'Hara
Hilary Fairfield.....Adolphe Menjou
Margaret Fairfield.....Fay Bainter
Gray Meredith.....Herbert Marshall
Hester Fairfield.....Dame May Whitty
John Storm.....Patric Knowles
Dr. Alliot.....C. Aubrey Smith
Rev. Dr. Pumphrey.....Ernest Cossart
Bassct.....Kathryn Collier
Susan.....Lauri Beatty

The Fight for Life

(U. S. Film Service)

Problems of Parturition

Pare Lorentz, that wonder boy of governmental film circles, who in his two previous short subject screen studies, "The Plough That Broke the Plains" and "The River," had taken under serious cinematic consideration a set of the most disturbing problems of Mother Nature, namely soil erosion and flood control, has moved by way of the feature length brackets into the sphere of gynecology. This time, through the munificent assistance of the United States Film Service, he has sounded distressing alarms about the momentous matter of Motherhood. The results of this excursion into the province of parturition is the manufacturing of a semi-documentary and semi-fictional work that is in its pictured effects grim and gripping material, as is to be deduced from thesis and treatment, and possessing an unintentional pictorial fascination, except for the medically initiated, that may border on the sensational and the macabre.

The film was greeted on its initial screening in New York City with accolades of super-superlatives from the typewriter ribbons of metropolitan newspaper critics. However, it is a matter of waiting and calculating to ascertain if these critical effusions are vindicated by the dollars and cents endorsement of the ticket buying lay public.

The production carries the talent trademarks which have been previously demonstrated in Mr. Lorentz's past efforts. The concentration on the topic is severe and unswerving. Camerawork and lighting emphasize the unvarnished reality of the gestatory proceedings. The score from the music table of Louis Gruenberg is remarkable for compositional mood making. In fact, Mr. Gruenberg's score in its musical synchronization of drum beats to the counting fingers of the doctors as they clock the foetel heart beat, a motif similar in effect to the panic producing effects of the tom-tom throbbings in the jungle drama, "Emperor Jones," is a terrifying implement in sustaining the nervous and exhausting tension that cloaks the picture's several confinement sequences.

For the principal players in this round of bedside travails, there was recruited a group of professional actors, more distinguished for stage experience than screen careers. These actors plod through their paces as if the serious duties entailed in their performances had paralyzed their skill in running the range of human emotional expression. They almost invariably display such long faced countenances that at times the spectator may receive the erroneous impression that the actors are portraying embalmers rather than agents of health, succor and life. The background array of pregnant women has been selected from impoverished relief recipients who were patients of a maternity clinic in Chicago. In the shots showing them awaiting clinic treatment and examination, the assembled ladies present a drab and none too complimentary picture of expectant mothers, self consciously aware of their impending predicaments.

Original source material for the obstetrical opus was derived from the maternal welfare chapters to be found in the book, "The Fight for Life," by Paul de Kruif and subjected to variations by Mr. Lorentz. The proceedings open with a fatal delivery and thus furnish the thin thread of plot that the picture possesses. A young doctor present at this unfortunate maternity case resolves to obtain further knowledge and experience in child birth practice. This determination furnishes the film a clue for picturing sequences of mothers-to-be making their periodical clinic visits and a series of field work visits in home emergency deliveries. The material is unvaried and results in a panel of cases that grows to be monotonous and repetitious in situation and treatment. The production concentrates mainly on actual birth moments and only briefly mentions the important matter of prenatal and post delivery care of mother and child. Such an uneven balancing of incidents in the case histories with the emphasis placed on difficult and critical deliveries may prove to be too strong for the average layman to stomach.

A very evident digression is sounded midway in the picture's progress when the young student doctor, surveying the unwholesome home conditions and the residential neighborhood of one of his patients, raises the query if it is worthwhile to bring young life into such surroundings. The camera then embarks upon a sightseeing tour of the district with its ramshackled tenement dwellings and unsanitary living conditions, and picks out some of the district folk scavenging for food among refuse heaps. Adversaries of current governmental policies and practices may translate this bit of footage into New Deal progaganda. On the other hand, the depiction of the sordid and poverty stricken aspects of the patients' homes may be utilized by the advocates of artificial birth regulation as pictorial material for their cause. Indeed, the nation's rapidly falling birth rate will not be checked by the screen services of this morbid manifestation of motherhood.

A small sized early afternoon audience at the Belmont Theatre in New York applauded the picture at its conclusion.—JOSEPH F. COUGHLIN.

A United States Film Service Production. Written, directed and produced by Parc Lorentz. Adapted from the maternal welfare chapters in Paul de Kruif's book, "The Fight for Life." Associate producers, Elizabeth Meyer and Tommy Atkins. Technical director, Lloyd Nosler. Medical consultant, Beatrice Tucker, M.D. Photography, Floyd Crosby. Music by Louis Gruenberg. Orchestra conducted by Alexander Smallens. No P.C.A. Certificate No. Release date, undetermined. Running time, 69 minutes. Adult audience classification.

CAST

The Young Intern.....Myron McCormick
The Teachers.....{ Storrs Haynes / Will Geer
The Head Doctor.....Dudley Digges
The Young Woman.....Dorothy Adams
The Grandmother.....Dorothy Urban
The Receptionist.....Effie Anderson
Doctors, Students, Nurses, and Women of the City

Three Cheers for the Irish

(Warners)

Comedy

Warners' "Three Cheers for the Irish" is a rollicking, broad comedy of an Irish family, consisting of a veteran patrolman and his three daughters, and their friends and enemies, set in a background of New York City. Thick with brogues and the sort of humor typically associated with the Irish, the film at its Hollywood preview was greeted hilariously, although the audience was in little doubt as to each succeeding occurrence.

Priscilla Lane, as the "stay at home" daughter of a motherless family; Thomas Mitchell, in another excellent characterization as the police officer, retired after 25 years on the force, who runs for office of alderman; and Dennis Morgan, as a Scotch-burring rookie who takes over the father's beat, are given the starring credits, supported by Alan Hale, as the boisterous family friend and who adds this role to a long line of highly commendable performances; Virginia Grey, Irene Hervey, William Lundigan, Frank Jenks and Henry Armetta.

The original screenplay by Richard Macaulay and Jerry Wald provides ample and lengthy

(*Continued on page 36*)

UNITED ARTISTS *proudly announces April 12th as the release date of the newest*

DAVID O. SELZNICK PRODUCTION



A New Triumph . . .

produced with equal faithfulness by the organization that gave you "Gone With the Wind", and distinguished by the same master-touch that makes every David O. Selznick picture the most exciting news in entertainment.



The David O. Selznick picturization of

Rebecca

starring

LAURENCE OLIVIER • JOAN FONTAINE

hero of "Wuthering Heights" — *in her sensational starring debut*

with GEORGE SANDERS • JUDITH ANDERSON • *Directed by* ALFRED HITCHCOCK

From the best-selling novel by DAPHNE DU MAURIER



(Continued from page 34)

opportunities for the protagonists to exercise fully their bent for broad comedy. Lloyd Bacon's direction emphasized the suggestions of the screenplay. Samuel Bischoff was the associate producer.

Retired by order of the police commissioner after 25 years on the force, "Casey" runs for alderman. Anguished by his daughter's love for the rookie, whom he hates because of his dislike for the Scotch, and by his discovery that another daughter had accepted campaign funds from a gambler, "Casey" retraces his steps in the campaign, confessing his acceptance of money from "the interests" and asks that voters support his opponent. Astounded, the voters elect him and his joy becomes greater when his daughter, married to the rookie, bears twins.

Previewed at Warners Hollywood Theatre, Hollywood, to reactions noted above.—V. K.

Produced and distributed by Warners. Executive producer, Hal B. Wallis. Associate producer, Samuel Bischoff. Directed by Lloyd Bacon. Original screen play by Richard Macaulay and Jerry Wald. Dialogue director, Hugh Cummings. Assistant director, Dick Mayberry. Photographed by Charles Rosher. Art director, Esdras Hartley. Edited by William Holmes. Music by Adolph Deutsch. Orchestral arrangements by Ray Heindorf. Musical director, Leo F. Forbstein. P. C. A. Certificate No. 6007. Running time, when seen in Hollywood, 98 minutes. Release date, March 16, 1940. General audience classification.

CAST

Maureen Casey.....Priscilla Lane
Peter Casey.....Thomas Mitchell
Angus Ferguson.....Dennis Morgan
Patricia Casey.....Virginia Grey
Heloise Casey.....Irene Hervey
Gallagher.....Alan Hale
Denis Flaherty.....William Lundigan
Ed McKean.....Frank Jenks
Tony.....Henry Armetta
Joe Niklas.....Morgan Conway
Callahan.....Alec Craig
Scanlon.....J. M. Kerrigan
Mara.....Cliff Clark
Police Commissioner.....William Davidson
Police Captain.....Joe King

Pioneers of the West

(Republic)

Western Melodrama

Based on characters created by William Colt MacDonald, the Three Mesquiteers—Robert Livingston, Raymond Hatton and Duncan Renaldo—pack their hard-riding search for justice with melodramatic action under the direction of Lester Orlebeck.

The story is familiar to western fans. The Three Mesquiteers guide a wagon train of pioneers through unknown territories and Indian attacks to their recently purchased land, only to find that they have been swindled by local politicians. The settlers establish their homes on the worthless land. Then the politicians try to force them off when they hear of an opportunity to sell to a railroad. The Three Mesquiteers protect the settlers' rights and drive out the swindlers.

Noah Beery returns to the screen as the crooked court judge in league with the crooks. Others in supporting roles are Beatrice Roberts, George Cleveland, Lane Chandler and Hal Taliaferro.

Reviewed in Republic's projection room in New York.—G. S.

Produced and distributed by Republic Pictures. Harry Grey, associate producer. Directed by Lester Orlebeck. Original screen play by Jack Natteford, Karen De Wolf and Gerry Geraghty. Based on characters created by William Colt MacDonald. Production manager, Al Wilson. Photographed by Jack Marta. Film editor, Tony Martinelli. Musical score by Cy Feuer. Running time, 56 minutes. Release date, March 12, 1940. P.C.A. No. 6064. General audience classification.

CAST

Stony Brooke.....Robert Livingston
Rusty Joslin.....Raymond Hatton
Rico.....Duncan Renaldo
Judge Platt.....Noah Beery
Anna.....Beatrice Roberts
Dr. Bailey.....George Cleveland
Steve Carson.....Lane Chandler
Jed Clark.....Hal Taliaferro
Nolan.....Yakima Canutt
Morgan.....John Dilson
Sheriff Gorham.....Joe McGuinn
Mac.....Earl Askam

They Came by Night

(Twentieth Century-Fox)

Mystery Melodrama

Following the English-made production "To the Victor" ("Rob, Son of Battle") which helped bring Will Fyffe to general notice of American audiences, Twentieth Century-Fox, Ltd., made "They Came by Night," again starring Will Fyffe. On completion of the second picture in England, Fyffe went to Hollywood and made for Paramount "Rulers of the Sea." Now "They Came by Night" enters the American market. It was produced by Edward Black, directed by Harry Lachman, who handled Shirley Temple's "Baby, Take a Bow" in 1934, and has Phyllis Calvert and Anthony Hulme in supporting roles.

The story in itself is not so very exciting mystery, but with Will Fyffe in the leading role the picture offers an exploitation basis of value.

The story deals with the Taj Ruby, its disappearance and effect on the lives of those concerned with it. When the ruby is stolen at a London auction by a ring of jewel thieves it is sent to the jewelry establishment of "James Fothergill." By trickery "Fothergill" is forced into league with the thieves, which later gives him the opportunity to avenge his brother's death. Under suspicion by the police, "Fothergill" captures the criminals.

The romantic element is secondary, and is taken care of by Anthony Hulme and Phyllis Calvert.

Reviewed at the Central theatre in New York as the first half of a double bill.—GEORGE SPIRES.

Produced in England by Twentieth Century Productions, Ltd., and released in the United States by Twentieth Century-Fox, Inc. Directed by Harry Lachman. Maurice Ostrer in charge of production. Produced by Edward Black. Adapted from the play by Barre Lyndon. Screen play by Sidney Gilliat and Michael Pertwee. Release date, February 23, 1940. P.C.A. No. 02770. Running time, 73 minutes. General audience classification.

CAST

James Fothergill.....Will Fyffe
Sally.....Phyllis Calvert
Sergeant Tolly.....Anthony Hulme
Inspector Metcalfe.....George Merritt
Mrs. Lightbody.....Kathleen Harrison
Llewellyn Jones.....John Glyn Jones
Lord Netherly.....Athole Stewart
Bugsie.....Wally Patch

Primrose Path

(RKO-Radio)

Study in Squalor

Producer-director Gregory La Cava's exploration of the seamy side of life along the waterfront is described in studio literature as a "Steinbeck-ish story," and another program note declares that none of the players in it used makeup, as adapted from the stage play of the same name by scenarist Alan Scott and Mr. La Cava. It tells the story of a family provided for by a mother who gets the provender where and how she finds it and of the daughter who is rescued, in the nick of time, by a good man, from obeying her grandmother's advice to go and do likewise after a bullet, presumably fired by her drunken father, has ended her errant but devoted mother's mortal usefulness.

It is essentially a drab and sordid narrative with a relatively happy ending somewhat arbitrarily arrived it. However, the Hollywood preview audience laughed at material not commonly considered amusing. Such matters as the heroine's mother cutting capers on an alcoholic joy ride, the heroine's father staggering drunkenly into his half starved family's home, and the heroine's honest husband making a night of it with the girls at the corner saloon, drew snorts and guffaws mixed with approving applause from a preview crowd not typically addicted to taking its pictures lightly.

Performances in the picture run no more to pattern than the narrative. A variety of subject matter not frequently dealt with in recent years. Ginger Rogers strives to make a complex characterization seem realistic, and succeeds toward the end. Joel McCrea is somewhat more successful in the earlier footage, the script embarrassing his efforts later on. Marjorie Rambeau's portrayal of the mother may be very good or just seem so because there haven't been many of these on the screen since the Production Code was adopted. Henry Travers supplies a lightly effective comedy element, but Miles Mander's delineation of a brilliant scholar brought low by drink is something only a playwright could believe and has the result of evoking laughter at the expense of character and story.

Mr. La Cava's picture is, in sum, a decidedly mixed quantity. A melodramatic and not entirely consistent treatment of the theme indicated in the title. It is not in any sense a picture for children.

Previewed at the Pantages theatre, Hollywood, to the strange response described above.—W. R. WEAVER.

Produced and distributed by RKO-Radio Pictures. From the play by Robert L. Buckner and Walter Hart. Produced and directed by Gregory LaCava. Screen play, Allan Scott and Gregory LaCava. Musical score, Werner R. Heymann. Director of photography, Joseph H. August. Special effects, Vernon Walker. Art director, Van Nest Polglase. Associate, Carroll Clark. Set decorator, Darrell Silvera. Wardrobe by Renie. Sound recorder, John L. Cass. Film editor, William Hamilton. Assistant director, Edward Killy. P.C.A. Certificate No. 5902. Running time, 93 minutes. Release date, March 22, 1940. Adult audience classification.

CAST

Ellie May Adams.....Ginger Rogers
Ed Wallace.....Joel McCrea
Mamie Adams.....Marjorie Rambeau
Gramp.....Henry Travers
Homer.....Miles Mander
Grandma.....Queenie Vassar
Honeybell.....Joan Carroll
Thelma.....Vivienne Osborne
Carmelita.....Carmen Morales

Blazing Six Shooter

(Columbia)

Western Melodrama

Using an original story by Paul Franklin and directed by Joseph H. Lewis, the western team of Charles Starrett and Iris Meredith return in another of Columbia's cowboy melodramas produced by the Irving Briskin unit.

A dispute over the ownership of land upon which a silver vein has been discovered gives "Jeff" (Charles Starrett) and the "Sons of the Pioneers" an opportunity to save the ranch for its rightful owner.

Fast riding, fist and gun fights and plenty of outdoor scenery are there for the western fan.

In supporting roles are Dick Curtis, Al Bridge, George Cleveland and Henry Hall.

Reviewed at the Central theatre in New York to an early afternoon audience.—G. S.

Produced by Irving Briskin and released by Columbia. From an original by Paul Franklin. Directed by Joseph H. Lewis. Jack Fier, associate producer. Running time, 61 minutes. P.C.A. No. 5928. Release date. April 4, 1940. General audience classification.

CAST

Jeff Douglas.....Charles Starrett
Janet Kenyon.....Iris Meredith
Lash Bender.....Dick Curtis
Bert Karsin.....Al Bridge
Mark Rawlins.....George Cleveland
Dan Kenyon.....Henry Hall
Bob.....Bob Nolan
Cassidy.....Stanley Brown
and The Sons of the Pioneers

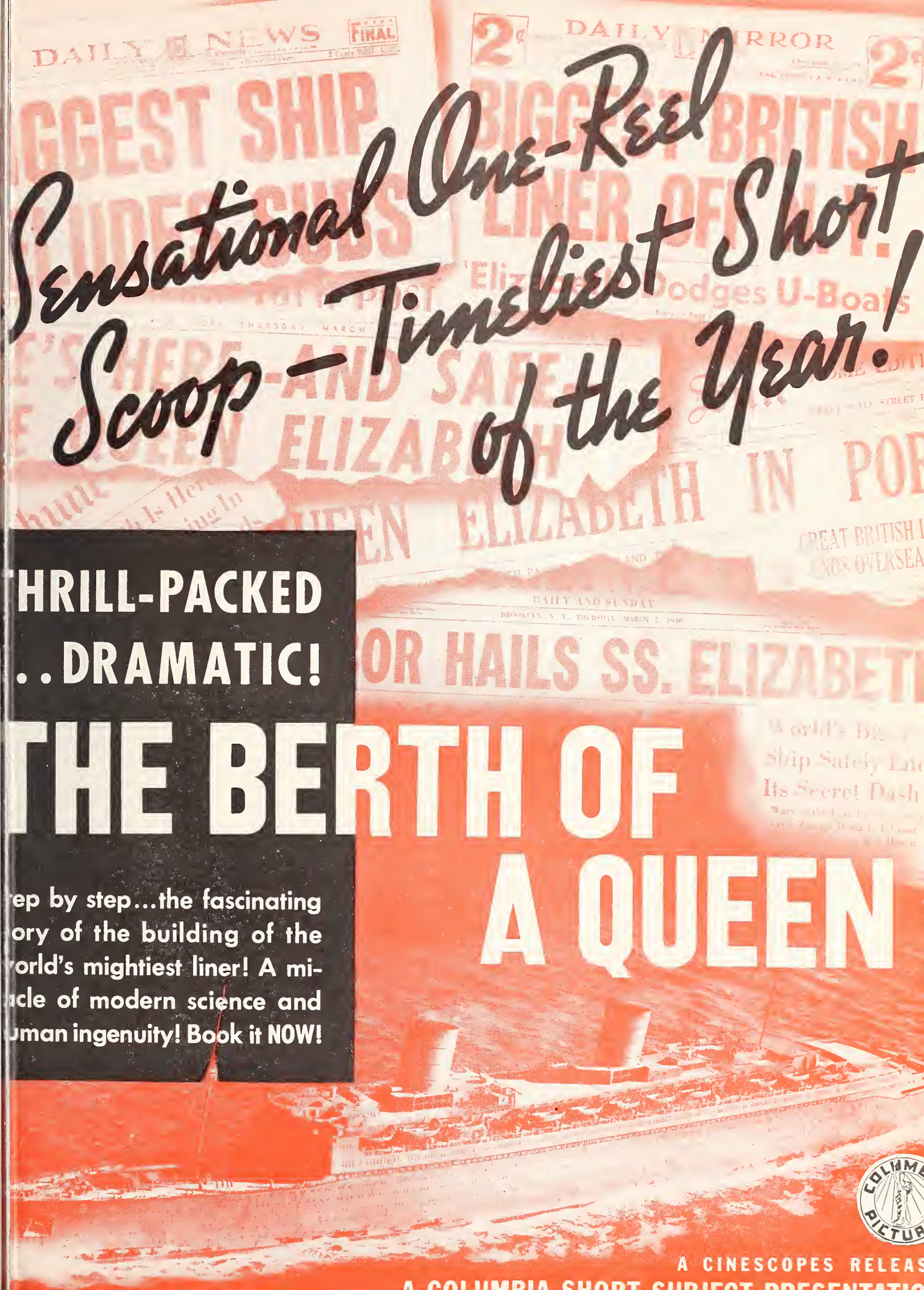
Pardon My Berth Marks

(Columbia)

Keaton Comedy

In this two-reel comedy Buster Keaton portrays an office boy on a newspaper who gets his chance to be a reporter after many a year a-trying. Buster is assigned to cover a divorce case in which he is to follow the wife to Reno. Buster runs into the wife at the railroad station and proceeds to cause her no end of trouble by knocking her traveling bag over and spilling its contents on the ground. Further episodes of the same on the train have Buster in continued hot

(Continued on page 38)


Sensational One-Reel
Scoop—Timeliest Short
of the Year!
THRILL-PACKED
..DRAMATIC!
THE BERTH OF
A QUEEN
ep by step...the fascinating
ory of the building of the
orld's mightiest liner! A mi-
cle of modern science and
uman ingenuity! Book it NOW!
A CINESCOPES RELEAS

(Continued from page 36)
water. The husband catches up with the train by plane and turns out to be a gangster, but Buster gets his scoop for the newspaper. Others in the cast are Dorothy Appleby, Richard Fiske and Vernon Dent.—Running time, 18 minutes.

Fashion Takes a Holiday
(Columbia)
Styles Travelogue

This is a fashion subject done in the manner of a travelogue. The models travel around the country changing costumes to fit each stop. From New York they go to Los Angeles, then to a Colorado dude ranch via the Grand Canyon, thence to Palm Springs for beach styles and finally to the snow capped mountain resorts of California. Photographed in color.—Running time, 11 minutes.

Flying Targets
(Columbia)
Sport Subject

A Columbia Sports issue, this subject shows game birds on the wing and sportsmen bringing them down. Photographed in the Marshland country of Virginia, the subject illustrates the intentness with which the duck hunter stalks his prey and the accuracy of the hunter when the mallards and wild geese appear in the sky. Narrated by Stanley Frank.—Running time, 10 minutes.

The Mouse Exterminator
(Columbia)
Cartoon

The rodent is a much abused creature in real life but a favorite of cartoonists. In this subject the mouse again turns the tables on his hereditary foe, here the feline "Allie Kats." "Allie" is a mouse exterminator, called upon to do a bit of exterminating but the mouse of the story is a slick one who draws on his bag of tricks liberally. "Allie," a soft-hearted cat, is outwitted at every turn and finally winds up in a vacuum cleaner.—Running time, 6½ minutes.

Screen Snapshots
(Columbia)
Seeing Hollywood

Screen Snapshots, Series 19, number five, concerns hobbies of some of the screen stars. At an outdoor art show Fritz Leiber proudly shows masks of himself in various Shakespearean roles to Basil Rathbone and Gale Sondergaard; Robert Wilcox is seen working on a crayon portrait of his actress wife, Florence Rice, at their home; Mary Boland does some clay sculpture work; Fred MacMurray works on hand-tooled leather, and the Three Stooges provide a comedy touch as they collaborate on a painting.—Running time, 10 minutes.

Rockin' Thru the Rockies
(Columbia)
The Three Stooges

The Three Stooges again are cavorting in the manner to which they have accustomed themselves, which is to say that another of their wacky comedies emerges from this re-traveling of the covered wagon trail of the "old" west. The boys here are transporting a girl show from Kansas to California. Harried by "Indians," a live bear, and one another, the Stooges have a troublous time of it. The cast includes Linda Winters, Lorna Gray, Dorothy Appleby and Kathryn Sheldon.—Running time, 16½ minutes.

Illinois Allied Convenes

Led by Jack Kirsch, its president, who returned to Chicago on Tuesday after a month in Florida, the Illinois Allied held its tenth annual meeting on Friday, in the Congress Hotel, that city. Officers were elected, and reports made of the past year's activities.

Say 10 Million Viewed 'Finland'

The extent to which theatres throughout the country cooperated in the drive to aid the Finnish Relief Fund is indicated in a release on the showing of the film, "Finland Fights," shown in connection with the theatre collections. It is estimated the subject was shown to an aggregate audience of 10,000,000. Six hundred prints were used.

The film was produced by the Emerson Yorke Studio and distribution was handled by Al. O. Bondy in conjunction with Jack Connolly of the staff of Major L. E. Thompson, head of the film division.

Hollywood players had voted to turn over to Finland an ambulance with a crew of five.

The amusement industry in Chicago has contributed approximately $12,000 to the Finnish Relief Fund.

Collections at Broadway legitimate theatres for the drive totaled $6,037 in the three weeks of the drive, it is reported by Gertrude Lawrence, chairman of the division.

—

The Garbett Theatre Company of Des Moines held a benefit for the Iowa Finnish Relief Fund at its Avalon theatre there last week. A Swedish film, "Nothing but the Truth," was shown. A Swedish lodge, the Viking, sponsored the film.

Court Frees Exhibitor In Lottery Case

The first conviction in the New York metropolitan area of an exhibitor on charges of operating a lottery was reversed when the special sessions court in Brooklyn freed James May former manager of the Atlantic theatre, Brooklyn. Last July Mr. May was fined $500 and sentenced to 30 days in jail when Judge Bayes found that the manner in which Screeno was conducted was a lottery. The conviction was appealed to the appellate division of the New York Supreme Court and a new trial was ordered.

Melvin Albert of Weisman, Celler, Quinn, Allan & Spett, Independent Theatre Owners Association counsel, argued that under a New York Court of Appeals ruling in 1937, chance games are legal as long as patrons are eligible for awards even though they do not pay admission.

The Century Circuit dropped chance games after Mr. May was convicted last July.

Warners to Make Own Silk Screen Displays

Warner Bros. will manufacture and distribute its own complete line of silk screen displays, Gradwell L. Sears, general sales manager, said Wednesday. The displays will be available under the Warner Bros. Advertising Accessories Rental Plan. Warners is not a party to National Screen Service's plan to concentrate accessory manufacture and sales in a single unit.

Included in the new line of Warner displays will be 40x60 and 30x40 upright posters and 24x80 and 24x82 banners. These four units will be prepared on all future productions, starting with "Virginia City."

Amateur Films Show In New York April 3rd

Amateur motion picture films, selected for interest of subject and quality of photography by a competent and noted jury, will be screened April 3rd, in the theatre-auditorium of the Barbizon Plaza hotel, New York City, as part of Duncan MacD. Little's eleventh annual "International Show of Amateur Motion Pictures," for the benefit of the Peabody Home for Aged Women, also in New York.

Tickets range from one dollar to $18; all seats are reserved.

On the jury, which selected the program from over 30 amateur films submitted, are, Dan C. Anderson, feature writer of the New York *Sun;* Wladyslaw T. Benda, artist; Eleanor D. Child, supervisor of the audio-visual education department of the Greenwich, Connecticut, public school system; Jocelyn Crane, New York Zoological Society; Eileen Creelman, film critic of the New York *Sun;* Bosley Crowther, film critic of the New York *Times*; Arthur L. Gale, editor of *Movie Makers*; Mack C. Gorham, producer of educational films; Russell Potter, director of the Institute of Arts and Sciences, of Columbia University; and Jesse Zunser, film critic of *Cue* magazine.

Talley Talks to Hull On European Affairs

Conditions in Allied and neutral Europe as seen through the eyes of a newsreel executive were portrayed to Secretary of State Cordell Hull last week by Truman Talley, vice-president and producer of Movietone News.

One week returned from a trip which took him over a good part of Europe, Mr. Talley, accompanied by Tony Muto, head of Movietonews, Washington office, had a 40-minute visit with Secretary Hull, in acquiescence to a suggestion, made before he left for Europe, that the State Department would be interested in receiving his views.

While in Europe Mr. Talley visited England and France, where he saw those countries under war conditions, and Italy, Switzerland and Holland, important neutrals. He was unable to visit Germany under the war-time rule which permits visas from only one belligerent.

The newsreel executive is understood to have acquainted Secretary Hull with activities of the American news-picture cameramen abroad and the difficulties with which they must cope in the way of censorship and other war-time restrictions.

He also is understood to have discussed conditions abroad generally.

Resigns Over "Time" Ban

H. C. Nixon, provincial secretary of the Ontario cabinet, resigned Tuesday and gave as his reason Premier Hepburn's ban on March of Time's "Canada at War." Premier Hepburn called a cabinet meeting to deal with the current political crisis, into which the ban becomes a leading issue.

Stevenson Back in New York

T. Kennedy Stevenson, president of Erpi, returned Tuesday to New York after a three-weeks trip to the West Coast. He said said the trip was his usual visit to the company's Hollywood office but he had gone earlier than usual in order to attend the Academy Awards Dinner.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Dead Man Isle"	Director: Charles Barton.	Peter Lorre, Rochelle Hudson, Don Beddoe, Robert Wilcox, Charles Middleton, Sam Ash, Edward Laughton, Georgie Stone.	Shooting
METRO-GOLDWYN-MAYER			
"Pride and Prejudice"	From the Helen Jerome dramatization of the novel by Jane Austen. Director: Robert Z. Leonard.	Greer Garson, Laurence Olivier, Mary Boland, Maureen O'Sullivan, Edmund Gwenn, Reginald Owen, Ann Rutherford, Heather Angel. Karen Morley, Frieda Inescort, Edna May Oliver.	Shooting
"Waterloo Bridge"	From the play by Robert E. Sherwood. Director: W. S. Van Dyke.	Vivien Leigh, Robert Taylor, Virginia Fields, Maria Ouspenskaya, Steffi Duna, Eleanor Stewart.	Shooting
"Edison, the Man"	Director: Clarence Brown.	Spencer Tracy, Rita Johnson, Gene Lockhart, Charles Coburn, Gene Reynolds, Henry Travers, Lynne Overman, Felix Bressart, Regis Toomey.	Shooting
"And One Was Beautiful"	Director: Robert Sinclair.	Jean Muir, Laraine Day, Robert Cummings, Billie Burke.	Shooting
"The Mortal Storm"	From the novel by Phyllis Bottome. Director: Frank Borzage.	Margaret Sullavan, James Stewart, Robert Young, Frank Morgan, Bonita Granville, Judith Anderson.	Shooting
"20 Mule Team"	Director: Richard Thorpe.	Wallace Beery, Leo Carrillo, Anne Baxter, Noah Beery, Jr., Arthur Hohl, Douglas Fowley.	Shooting
"Susan and God"	From the play by Rachel Crothers. Director: George Cukor.	Joan Crawford, Fredric March, Rita Quigley, Ruth Hussey, Rita Hayworth, John Carroll, Bruce Cabot, Nigel Bruce, Rose Hobart, Norma Mitchell.	Shooting
"Andy Hardy Meets Debutante"	Director: George Seitz.	Mickey Rooney, Judy Garland, Lewis Stone, Cecilia Parker, Sarah Haden, Ann Rutherford, Tom Neal.	Shooting
"Boom Town"	Director: Jack Conway.	Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr.	Shooting
MONOGRAM			
"Tomboy"	Original screen play, Marion Orth, Dorothy Reid. Director: Robert McGowan.	Jackie Moran, Marcia Mae Jones, Grant Withers, Clara Blandick, Charlotte Wynters, George Cleveland.	Shooting
PARAMOUNT			
"Destiny"	Director: Tim Whelan.	Basil Rathbone, Ellen Drew, John Howard, Vera Vague, Ralph Morgan.	Shooting
"The Ghost Breakers"	Director: George Marshall.	Bob Hope, Paulette Goddard, Richard Carlson, Paul Lukas, Anthony Quinn, Willie Best.	Shooting
Henry Aldrich, No. 1	Producer-director: Ted Reed.	Jackie Cooper, Leila Ernst, Eddie Bracken.	Shooting
"Northwest Mounted Police"	Producer-director: Cecil B. DeMille.	Gary Cooper, Madeleine Carroll, Robert Preston, Paulette Goddard, Preston Foster, George Bancroft, Lynne Overman, Akim Tamiroff, Walter Hampden.	Shooting
REPUBLIC			
"Grandpa Goes to Town"	Director: Gus Meins.	James, Lucile and Russell Gleason, Harry Davenport, Lois Ranson, Tommy Ryan, Arturo Godoy.	Shooting
"Young Buffalo Bill"	Director: Producer-director: Joe Kane.	Roy Rogers, Pauline Moore, George Hayes, Hugh Sothern ,Trevor Bardett, Chief Thundercloud.	Shooting
"In Old Missouri"	Director: Frank McDonald.	Weaver Brothers and Elviry, Loretta Weaver, June Storey, Alan Ladd, Marjorie Gateson, Willie Claire, Mildred Shea.	Shooting
"Women in War"	Director: John H. Auer.	Elsie Janis, Wendy Barrie, Patric Knowles, Mae Clarke, Dennie Moore.	Shooting
RKO RADIO			
"Tom Brown's Schooldays"	Story, Thomas Hughes. Adaptation, Walter Ferris. Director: Robert Stevenson.	Sir Cedric Hardwicke, Freddie Bartholomew, Jimmy Lydon, Josephine Hutchinson, Ernest Cossart, Billy Halop, Hughie Green.	Shooting
TWENTIETH CENT.-FOX			
"Lillian Russell"	Director: Irving Cummings.	Alice Faye, Don Ameche, Henry Fonda, Edward Arnold, Warren William, Helen Westley, John Payne, Myles Mander, Nigel Bruce, Leo Carrillo, Weber and Fields.	Shooting
"Maryland"	Director: Henry King.	Brenda Joyce, John Payne, Walter Brennan, Fay Bainter, Charles Ruggles, Marjorie Weaver, Sidney Blackmer, Robert Lowery.	Shooting
"Rogue of the Rio Grande"	Director: H. Bruce Humberstone.	Cesar Romero, Evelyn Venable, Mary Beth Hughes, Chris-Pin Martin, Dana Adnrews, Willard Robertson.	Shooting
UNITED ARTISTS			
"Our Town" (Sol Lesser)	From the play by Thornton Wilder. Director: Sam Wood.	Martha Scott, William Holden, Beaulah Bondi, Thomas Mitchell, Fay Bainter, Stuart Erwin, Frank Craven.	Shooting
"South of Pago Pago" (Edward Small)	Director: Alfred Werker.	Jon Hall, Victor McLaglen, Clayton Moore, Frances Farmer.	Shooting
"Turnabout" (Hal Roach)	Director: Hal Roach.	Carole Landis, John Huhhard, Adolphe Menjou, William Gargan, Veree Teasdale, Mary Astor, Franklyn Panghorn, Donald Meek.	Shooting
UNIVERSAL			
"Sandy Is a Lady"	Original story and screen play, Charles Grayson. Director: Charles Lamont.	Baby Sandy, Mischa Auer, Kenneth Brown, Billy Lenhart, Tom Brown, Nan Grey, Eugene Pallette, Edgar Kennedy.	Shooting
"If I Had My Way"	Screen play, William Conselman. Producer-director: David Butler.	Bing Crosby, Gloria Jean, El Brendel.	Shooting
"I Can't Give You Anything But Love, Baby"	Director: Al Rogell.	Johnny Downs, Peggy Moran, Broderick Crawford, John Sutton, Gertrude Michael, Virginia Sale, Horace McMahon, Dewey Rohinson, Robert Emmett Keane.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Sea Hawk"	From the novel by Rafael Sahatini. Screen play, Seton I. Miller. Director: Michael Curtiz.	Erroll Flynn, Brenda Marshall, Alan Hale, Flora Rohson, Una O'Connor, Henry Daniell, Claude Rains, Donald Crisp, Montague Love.	Shooting
"All This and Heaven Too"	From the novel by Rachel Field. Screen play, Casey Rohinson. Director: Anatole Litvak.	Bette Davis, Charles Boyer, Jeffrey Lynn, Barbara O'Neill, Virginia Weidler.	Shooting
"Torrid Zone"	Original screen play, Richard Macaulay, Jerry Wald. Director: William Keighley.	James Cagney, Ann Sheridan, Pat O'Brien, Andy Devine.	Shooting
"Flight 8"	From an original story by Jerry Wald, Richard Macaulay. Screen play, Maurice Leo, Tom Reed. Director: Lewis Seiler.	Virginia Bruce, Dennis Morgan, Ralph Bellamy, Jane Wyman, Wayne Morris.	Shooting

WARNERS WEST FOR "VIRGINIA CITY"; "WIND" REACHES $15,000,000 MARK

Field "Showmanship-of-the-Week" also Includes Campaigns for "Johnny Apollo" and for "My Son, My Son"

Large distributors' attention to field showmanship-of-the-week was directed this week principally to Warners' "Virginia City," in Nevada; to Fox's "Johnny Apollo," at Ossining, within the shadows of New York's Sing Sing Prison, and to campaigns and contests for "My Son, My Son," United Artists, and "Till We Meet Again," another Warners' subject.

"Virginia City" Saturday

The "opening of the week," that of "Virginia City," will be held in Reno and Virginia City, Nevada, on Saturday. Guests are being brought from the East and West coasts, and points between, for Warners' "annual" cross-country junket for editors and critics of trade, news and magazine publications. Last year the company held a similar opening at the scene of the story's locale for the world premiere of "Dodge City," at Dodge City, Kansas.

Mort Blumenstock, director of advertising and publicity in the east for Warner Brothers, led the delegation of correspondents and trade press men which left New York Wednesday afternoon. In the party were: George Tucker, Associated Press; Ira Wolfert, North American Newspaper Alliance; Lucius Beebe, *Herald Tribune* Syndicate; Howard Barnes, New York *Herald-Tribune;* Frank Farrell, New York *World Telegram;* Eileen Creelman, New York *Sun;* Jack Lait, New York *Daily Mirror;* Herbert Cohen, Brooklyn *Eagle;* Ely Jacques Kahn, *The New Yorker*; Sam Shain, *Motion Picture Daily;* Chick Lewis, *Showmen's Trade Review;* Jay Emanuel, *The Exhibitor;* Frank Tinsley, Reuter's; Andre Peron, Havas Agency; Joe Miller, Philadelphia *Inquirer,* and Elsie Finn, Philadelphia *Record.*

Warner Brothers home office representatives included Jacob Wilk, Ralph W. Budd, John Harkins and Sid Rechetnik. Dr. Duncan Emrich of Columbia University and his wife were also members of the party.

In Chicago a group of journalists from Midwestern cities boarded the train and at Truckee, Cal., the Eastern train met the studio "Virginia City Special."

Group from Hollywood

Jack L. Warner, Hal B. Wallis and Charlie Einfeld are to lead the group of executives, stars and correspondents from Hollywood for the opening. The delegation is to include 50 stars and 150 writers and radio personalities. The train leaves Los Angeles on Friday noon, to reach Reno at 9 a. m., Saturday. Stops will be made at Bakersfield, Fresno, Modesto, Merced, Stockton and Sacramento.

Another special train for the premiere will leave San Francisco and stop enroute at Salt Lake City and Omaha.

The star delegation is headed by Errol Flynn, Miriam Hopkins, Randolph Scott and Humphrey Bogart of the "Virginia City" cast. Among the other fifty stars to attend will be Hobart Cavanaugh, character actor, a native of Virginia City.

Part of the Virginia City celebration will be an auction, at Piper's Opera House, of old handbills and program recordings of famous opera stars who appeared there in the town's boom days. Proceeds will go to the $1,000,000 campaign of the Metropolitan Opera Company. The Opera House, closed 25 years, will be opened for the ceremony. The auctioneer will be Errol Flynn and the auction proceedings will be carried by an NBC Blue Network after the regular Saturday matinee opera program.

On Thursday Alan Hale and Guinn "Big Boy" Williams were featured in a preview of "Virginia City," on the "Strange As It Seems" program over the Columbia Broadcasting System.

"Wind's" $15,000,000

"Gone With the Wind," which has grossed almost $15,000,000 in the first three months, is now dated in 852 cities. The first neighborhood runs, in New York City, and the first foreign showings, in London, also are scheduled.

The bookings of the Selznick International production now total 956 in 852 cities. Additional engagements include the following:

April 12, Royal, Le Mars, Iowa; March, Vermillion, S. D.; Esquire, Vandalia, Ill.; April 13, Temple, Mt. Pleasant, Iowa; Pastime, Barberton, Iowa; Avalon, Marysville, O.; Grand, Eldora, Iowa; April 14, Liberty, La Grande, Ore.; Opera House, Jamestown, N. D.; Maco, Virginia, Minn.; Broadway, Albert Lea, Minn.; New Ulm, New Ulm, Minn.; Hollywood, Montevideo, Minn.; April 15, Marinette, Wis.; Grand, Wausau, Wis.; Fox, Stevens Point, Wis.; April 16, Illinois, Metropolis, Ill.; April 20, Waverly, Waverly, Iowa; April 21, Lake, Devils Lake, N. D.; El Lago, Rice Lake, Wis.; Grand, Knoxville, Iowa; April 23, Roseland, Pana, Ill.

"Wind" opens March 21st at the Paradise in the Bronx, and Valencia, Jamaica, and one week later at seven theatres in New York and four in Westchester. The evening and Sunday performances will be reserved. It will run continuously from 9:00 a. m. through the afternoon on weekdays, and one show in the evening beginning at 8 o'clock. Over 685,000 tickets have been ordered for the subsequent run engagements in Greater New York.

Subsequent run ads for New York carry the line, "You'll see 'GWTW' in its entirety, exactly as it is being presented on Broadway." An advertising budget of about $50,000 is planned and from six to ten additional employees will be added to each theatre's staff for the "Wind" engagement.

The neighborhood runs in New York of "Wind," it is claimed, will establish a number of precedents: the first time a picture has played in the neighborhoods while still running on Broadway, the price scale the same as charged for the Capitol's run, the first time that the subsequent runs charge an admission scale of $1.10.

A special opening is planned for Harlem at the Loew's Victoria on April 4th.

Loew's Circuit is spending $30,000 building special boxoffices to handle "Wind" tickets and the cost of numbering seats (for the reserved showings) will be more than $25,000.

"Wind" will have a triple premiere in London. The film will open simultaneously the middle of April at the Empire, Palace and Ritz theatres, in the West End. Sam Eckman, Jr., managing director for MGM's distribution organization in Great Britain, is handling arrangements. These London openings are expected to be the first public presentation of the film outside the United States and Canada. There have been special private showings of "Wind" abroad for the benefit of officials.

The Selznick picture continues to set run records, including the following: five weeks at Fox's Palace, Milwaukee; six weeks at Loew's State, St, Louis, where 280,000 saw the film. The St. Louis subsequent runs begin March 28th. For the sixth week of the run at the Music Box in Seattle the picture played one afternoon performance, instead of two.

"Edison" and Legislature

Edgar Williamson, Jr., assemblyman from Essex, introduced a resolution which was passed by the New Jersey State Legislature, calling on MGM to hold the national premiere of "Edison the Man" in the Oranges and Maplewood, Essex County, which were closely connected with the inventor's life. Schenectady and Dearborn, Michigan, are reported to have put in their claims for the opening. MGM is reported to be spending $325,000 on advertising on the two Edison pictures.

MGM reported that "Northwest Passage" is running ahead of "The Women" in 22 of 32 spots and leading "The Wizard of Oz" in 24 locations. Business was reported to be substantially over normal at Loew's Akron; Loew's Rochester; Palace, Indianapolis; State, Cleveland; Place, Albany; State, Syracuse; Midland, Kansas City; Grand, Atlanta; State, Providence, and Penn, Pittsburgh. The film opened strongly at the Capitol in New York.

MGM is conducting tests in Jacksonville to find a boy to play the role of Jody in the film based on "The Yearling." Expense of the search is said to be $35,000. The producers would like to obtain a Florida boy for the part. The picture may be made in the area of Silver Springs, Florida, where Victor Fleming and Jay Merchant have been looking over the country.

"Dr. Cyclops" Test Runs

Paramount reported that "Dr. Cyclops" had established outstanding grosses in its five test runs following the opening in Denver. In its first five days at the Denham theatre in Denver the film was reported to have bettered the gross of every Paramount hit with the exception of "Beau Geste" and business was within 10 per cent of that record. Business at the Newman theatre in Kansas City, at the Paramount in Nashville, at the Olympic in Altoona, and the Allyn theatre in Hartford was also better than for all other Paramount pictures except "Beau Geste." Opening day in Altoona was said to be 33 per cent over normal and opening day at Nashville was the best business the house has had for the past year. At the Strand in Providence receipts on "Dr. Cyclops" was

(*Continued on page 42*)

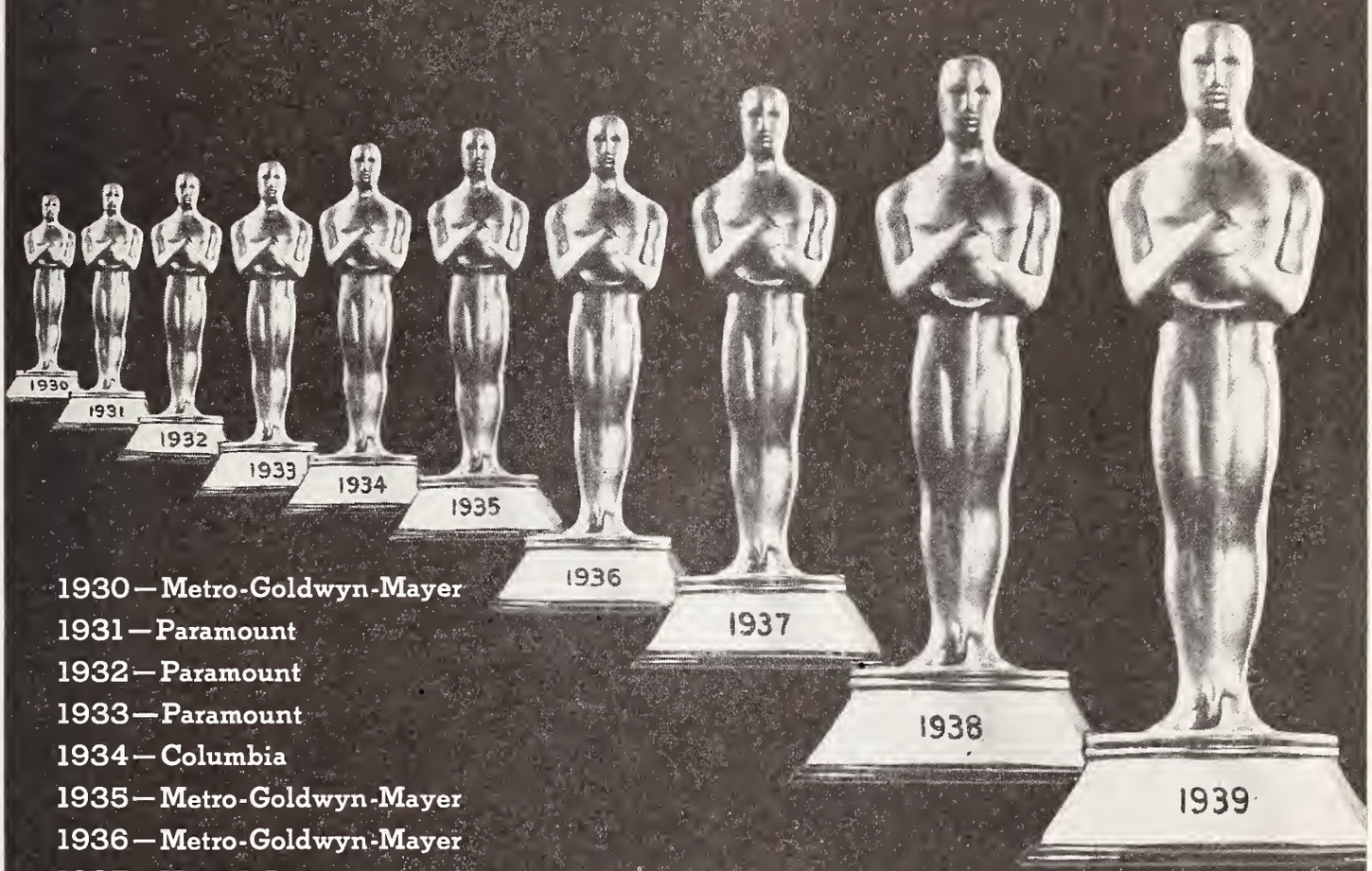
GRANT FUEL FOR THEATRE SERVICE

E. M. Hall, technical director of the Western Electric Company, Ltd., of London, who is now in New York on leave, reports that, despite severe rationing measures, the company's fleet of over 200 automobiles, which is constantly in operation for theatre servicing and studio technical staffs, has been granted a full supply of gasoline. The British Government, he said, has also assisted the company in the performance of its functions by granting equipment importation permits.

Mr. Hall said that, in addition to these peace-time operations, the company also provides a number of advisory services to the British Government in connection with war-time technical problems in the field of acoustics and sound transmission.

10 in a row

...for Western Electric recorded Sound!



1930—Metro-Goldwyn-Mayer
1931—Paramount
1932—Paramount
1933—Paramount
1934—Columbia
1935—Metro-Goldwyn-Mayer
1936—Metro-Goldwyn-Mayer
1937—United Artists
1938—United Artists
1939—Universal

It is significant that throughout its 10 year history, the sound recording award of the Academy of Motion Picture Arts and Sciences has been made every year to ERPI licensees using Western Electric equipment. Congratulations to the individuals and Sound Departments who have won the awards!

Electrical Research Products Inc.

195 BROADWAY, NEW YORK, N. Y.

TEST RUNS, CONTESTS AND PREVIEWS

(*Continued from page 40*)

reported about equal to those on other major Paramount films.

Alec Moss directed the exploitation of "Dr. Cyclops" from the New York office. Six exploiters covered the pre-release test cities. Each field man reported to Mr. Moss each day and his report was forwarded to the other five men. Posting and cooperative ad campaigns were used for the openings in the six cities. A different publicity campaign was tried in each city; the best ideas will be presented in detail in the press book.

The "Vox Pop" radio program on April 11th will originate in Albany, Ga., as part of the premiere ceremonies for "The Biscuit Eater," at the Albany theatre. The broadcast will be made from the Radium Springs Georgia Casino on the Barron Collier estate. Wally Butterworth and Parks Johnson, radio interviews and conductors of the "Vox Pop" program will go to Albany to handle the broadcast.

Robert M. Weitman, manager of the Paramount theatre in New York, announced that "Seventeen," co-starring Jackie Cooper and Betty Field, began the second week with a gross equal to opening day's receipts. The first week's business was $60,000. During the first week several "name" band leaders substituted for Glenn Miller, who was taken ill.

"My Son" National Contest

United Artists has arranged a series of contests in 26 newspapers to pick the "perfect son" as part of the promotional campaign on "My Son, My Son!" Each contest will be timed for the two weeks prior to the opening of the Edward Small production in that city. A national winner will be selected from the finalists and a complete four-year college scholarship is the grand prize.

The papers which are sponsoring the contest in their cities are the Philadelphia *News,* Los Angeles *News,* Cleveland *Press,* Houston *Press,* Dallas *Journal,* Rochester *Democrat and Chronicle,* Syracuse *Post-Standard,* Binghamton *Press,* Boston *Record and Advertiser,* Washington *News* and Chicago *Herald-American.*

Others include the Gary *Post-Tribune,* South Bend *Tribune,* Peoria *Journal-Transcript,* Rockford *Register-Republic and Morning Star,* Atlanta *Journal,* Spokane *Chronicle,* San Diego *Union-Tribune,* Santa Barbara *News-Press,* Bakersfield *News,* Seattle *Post-Intelligencer,* Milwaukee *Sentinel,* Portland, Ore., *Oregonian,* Cincinnati *Post,* Memphis *Press Scimitar* and Knoxville *News-Sentinel.*

Record New York Run for "Wrath"

"The Grapes of Wrath" will complete an eight-week run at the Rivoli theatre in New York on March 21st. This will set a new record for length of run at that theatre, previous record holder being "Wuthering Heights," which ran seven weeks. Darryl F. Zanuck's film version of John Steinbeck's novel also broke the opening day attendance record and set a new high for first week's receipts.

The picture is being shown in several places at advanced prices and in others at the regular scale. Prices were raised at the Fox's Wisconsin in Milwaukee and Parkway in Madison. Regular scale was asked at the Sheboygan, Kenosha and Venetian in Racine and at the Strand in Oshkosh.

On Friday night editors of 34 eastern college newspapers will be guests of Twentieth Century-Fox at a preview of "Johhny Apollo" at the Victoria theatre in Ossining, N. Y. The film stars Dorothy Lamour and Tyrone Power. Ossining was chosen for the preview because of its proximity to Sing Sing prison, where part of the story is centered. New York newspapermen, syndicate writers and trade paper representatives also will attend the special showing.

The college editors will be quartered at the St. Moritz hotel. On Saturday they will be guests of the film company at a performance of the musical comedy "Too Many Girls." Some of the visiting editors will be invited to participate in a special broadcast arranged for Sunday morning by the Collegiate Public Relations Bureau of CBS.

"Pinocchio" Easter Dates

Ned E. Depinet announced that there will be approximately 300 Easter Week engagements for Walt Disney's "Pinocchio." Every available print has been booked into the most important key towns and the number of day-and-date runs will reach a new high for any production in the company's history, according to Mr. Depinet.

Because of continued exhibitor opposition and the necessity of clearing theatres of children who stay through for repeat performances, "Pinocchio" no longer will be sold on a single bill policy, an announcement from Roy Disney said in Hollywood Wednesday.

"Pinocchio" has been held over in all regular engagements outside of resort towns. The film is in its fifth week at the Center, N. Y.; fourth at Hillstreet and Pantages, Los Angeles; second week at the Great Lakes, Buffalo. It played two weeks at the Criterion, Oklahoma City and at the Stuart, Lincoln, Neb. Over 25 circuits have booked the picture. The Feiber and Shea Circuit is the 26th major chain which has booked the Disney cartoon.

Campaign on "'Til We Meet Again"

Warner Brothers are arranging a national fan magazine advertising campaign for "'Til We Meet Again," starring Merle Oberon and George Brent, with Pat O'Brien, Geraldine Fitzgerald, Binnie Barnes and Frank McHugh. The ads are to appear in the May issues of 15 national fan magazines which go on sale April 1st.

The home office of Warner Brothers has cabled Australia for details on the ban on "The Fighting 69th" by the Commonwealth Film Censor.

Protests on "Cavell"

Protests by German consulates and other official Reich sources against the exhibition of "Nurse Edith Cavell" are becoming increasingly numerous in South and Central America. RKO and its sales representatives in Latin America, in some instances with the aid of the State Department, have averted official bans. In Chile and Costa Rica the governments recently rescinded a prohibition of the film, caused by German protests.

FIVE WOMEN WITH METRO 20 YEARS

Five women employees of Metro-Goldwyn-Mayer have been with the company 20 years or more, according to the company. They are Marion Ryan, Buffalo office manager; Adeline Kerr, Chicago office manager's secretary; May L. Cassidy, Denver cashier; Mary Vaughn, St. Louis chief inspector, and Effa Baxter, Cleveland chief inspector.

Vatican Reception Of Taylor Filmed

A copy of the first motion picture ever filmed in the private apartment of the Pope —the reception of Myron C. Taylor, personal representative of President Roosevelt to the Holy See, by Pope Pius XII—has been sent to Archbishop Francis J. Spellman of New York, who has been given authority to decide whether it will be shown in the United States.

The Vatican, however, has imposed certain restrictions, namely: That the 550-foot film be screened in its entirety wherever shown and not be inserted in any other newsreel.

Smith Reelected

Edgar Smith has been reelected president of the Gulf Theatre, Tampa, Fla., employees' credit union at the annual meeting of the board. Other officers are Carl Cline, vice-president, and Donald Holcomb, secretary and treasurer. The board comprises the officers and Jesse L. Clark, O. G. Finley, Scott Williams and C. W. Hannon. Members of the credit committee are J. M. Sealy, A. T. Mason, Harry Gordon, Mr. Hannon and Mr. Holcomb, and the supervisory committee includes W. J. Paleveda, Harold Wegman and Robert Morales.

Two Negro Films Set

International Roadshow Attractions have announced "Mystery in Swing" and "Darktown Strutters' Ball" as the first two of four features with all-Negro casts to be produced for the first quarter of 1940. A Benny Bray production and an Argus Pictures feature now in preparation will follow, according to George Randol, in charge of production for Bert Goldberg, president.

Lens Process Described

The Eastern Section of the Society of Motion Picture Engineers on Wednesday night met at the New York office of RCA Photophone and heard Dr. C. H. Cartwright of the Massachusetts Institute of Technology describe a new process for treating projection lenses with low reflection films, which Bausch and Lomb has adopted.

Obtain "Marne" Rights

The French Cinema Center, of New York City, has obtained exclusive distribution rights in America for "Heroes of the Marne," from Variety Film Distributors. Raimu is the film's star.

Schools Using Shorts

The Los Angeles Board of Education has adopted Warner Brothers' historical short subjects for the teaching of history in the public schools. Twelve pictures will be shown in 290 schools.

RKO Closes Deals

RKO has closed product deals with two circuits in the Cleveland territory, the Associated Circuit of 32 theatres, and the Lefkowich-Greenberger group of 16 houses.

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MOTION PICTURE HERALD

ROCKEFELLER CENTER NEW YORK

IN THE CUTTING ROOM

It's a Date

(Universal)

Deanna Durbin

Seventh of the Deanna Durbin vehicles produced by Poe Pasternak, this latest casts her in the role of a girl anxious to get on the stage and finally achieving her ambition with a role originally intended for her actress-mother, portrayed by Kay Francis, whose latest picture was "In Name Only."

The cast also includes Walter Pidgeon, Eugene Pallette, Lewis Howard, Samuel S. Hinds, Cecelia Loftus, Fritz Feld and S. Z. Sakall. Mr. Pidgeon, seen most recently in "House Across the Bay," appears as a wealthy planter in love with the girl's mother. Complications result from the fact that the girl believes herself to be the object of his attentions as well as of the young actor depicted by Howard.

An original by Norman Krasna, who wrote the screen play for "Bachelor Mother," the picture was directed by William Seiter, whose most recent film was "Here I Am a Stranger." Mr. Pasternak, besides the Durbin pictures, last did "Destry Rides Again."

Release date: March 22, 1940.

On Their Own

(Twentieth Century-Fox)

Jones Family

Retaining the cast of previous "Jones Family" pictures intact, with the exception of Jed Prouty, this latest in the series brings them to California on the failure of the building and loan company of which the non-appearing head of the house is chairman.

Swapping their car and trailer for an auto court, the family finally win through after legal and other difficulties.

Based on the characters created by Katherine Kavanaugh, the original story was written by Val Burton, Jack Jungmeyer, Jr., and Edith Skouras (the two last-named collaborated on "High School)". The screen play was written by Harold Buchman and Mr. Burton, the former having collaborated on "The Forgotten Woman" and the latter on "Two Bright Boys."

Max Golden was associate producer, with Otto Brower directing, as he did on "Too Busy to Work."

Release date: To be determined.

The Doctor Takes a Wife

(Columbia)

Marital Comedy

Loretta Young appears here as a budding young authoress, her best seller being titled "Spinsters Ain't Spinach," evocative of Miss Elizabeth Hawes' recent and wellknown "Fashion Is Spinach." The writer is thrown together with a college professor in the person of Ray Milland, and in such a fashion as to lead them to become man and wife after having had to pose as such due to a series of complications.

Reginald Gardiner is seen as the publisher and Gail Patrick as the young man's fiancee. George Seaton and Ken Englund wrote the screen play from a story by Aleen Leslie. Mr. Seaton collaborated on "A Day at the Races," Mr. Englund wrote "Slightly Honorable."

William Perlberg produced and Alexander Hall directed, as he did last on "The Amazing Mr. Williams."

Release date: To be determined.

IN NEWSREELS

MOVIETONE NEWS—No. 52, Vol. 22.—Freak blizzard brings beauty and havoc to east....Blaze destroys hangar at LaGuardia airport....Carnival time in Viareggio, Italy....Beauty show at Miami Beach....Foodstuff and ammunition stored in Maginot Line....Oliver Stanley visits western front....Cordell Hull and Australian Ambassador meet in Washington....King Zog and Queen Geraldine in their French chateau....Army pursuit planes in mass flight....Bowling....Aquatics....Baseball....Lew Lehr.

MOVIETONE NEWS—No. 53, Vol. 22.—Crews of Exter and Ajax, victors over Graf Spee, acclaimed in London....Two German war planes shot down somewhere in Britain....New Zealand troops at war stations near Suez Canal....Finnish ski troops in action ....Equipment captured from Russians is put on exhibition by Finns....Taylor and Welles in Rome....Archbishop Stretch of Chicago enthroned....Fashions in shoes....Baseball....Boxing....Bowling.

NEWS OF THE DAY—No. 250, Vol. 11.—Spring intensifies watch on Rhine....Australians in Egypt to guard Near East....Mardi Gras held in Viareggio, Italy....Open season for bathing beauties in Fiorida ....Bowling....Baseball....Queen Elizabeth arrives in New York.

NEWS OF THE DAY—No. 251, Vol. 11.—London hails crews of Ajax and Exeter....Welles meets Ciano in Rome....First guests welcomed at "Honeymoon Isle" off Tampa....Fenske triumphs in indoor mile race....World series of bowling begins 62 day meet ....Baseball.

PARAMOUNT NEWS—No. 55.—Rescue patrol in Oregon ski area....Water ballet makes debut....Track meet at Madison Square Garden....Fire at New York airport....Eden inspects troops in Egypt ....Dorothy Lamour judges beauty contest in Florida ....King Zog in exile....Children find refuge in Madeleine Carroll's French villa....Census takers ready....Gracie Allen is presidential candidate.

PARAMOUNT NEWS—No. 56.—Queen Elizabeth in port of New York under heavy guard....Sumner Welles and Myron Taylor in Italy....Flower show in New York....Kermit Roosevelt to lead unit in Finland....Jesse Carson, grandson of Kit, to fight in Finland....Victory parade in London for crews of Ajax and Exeter....Bowling....Golden Gloves tournament....Honeymoon headliners.

RKO PATHE NEWS—No. 67, Vol. 11.—U. S. increases coastal air defense....Big French guns active on front....Madeleine Carroll's French villa becomes haven for war orphans....Water ballet stars in swimming meet....New British war minister at front ....Demonstrate new high-powered crushing machine ....Baseball.

RKO PATHE NEWS—No. 68, Vol. 11.—Liner Queen Elizabeth seeks safety in U. S. port....Welles and Taylor arrive in Italy....First guest welcomed to "Honeymoon Isle"....33,000 entered in bowling tournament....Indoor track meet at Madison Square Garden....Baseball.

UNIVERSAL NEWSREEL—No. 856, Vol. 12.—Finnish gunners bring down Russian bombers....Lapland Finns round-up reindeer....Finns broadcast messages to Russians at front....Victory parade for British cruisers....Australian troops in Egypt.... Biggest liner arrives in New York....13 die in Mexican train wreck....Flames sweep lumber plant....Shenandoah, Pa., has cave-in....Quaint Italian festival held.... Baseball Giants look for big year....Pursuit planes in mass flight.

UNIVERSAL NEWSREEL—No. 857, Vol. 12.—Canadian pilots arrive by boat in England....British bring down German bombing plane....First guests arrive at "Honeymoon Island"....Flower show in New York....Trout season opens in Missouri....Bowling tournament underway....Baseball....Indoor track meet.

Earthbound

(Twentieth Century-Fox)

Ghost Finds Peace

Based on a story by Basil King, this screen play by John Howard Lawson, who collaborated on "They Shall Have Music," and Samuel Engel, who wrote "They Had to Eat," relates the tale of a murdered man whose ghost must remain on earth until his true murderer is discovered.

Warner Baxter is seen as the victim of a shooting on the part of his best friend's wife, and his own former sweetheart, portrayed by Lynn Bari. His wife is enacted by Andrea Leeds, and the friend by Henry Wilcoxon.

Sol M. Wurtzel was executive producer, with Irving Pichel directing, as he did last on "The Great Commandment."

Release date: To be determined.

You Can't Fool Your Wife

(RKO Radio)

Marriage and Parties

Based on the original story titled "The Romantic Mr. Hinklin," by Richard Carroll and Ray McCarey, this screen play by Jerry Cady treats of an aspect of a husband's job which calls on him to entertain a visiting member of his firm, with results almost disastrous to domestic relations.

Mr. Cady last wrote, in collaboration, "The Marines Fly High." Featured are Lucille Ball and James Ellison, who also were co-featured in "Next Time I Marry." Miss Ball has a triple role, enacting the wife who tries to recapture the honeymoon spirit, an entertainer, and a girl who resembles the entertainer.

Cliff Reid produced. Reid handled "The Saint's Double Trouble." Ray McCarey directed, his latest film having been "Little Orvie."

Release date: To be determined.

Covered Wagon Trails

(Monogram)

Western

Jack Randall, Sally Cairns, David Sharpe, Lafe McKee, Bud Buster and Glenn Strange are seen in this version of a wagon train holdup.

The picture was produced by Harry Webb, with Raymond Johnson directing, as he did "Special Agent K-7."

Randall clears the name of his brother in the poisoning of horses and convinces the cattlemen that the settlers will not interfere with their business.

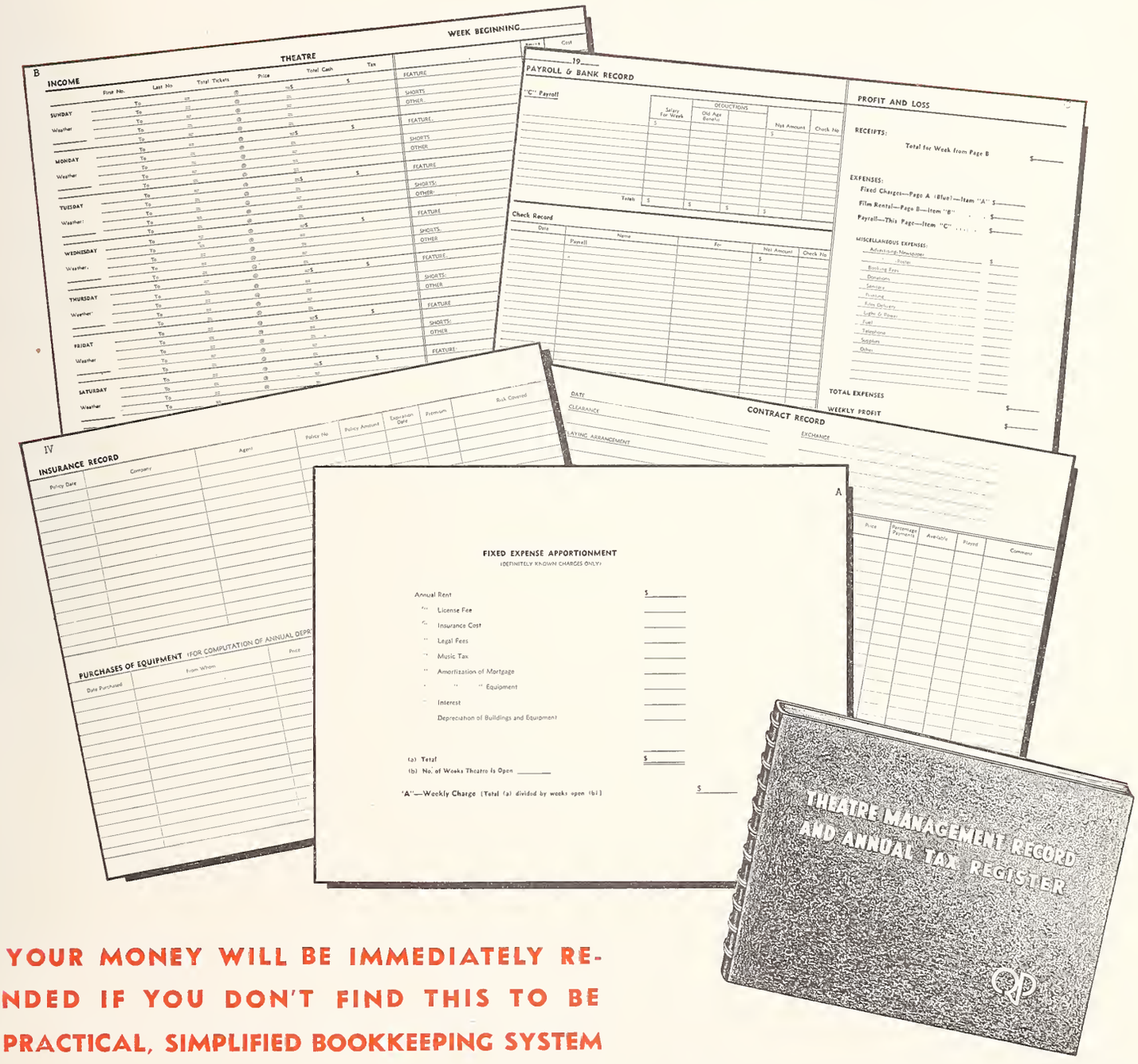
Release date: April 10, 1940.

Releasing Czechoslovakian Film

Edgar E. Lloyd will release nationally the Czechoslovakian picture, "The Maidens' Guild of Kutna Hora," which was completed in the last days of the Czechoslovakia Republic. The film received a first award at the 1938 Venice International Film Exposition. Charles Clement Jahrblum, who wrote the English titles for "Harvest" and edited "The Baker's Wife," is editing and titling the film for American presentation.

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INCOME DOWN 10 TO 15%, BRITISH DEMAND LOWER RENTALS AND TAXES

Proposal to Ration Entertainment Brings Up Single Feature Issue Again; and the Unions Want a Raise

by AUBREY FLANAGAN

in London

With a new official year for the British exhibitor underway this month, problems more difficult than ever face him, demanding even more wisdom and concentrated effort than is the norm.

Most of these problems, not excluding that of the Quota, which is only superficially political, are economic. Not war alone, but trade conditions which had gathered force before September, 1939, have impelled this new concern. War, however, with its disorganization of the machinery of the industry, has aggravated some of the problems and created new ones. So it is that in the next twelve months the Cinematograph Exhibitors Association will be called upon to tackle what many believe to be the institution of a new system of trade economics.

Demand Lower Rentals

The foremost standard in the ranks of the exhibitor battalions is that labelled "rentals." Already the exhibitors note that the first job, and the most important, will be bringing down the level of film hire. National discontent and regional demands put this on the agenda of the new General Council for its first 1940 meeting.

Second in urgency is the expressed need for a reduction in the theatre tax, a necessity if the picture house operator is to deal with rising commodity costs and labor demands for war bonuses. To these must be added the not much less urgent matters of rating valuations, undoubtedly affected by the changed conditions of living and trading, of restrictions, rendered frequently ridiculous by the blackout, and not least of all by the present and intensifying film shortage.

Income Down 10 to 15 Per Cent

Official exhibitor circles assess the drop in income at least 10 per cent on prewar. Less rosily-bespectacled mathematicians, mainly of circuit origin, say it is a drop of 50 per cent. While the losses in evacuated areas frequently may be balanced by the increased takings in those areas termed "reception," there probably still remains a general deficit on the pre-war receipts of between 10 and 15 per cent. To this consideration must be added the increased cost of operation which, with the rise in the prices of raw materials and commodities generally, has put up overheads by a figure varying between 17½ and 20 per cent. Influenza, laryngitis and German measles epidemics have not helped the exhibitor to smile any more broadly while pondering on his problems.

One policy which has been considered in the councils of the trade, and, with the decrease in available product, will be considered more widely and more seriously is that of rationing entertainment. With limits imposed all round on the consumption of certain commodities, many exhibitors are saying that it would be politic to ration the films they give their patrons. Thus the single feature program has come again to the forefront of discussion.

It has been explained that there are complex reasons why the exhibitor does not find it economic to put up the price of his seats unless he is granted an equivalent cut in the theatre tax. Concentration now is on persuading Sir John Simon that it would be not only fair but economic to do this. The budget is not due just yet. Meanwhile CEA campaigners are bent on proving to Sir John that if he conceded a cut in the tax on lower priced seats and adjusted it on the higher priced tickets, he would more than make up on the swings what he would lose on the roundabouts.

Granted an adjustment of the tax the exhibitor would find it less difficult to meet the nation-wide demands for a wage increase—war bonus—for his employees. Exhibitor groups have discussed these demands all over the country. Already at least one group, London, has given pretty clear indication to the Union that it is sympathetic towards the demand, and is negotiating on a basic minimum. In others an attitude of adamantine opposition is obvious. At least it is notable that the men's union, the National Association of Theatrical and Kine Employees, has made it a national matter.

URGE 10% START FOR EXHIBITORS QUOTA

The foremost plank in the exhibitor platform facing the Government's new legislation is a demand that the starting level of exhibitor quota be not higher than 10 per cent. It is flanked by demands that the principle of investment in a cooperative production scheme should not debar the investor from blind-booking films, and that acquisition of British cinemas be limited to Britishers.

Chief concern is expressed by the Cinematograph Exhibitors Association at the need for ensuring a steady and increasing production. The Credit Bank is welcomed, but comment is reserved pending details. The estimate of 60 films in the first year of any new legislation is regarded as "too sanguine"; 40 is seen nearer the mark.

On the monetary quota as planned for American operation, the CEA doubts that the Board of Trade would accept as adequate the suggested 14 films a year from the seven majors. They point out that the Americans have sponsored 33 films in ten months, which, with 18 others, brings the full total to only 51 quota productions. With 40 compulsory films, and 40 aided by the credit bank, they think it reasonable to rely only on 80 pictures in all.

Therefore, since it was under an estimate of 100 films in the first year of the 1938 act that exhibitors quota was set at 12½ per cent, they argue that in this first year of new legislation it should not exceed 10 per cent, and there should be a fair margin of choice.

Fearing the use of frozen credits in the acquisition of British cinemas, they ask safeguards.

Amendment of the blind-booking clauses to permit operation of cooperative schemes also is canvassed.

Calls Problems Peculiar

Charles Metcalfe of the Leeds Branch, an erstwhile president of the CEA, eloquently has pointed out the fundamental differences between the film industry and any other. "No other trades," said Mr. Metcalfe, "had such a problem to face. The prices of beer, wine, spirits, tobacco, tea, sugar, et cetera, could all be increased without any corresponding increase in duty. . . . Any increase of prices would entail the increase of taxes too. . . . Patrons might decide that instead of paying any increase they would effect an economy by resorting to lower-priced seats."

Mr. Metcalfe, a politically-minded campaigner, looking over the wider field, commented: "Sectional increases of prices or wages bore unfairly on those who did not participate in them. If wages and prices had been fixed at pre-war levels—as house rents were—subject only to the usual seasonal increases, there would have been no justification for increases of prices of any home products."

Terms Called Exacting

The rentals problem however, though wartime conditions have aggravated it, traces back to a longer distance. Film hire terms, it is claimed, have been too exacting for some time. More and more films are being rented at the 50 per cent rate, films which, it is suggested, do not merit the financial distinction.

The discontents, who are by no means a lone minority, claim that many films which are rented in the United States at 25 per cent are the subject of a 50 per cent demand here. It is believed here, too, that an American exhibitor can book a whole program on a 25 per cent basis, though both films when distributed here cost the English exhibitor 50 per cent each, booked singly of course. To the distributor contention that English running costs are lower, the reply is given that the purchasing power of the dollar and that of the pound are vastly different, that, though wages are higher, commodities in general cost twice as much in the States.

More Distribution in U. S.

Wider distribution in the United States of high grade films and the consequent increase in British production is understood to be one of the aims of the new Government export program.

It is understood that revenues derived from the release in the United States of pictures produced by American interests in England may be retained in the United States.

Such films would be released in the United States under the reciprocity clauses of the Flms Act.

An initial step is the formation of an Exports Council, under the chairmanship of Sir Andrew Rae Duncan, president of the British Board of Trade.

Audience Limitation Dropped

West End film houses which had to limit their audiences to 2,000 during the blackout hours, may now increase that number, provided no standing is allowed.

Sir William Brass has been appointed chairman of the British Film Institute. He succeeds Sir George Clark. Thelma Cazalet has been elected to take over Sir William's previous post as Board of Trade nominee on the governing board of the Institute.

THE HOLLYWOOD SCENE

Young Blood

Not true in Hollywood is the cry heard loud and long in the land that no frontiers are left for youth, that only nepotism or death affords the generation emerging from the country's schools or colleges a chance at success. Today, behind desks marked Executive on the lots of the eight major studios, sit some 50 men and women under the age of 35—editors, writers, director, producers.

Included are four story editors, more than a dozen writers, nine directors, 15 producers, and representatives of talent and music departments, as well as a studio manager and a studio advertising and publicity director.

The percentage of young men holding down the post of story editor is considerable, both in studio and home office. William James Fadiman. Metro-Goldwyn-Mayer eastern story editor, has held the same position for Columbia and Samuel Goldwyn, as well as having been general manager of the Leland Hayward agency. Richard Halliday, Paramount's story editor, had been that company's eastern editor prior to assuming the job on the Coast. Samuel Marx, who recently resigned as Columbia story editor, in order to enter production, has been an editor for a decade. At Universal, Leonard Cripps has succeeded to the editorship just left by Marshall Grant, now an associate producer.

Among the younger writers are Paramount's Robert Carson, Academy Award winner; Steve Fisher, who wrote the story on which "Typhoon" was based; Virginia Van Upp, who wrote "Honeymoon in Bali"; Hal Roach's Mickel Novak; Owen Crump, of Warners; Columbia's Claude Binyon, whose latest is "Too Many Husbands"; Karen de Wolf, Al Duffy, now working on the next in the "Blondie" series; Lew Metzler and George Seatin. Jack Jungmeyer, Jr., and Edith Skouras are collaborating on stories for Twentieth-Fox, and Norman Krasna continues to write for RKO and other producers.

Formerly writers, Irving Reis and Vincent Sherman have turned to direction, Reis at RKO and Sherman at Warners.

Robert Sinclair, MGM director, came to pictures from the stage, his latest stage play having been "The Philadelphia Story," with Katharine Hepburn. His most recent film was "Joe and Ethel Turp Call on the President." S. Sylvan Simon's last was "Dancing Co-Ed," also at MGM. Young directors at RKO include Frank Woodruff, Jack Hively and Garson Kanin, whose first picture was "A Man to Remember," the latest "Bachelor Mother."

Paramount's Edward Dmytryk had been a film editor before becoming a director. At that company, also, is Kurt Neumann. Henry Koster, at Universal, has directed four of Deanna Durbin's seven pictures.

(*This is the first of two studies of younger members of the industry. The second will appear in a forthcoming issue.*)

PRODUCTION IN UPSWING

A burst of activity descended upon Hollywood's studios this week, and accounted for nine pictures finished, three more than last week. Started were six, one less than the week before, while 32 were shooting, against 35 last week; 20 were being prepared, one less than in the preceding period, and 60 were being edited, three more than in the earlier week.

Completed were "The Man Who Would Not Die", Columbia; "And One Was Beautiful" and "Dr. Kildare's Girl", Metro-Goldwyn-Mayer; "Son of the Navy" and an untitled "Renfrew" subject, Monogram; "Our Town", Principal Productions, for United Artists release; "The Saint Takes Over", RKO Radio; "La Conga Nights", Universal, and "An Angel from Texas", Warner Brothers.

Columbia started "Dead Man's Isle", MGM "Boom Town", Monogram "Tom Boy", Paramount "North West Mounted Police", Republic "Women in War" and Universal "I Can't Give You Anything but Love, Baby".

MGM continued to lead in the number of pictures shooting, with eight, while Paramount had three, RKO one, Republic three, Hal Roach (for United Artists release) one, Edward Small (also for UA release) one, Twentieth Century-Fox three, Universal two, and Warners four.

Invites Students

In a movement directed toward the building of goodwill and closer cooperation between producers and schools, students and parents, Wesley Ruggles has invited the class in dramatics of the University of Arizona to spend two instruction periods a week witnessing the production of Columbia's "Arizona" at a reproduction of a village near Tucson. Ruggles will produce and direct the picture.

The plan includes the allotment of an hour or two by the producer on those evenings for lecturing on the work and the reasons for the methods of operation. Impromptu discussions will follow, with the players participating.

Ruggles also has agreed to direct the university's drama class in an abbreviated version of the film, the final performance to be given in the university auditorium before the film unit leaves Tucson.

Name News

ROBERT KANE has left for New York en route to England after six weeks of conferences at the Twentieth Century-Fox studios.

▽

LEWIS MILESTONE has been assigned to direct "Good Luck" for RKO Radio.

▽

BARRETT KIESLING returned to the Metro-Goldwyn-Mayer studio after a two-month exploitation trip for "Young Tom Edison."

▽

LEE GARMES, Academy Productions president, left for New York with a print of "Beyond Tomorrow," his first picture for RKO release.

▽

SALKA VIERTEL has been assigned to work on the screen play of "The Full Life" for Warner Brothers.

▽

ARCHIE MAYO returned from a trip to New York, where he attended the funeral of his mother.

▽

Y. E. HARBURG and HAROLD ARLEN have been engaged to write two songs for "Andy Hardy Meets a Debutante," for Metro-Goldwyn-Mayer.

▽

FREDRIC MARCH has been signed to appear in "Victory" by Paramount.

▽

HOWARD KOCH's contract was extended by Warner Brothers.

▽

ROBERT LIVELY has completed work on the screen play of "Interlochen" for Paramount.

▽

FRANK WHITBECK left for a trip to Detroit.

▽

ANN SHERIDAN has had her contract extended by Warner Brothers.

▽

DONALD OGDEN STEWART has been assigned to the screen play of "Kitty Foyle" for RKO Radio.

▽

HENRY HERBEL, Warner Brothers Coast district sales manager, left for a visit to Salt Lake City and Denver.

▽

ERNST LUBITSCH returned from a vacation in Puerto Rico.

▽

LEE KATZ has been assigned to work on the screen play of "The Laughing Dead," for Warner Brothers.

SAYS 98% OF TEXAS OWNERS OPPOSE NEELY

Mrs. McClure in Chicago Calls Bill Discriminatory; Louisville Council Withdraws Backing

Roy L. Walker, independent exhibitor of Texas, president of the Theatre Owners Protective Association, reported this week that in a survey of the theatres in Texas, out of 473 towns in which theatres are operating, 401 towns have signed up opposing the Neely Bill, eight are reported for the bill, and 64 are unreported.

Out of a total of 899 theatres in these towns, 789 have signed protesting passage of the bill, 17 have reported for the bill and 93 are unreported.

A total of 86.4 per cent of the towns operating in Texas have been contacted and of this number 98 per cent have signed petitions protesting against the bill. 88.5 per cent of the houses in operation have been contacted and 97.8 per cent of the shows have reported against the bill. The towns unreported are all less than 5,000 population and 38 of these towns have a population of 1,000 or less.

In connection with this survey, the Theatre Owners Protective Association reorganized and its reorganization provided for 21 directors, one to be elected from each Congressional District. A majority of the directors must at all times be independent theatre owners. Meetings were held in various Congressional Districts. The following were elected directors for 1940: F. L. Wolf, Clarksville; Julius Gordon, Beaumont; C. H. Cox, Gilmer; Harold Robb, Dallas; R. J. O'Donnell, Dallas; George Chatmus, Hearne; O. L. Smith, Alto; F. D. Wilke, Houston; L. O. Wallace, Bay City; Tom White, Burnet; J. C. Chatmus, Marlin; C. W. Sadler, Weatherford; W. J. Wilke, Graham; H. A. Daniel, Seguin; D. J. Young, Brownsville; Roy Pringle, Fabens; M. D. Cook, Strawn; W. J. Wooten, Canyon; Herschel Crawford, Slaton; J. J. Jiminez, San Antonio; Henry Reeves, Menard.

Clubwoman Attacks Bill

Other trade practices are worse than block-booking, according to Mrs. Richard M. McClure, president of the Better Films Council of Chicago. Although Mrs. McClure did not ask the members of the organization to take any stand on the bill, except after a careful study, she gave her own personal views.

"I concluded," she said, "that the Neely bill is not a remedial measure but a discriminatory piece of legislation which, if enacted, cannot be enforced without government regulation. Such legislation is dangerous and cannot but develop additional chaos in an industry which is now faced with grave problems."

After the members of the Better Film Council have considered the bill and talked it over with theatremen and read material on the measure, they were asked to send a letter to their Congressman giving reasons for backing or opposing the Neely bill.

Mrs. McClure said that the Bill would increase prices because an exhibitor could not purchase films on a wholesale basis as is permitted in other industries. She pointed out that while films could be purchased in quantities, the price must be on a single picture basis. The synopsis clause of the Neely bill was also attacked.

Reconsiders Support of Bill

The Better Films Council of Louisville and Jefferson County decided to reconsider its earlier action in endorsing the Neely bill. The decision was made following a talk by George N. Hunt, Jr., local manager of Metro-Goldwyn-Mayer, who presented arguments against the bill. He pointed out that the bill gave no moral protection or assurance that better pictures would be made. The measure, he said, was merely a proposed law to regulate buying and selling. Mrs. Harry E. Sibley, president of the Better Films Council decided that the whole question should be reconsidered.

Columbus Council Against Bill

The Columbus Motion Picture Council has reversed its former stand and now is opposed to the passage of the Neely bill. Rev. Floyd Faust, president of the council, explained the new position by saying that the council first thought the Neely bill would benefit the small exhibitor and improve standards within the industry. He said that further study of the measure had convinced the group that "passage of the measure would prove highly detrimental to the entire industry." Rev. Faust also said passage of the Neely bill would result in a lowering of quality in films.

Wilbur Attacks Bill's Opponents

The Motion Picture Research Council, headed by Dr. Ray Lyman Wilbur of Stanford University, has issued a vigorous denunciation of opposition and propaganda against the Neely bill which would make full-line buying of pictures optional with exhibitors and prohibit compulsory block booking and blind selling of films. The Research Council and Allied States Association of Motion Picture Exhibitors, headed by Abram F. Myers, chairman and general counsel, have led the fight for the Neely bill.

Dr. Wilbur declared, "Freedom of choice of films is essential to preserve ideals of American democracy. We have but little chance to escape all sorts of war propaganda these days and we should keep the tremendous influence of the films sensitive to the communities where the films are to be shown."

New Orleans Group for Bill

The Women's Missionary Council of the Methodist Episcopal Church in New Orleans passed a resolution condemning block booking and blind selling and urging the passage of the Neely bill. Block booking and blind selling, according to the resolution, kept "wholesome, educational and worthwhile motion pictures" off theatre screens. Mrs. Maude Turpin, chairman of the publicity committee of the Bureau of Christian Social Relations which circulated the resolution, did not give any specific instances where the trade practices which the group opposed kept films out of the theatres which were "wholesome, educational and worthwhile."

Lederer Heads Merit

Otto Lederer has been elected president of Merit Pictures Corporation, independent distributing organization. Jerome Wilson has been elected vice-president; Etta V. Segall, treasurer, and Samuel Brown, secretary. In line with expansion plans, the company is adding a new program of pictures.

MPTOA'S "REFORM BY CONTRACT"

Continual discussion of late, mostly informal, pointing to a renewed interest in exhibition in reestablishing contact between distributors and exhibitors on a trade practice program, now brings the MPTOA to the fore with the proposal for effecting reforms through license agreements. The proposals that the MPTOA believes each company should put into their contracts, "and which we [MPTOA] are certain will meet with the approval of 99 and 44/100 per cent of the small, independent exhibitors, regardless of party line," include:

"(1) A minimum unconditional option to cancel at least 20 per cent of the pictures licensed on reasonable notice as they are released. The code proposal should be simplified as much as possible for this purpose. Or, as an alternate suggestion, an option to cancel upon reasonable notice one picture out of each group of five or more, in the order of release.

"(2) An option to cancel any picture on reasonable notice which it can be demonstrated is locally offensive on moral, religious or racial grounds. The question of fact, if disputed, can be left to simple arbitration.

"(3) An option to change percentage pictures designated for preferred playdates on reasonable notice that the picture is considered unsuitable in fact for the dates designated, subject to simple arbitration if there is any dispute.

"(4) A provision that no score charge shall be added to the film rental specified in the contract.

"(5) A provision that prices and terms for each picture licensed must be fixed by the distributor not later than the date of the notice of availability.

"(6) A provision that the option to reject pictures on selective contracts must be exercised within 21 days after notice of availability, otherwise the option is void and the picture released in due course to subsequent runs."

Warner Dance Held

Twelve hundred attended the Warner Club dinner and ball at New York's Waldorf-Astoria last Saturday night. Among executives present were John J. O'Connor, general manager of RKO theatres; Leon Netter, Paramount theatres executive; and executives of Warner Brothers including Samuel Schneider, Gradwell L. Sears, Carl Leserman, Mort Blumenstock, Harold Rodner, A. W. Schwalberg, who was general manager of the event, Jules Levy, Ben Kalmenson, Roy T. Haines, Arthur Sachson, Mitchell Rawson, Clayton Bond and Eddie Schnitzer.

Arrives in Santiago

On his two month tour of Columbia's branches in South America, J. A. McConville, foreign manager, arrived Tuesday in Santiago and was met by the territorial supervisor, Louis Goldstein. Both of them will proceed overland to Argentina, where conferences with branch managers will be held. From Argentina, Mr. McConville makes his return trip by boat, stopping over at Uruguay, Brazil and the British West Indies before arriving in New York about the middle of April.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

The New York *Daily Worker*, Communist mouthpiece in the U.S., discovers great devastation in Hollywood. Motion picture distributors and exhibitors out in the field have been contributing much of their time and pocketbooks putting on benefits for memorials and for the Finns, for Variety Club benefits, and other charities and drives in droves, yet its own cinema brethren and sistren in Hollywood have been wallowing in great distress, starving—we have the Communist *Worker's* word for it.

The newspaper sent Mike Quin, writer, to investigate at first hand. "When I arrived the studios had been idle for three months," Mike Quin wrote. "Thousands of ordinary workers in the industry had pawned their possessions, sold their furniture, sent their wives and kids home to roost with their families, and borrowed all the money off each other that anybody had. Families were doubling up in houses and single men were flopping on the front room couches of friends."

Quin found "one man sitting amidst a splendid library in a handsome overstuffed chair praying to God the studios would give him a call before his unemployment insurance ran out." He found "two families living in a dream house—all modern and perfect. Both families were on relief and slept at night with their feet in each other's faces."

Quick, Mr. WPA Administrator, send relief, send food, send more needles.

▽

Still a little early for the U. S. newsreels to receive shots of the Russians' infantry equipment in the Finnish War, but Edwin Hartridge, Columbia Broadcasting correspondent in Helsinki, nominates the inventor of the gadget for the Rube Goldberg prize. It's an infantry-attack-shield that almost completely hinders movement of the user. In fact, said Hartridge, he has about one chance in ten of escaping injury or death. Nobody, even the Russians, seem to have figured how to make use of the gadget. The infantry shield resembles a small iron snowplough, about three feet wide at the base and mounted on a pair of skis. The Russian soldier is forced to push it along in deep snow, while crawling on his stomach. The shield weighs about 100 pounds and Hartridge says it's no joke to move across a snowy field and then try to revive enough to take a pot shot at the enemy through the peephole.

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We can just about picture the faces of England's censors when they are presented with a print, for reviewing, of United Artists' new Laurel and Hardy picture, "Saps at Sea."

▽

For posterity, it is well to record that the Art Students League of New York has voted Janice Logan, motion picture actress, "the best undressed woman of the year," with second honors going to Paramount's Dorothy Lamour, of sarong fame.

▽

Quite appropriate at this time of dawning Presidential campaign arguments, of the continuing Hitler-Chamberlain verbal exchanges, is the title of a new Columbia comedy: "To Beef or Not to Beef."

Leonard Lyons, conductor of *The Lyons Den* in the New York *Post*, tells the Hollywood story about the accident at the Paramount studio the other night when all the lights in the town went out because of a faulty power-line from Boulder Dam. It happened during a press showing of "The Road to Singapore," and the audience remained in darkness for half an hour. Finally, the press agent in charge arose with great disgust and told the reviewers: "The hell with it, boys, Crosby gets the girl—let's go home."

▽

Then there's Lyons' story concerning Truman Talley, head of Fox Movietonews, who returned the other day from a European trip. Seems that Talley visited the Maginot Line for one week and there received not only a silver medallion commemorating his trip, but also a "gold" bracelet, on which was inscribed his name and address. "This certainly is a nice gesture," Talley acknowledged. "This lovely bracelet, with my name and address on it. It's so nice of you" . . . "But it's the customary thing," Talley was assured, "so that in case your arm is blown off, the finder will know where to send it."

▽

Leap year works out all right for some persons who are already married. Take, for instance, the case of R. W. "Bob" Huffman, city manager of Lincoln Theatres Corporation, Lincoln, Neb., who was approached by W. P. Dietz, Station KFOR radio time salesman, for renewal of Lincoln Theatres' radio period. It features Barney Oldfield, Sunday Journal and Star movie editor, in five minutes of nightly Hollywood gab. Huffman didn't look at the calendar when he signed the contract, so now the show will have to run until 1944 *to find a February* 29 *on which to run out.*

▽

RKO Radio formally records, for the non-benefit of competitors, its intention to produce "Captain Kidd," with Charles Laughton doing the pirate. A most promising decision, we'd say, dealing, as it does, with one William Kidd, privateer and pirate in the last part of the 17th century, who started out respectably enough. In 1691 he received an award of 150 English pounds from the Council of New York for his services during the disturbances in the Colony, and was commissioned to chase a hostile privateer off the Coast. He served against the French in the West Indies and in 1695 went to London with a trading sloop of his own. He next received the King's commission to arrest and bring to trial all pirates, and for this purpose sailed to Madagascar. Instead of pursuing pirates, though, he turned pirate and plundered on the coast of Malabar. After three years of piratical life, he was apprehended, brought to trial in London and was hung by the neck 'til it broke.

▽

Where there's life there's still hope Department, from the church column of the New York *Evening Sun*:

> "Mae West, of "Come up and see me some time" fame (and now of Universal Pictures' 'My Little Chickadee'), made her first appearance at the age of five in a church social."

Not all the atrocity stories come from overseas. Take a look at what the men's hat industry perpetrated in Chicago the other day, and presumably intends to scourge the nation with throughout the year, clear through to exhibition and production in motion pictures, to Will Hays, to Thurman Arnold, and all others:

New styles in male headgear were unveiled, with much flourish, at the conclave of the National Association of Retail Clothiers and Furnishers. They include:

1. An affair that looked like a charlotte russe, with a peacock feather replacing the cherry.
2. Something with long brown whiskers fastened to a curling bouquet of plumage at least ten inches long.
3. An emerald number like the Swiss yodelers wear, with the smallness of the feather at the front compensated by a bunch of pale grapes at the stern.
4. A beribboned brown grassy hummock surrounded by a foot or so of wilting brim.
5. A confection which, in the apt phrase of a feminine reporter for the Chicago *Tribune*, resembled a sewing basket of rough straw enhanced by a dainty little felt brim.

▽

Film companies face many difficulties in their international trade. But the situation in the Khyber Pass country is unique. E. Hakim, exhibitor in Kabul, sends the exchanges in Bombay dried skins and fruit because Afghanistan has a complete embargo on gold. He is always behind in his payments because the fruit always arrives in deteriorated condition, which makes it unsaleable. There is a good market for the skins, however.

▽

Keeping an eagle-eye peeled around the war zone for war bulletins, our correspondent Aubrey Flanagan, in London, came across a Wardour Street motion picture distributor who received a wartime butter ration coupon from a Wales theatre owner accompanying his check for rental of a recent film.

"I am sending you my butter coupon," wrote the exhibitor. "It is no longer of use to me. The receipts from your film were so small that I cannot now afford to buy butter."

▽

And in London these nights one is liable to a fine of $2,500 *for driving faster than* 20 *miles an hour during the evening blackouts.*

▽

All's Confusion Department, from an item in the New York *Daily Mirror*:

> "Hugh Herbert, in the most unusual assignment of his career, will play six featured roles in one picture. In 'La Conga Nights', a Universal production, the comedian will play himself, his four sisters, and his own mother."

▽

The vagaries of giveaways are perhaps best exemplified as viewed at "Farmers' Day" staged at the Plaza theatre in Burlington, Wis., operated by Jack Yeo, when a man received a finger wave and a woman was the lucky winner of an ax. The next procedure, we suppose, would be to call for a "Swap Night" when the winners' gifts could be properly exchanged.

REPUBLIC GROSS UP 7½%; "U" GAIN IS ESTIMATED

Universal's Net Earnings for Quarter Reported at $300,000; Two Annual Meetings

Republic Pictures' 1939 gross income increased 7½ per cent over 1938, Herbert J. Yates, president of Consolidated Film Industries, Inc., said this week in his annual report to stockholders. The report also showed that Consolidated's net income for 1939 increased over that of 1938, and that its investment in its subsidiary, Republic, remained the same as when it was made in 1937.

Consolidated's stockholders are to hold their annual meeting on March 28th in New York, with reelection of the directors expected.

$300,000 Universal Net Estimated

Wall Street estimated that Universal Picture's first quarter net earnings will be $300,000, nearly double the period last year. Universal's stockholders were to meet on Friday in Wilmington, Del., with directors scheduled for reelection.

Mr. Yates named Republic's gross income in 1939 at approximately $7,960,000. In 1938 it was $7,373,972. Consolidated's net income for 1939 was $628,297. In 1938 it was $616,696.

He said Consolidated was continuing the financing and production of Republic Pictures "from which this company derives, and which enables it to maintain, a large volume of laboratory work and accessories." The year 1939 showed "further progress and expansion of the organization and business of Republic," he said.

Consolidated's 1939 earnings are equivalent to $1.57 a share on 400,000 shares of preferred stock outstanding, compared with $1.54 in 1938. The company's net sales were $7,409,452 in 1939; $8,799,875 in 1938, including sales of the American Record Corporation. Stock in that company was sold to the Columbia Broadcasting System in December, 1938.

The net sales in 1939 were approximately $500,000 higher, exclusive of American Record.

The net income, before federal income taxes, for 1939, was $758,297; for 1938 they were $731,696. This increase was recorded in the face of increased labor costs.

Consolidated's current assets, on December 31st, last, were $5,973,226, including $461,897 in cash. Current liabilities were $1,790,233.

This compares with the current assets of $5,076,657, cash of $368,908 and current liabilities of $1,235,989 on Dec. 31, 1938.

Arrearages on the 400,000 shares of $2 cumulative preferred stock are $3,200,000, equal to $8 a share.

SEC's January Report

With the exception of a series of sales of common voting trust certificates of Universal Corporation by William Frieday, New York, director, totaling 2,800 and reducing his holdings to 100, and the acquisition of 10,000 Universal common voting trust certificate warrants by Nathan J. Blumberg, New York, officer, under an employment agreement, representing his entire current holdings in that class, no large transactions by officers or directors of film companies in the securities of their corporations are shown in the first January summary of the Securities and Exchange Commission.

The next largest transactions reported were the disposition, by gift, of 500 shares of Keith Albee Orpheum convertible preferred stock by Michael J. Meehan, New York, beneficial owner, reducing his holdings to 26,004 shares; the acquisition of 500 shares of Trans-Lux Corporation common stock by Leslie E. Thompson, New York, director, as compensation, bringing his holdings to 4,500 shares, and the disposition of 300 shares of Twentieh Century-Fox common stock by Sidney R. Kent, New York, officer, reducing his holdings to 3,155 shares.

The only other film transaction reported were the acquisition of 100 shares of General Theatres Equipment common stock by Robert L. Clarkson, New York, director, representing his entire holdings; disposition by gift of 100 shares of Loew's, Inc., common stock by J. Robert Rubin, New York, officer, reducing his holdings to 29,918 shares; and the acquisition of three shares of Pathe Film common stock by Thomas P. Loach, New York, officer, bringing his interest to 16 shares.

A report on Columbia Broadcasting System showed the disposition by gifts of 170 shares of Class B stock by Leon Levy, Philadelphia, director, reducing his holdings to 42,932 shares, and 506 shares of Class A and 15 shares of Class B stock by Isaac D. Levy, Philadelphia, director, reducing his holdings to 61,475 shares of A and 22,819 shares of B stock.

SHORT PRODUCT PLAYING BROADWAY

Week of March 9

CAPITOL
- What's Your I.Q.?..... MGM
- The Fishing Bear..... MGM
- *Feature: Northwest Passage*.. MGM

CRITERION
- The Royal Rodeo..... Vitaphone
- Court Favorites ..... RKO Radio
- Elias Howe, Fools Who Made History, No. 1.. Columbia
- *Feature: The Wolf of New York* ..... Republic

MUSIC HALL
- Going Places, No. 72..... Universal
- Teddy, the Rough Rider... Vitaphone
- *Feature: Too Many Husbands.* Columbia

PARAMOUNT
- Unusual Occupations, No. 3. Paramount
- Two of a Kind..... Paramount
- Isle of Columbus..... Paramount
- *Feature: Seventeen* ..... Paramount

RIALTO
- Hydro Maniacs..... Paramount
- Slightly at Sea..... RKO Radio
- *Feature: Double Alibi* ..... Universal

RIVOLI
- Aquapoise ..... RKO Radio
- *Feature: The Grapes of Wrath.* 20th Cent.-Fox

ROXY
- The Hare and the Hounds. 20th Cent.-Fox
- Flying Stewardess..... 20th Cent.-Fox
- *Feature: Vigil in the Night*.. RKO Radio

STRAND
- Alice in Wonderland..... Vitaphone
- The Happy Warrior..... Vitaphone
- *Feature: Three Cheers for the Irish*..... First National

Disney Stock Offering

Walt Disney Productions on Wednesday applied to the Securities and Exchange Commission for the registration of the first public stock offering in the Disney enterprise which heretofore has been wholly in the hands of the Disney family. The offering comprises 155,000 shares of six per cent convertible preferred stock, of $25 par value, and 155,000 common shares of par value $5, the whole to be underwritten by Kidder, Peabody and Company, and Harriman, Ripley and Company, in New York, and by the Pacific Capital Corporation. Some $4,030,000 is estimated to be the return from the preferred stock.

Walt Disney's company has been self and privately financed for 17 years. Big budgets and a new $3,000,000 studio now under construction at Burbank, are said to have dictated the new move. Last year's earnings of the company are said to have been more than $1,250,000.

Consolidated Corporation, formed in 1938, with an authorized capital stock of $2,000,000, is the Disney holding corporation.

Western Electric Dividend

Directors of Western Electric, on Tuesday, in New York, declared a dividend of 75 cents per share on the corporation's common stock, payable on March 30th, to stockholders of record at the close of business on March 25th, this year.

United Amusement Earnings

Moderate expansions in operating earnings and net profits were shown in the financial statement of United Amusement Corporation Limited, which operates upwards of 20 theatres in the Province of Quebec.

Net profit for the year was $94,640 as compared with $85,468 in 1938.

The total taxation bill was $322,000.

Paramount Broadway Loss

The Paramount Broadway Corporation, owning the Paramount Theatre, and office building on Broadway, New York City, this week reported a net operating loss of $231,527, for the year ended December 31st, 1939.

Income from operations was $969,856. Income from several tenants is determined by the tenant's gross receipts. The cash on hand December 31st last, totalled $38,080, and accrued liabilities $90,527. Property and equipment is listed at $10,949,885. The total deficit, on that date, was reported as $756,689. The deficit on the same date in 1938, was $537,364.

Sonotone $252,559 Net

The Sonotone Corporation, manufacturers of apparatus, to decrease deafness, used in theatres and elsewhere, reports a net income of $252,559, for the year ended December 31st, 1939. This is equal, after preferred dividends, to 31 cents a share (par $1) on 788,878 shares of common stock.

In 1938, the company had a net profit of $242,902, or 30 cents a share on 789,178 common stock shares.

Stock Redemption

E. H. Messer, secretary of Principal Theatres Corporation, of Los Angeles, has filed a notice of redemption of preferred stock, with the Delaware secretary of state, in Dover.

Niesse Resigns Post

Carl Niesse, general manager of the Olson circuit in Indianapolis, has resigned his post of Third District vice-president of the Associated Theatre Owners of Indiana, because of added responsibilities in his job. Directors elected Earl Bell, operator of the Howard theatre, Indianapolis neighborhood house, to succeed Mr. Niesse.

WHAT THE PICTURE DID FOR ME

Columbia

AMAZING MR. WILLIAMS, THE: Melvyn Douglas, Joan Blondell—The previous Douglas-Blondell comedies went over very well here and this one adds considerably to their future draw. It is a fast moving comedy with some extremely funny moments in it. The part where Douglas dresses as a woman nearly brought the house down. The receipts were higher than I expected, as the snow is still in a great plenty around here. Running time, 86 minutes. Played February 23.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and rural patronage.

BLONDIE TAKES A VACATION: Penny Singleton, Arthur Lake, Larry Simms—Played with "Fast and Furious." We did a nice business on this double program matinee, Sunday, February 25th, but it dropped badly at night, giving us as a whole just a fair or little below average for the day. "Blondie Takes a Vacation" is up to the standard of the Blondie pictures. (See report on "Fast and Furious" for remarks on radio appearances of screen stars).—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

HIS GIRL FRIDAY: Cary Grant, Rosalind Russell, Ralph Bellamy—This was very well liked. Rosalind Russell and Cary Grant are very good. Customers liked it. Played February 11-13.—Emmett F. Roche, Hart Theatre, Hart, Mich. Small town and rural patronage.

LADY AND THE MOB, THE: Fay Bainter, Ida Lupino, Lee Bowman—This picture is light material and will not do business alone. Running time, 66 minutes. Played March 1-2.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

MR. SMITH GOES TO WASHINGTON: James Stewart, Jean Arthur, Edward Arnold, Claude Rains, Thomas Mitchell, Guy Kibbee, Eugene Pallette—An outstanding picture from any angle. My only criticism is that it ended too abruptly. "Mr. Smith" should have been shown returning in triumph to his home town. Having seen this at a special showing and several times at this theatre, the work of the players impressed me to the extent that I nominate James Stewart for tbe Academy Award and Claude Rains for the award of supporting player. Of course, everyone connected with the making of this is entitled to some sort of an award. By the time this appears in print the awards will have been made public but as this is being written, I have no knowledge as to who the winners are. This picture drew above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MUSIC IN MY HEART: Tony Martin, Rita Hayworth. Edith Fellows—A fine little midweek programmer. That's where we put it and did OK. Tony Martin's acting is very much improved and his singing is tops. Rita is also very nice to look at and the film boasts a song hit, "It's a Blue World." Running time, 70 minutes. Played February 13-14. —J. Harry Abbott, Grant Theatre, Georgetown, Ohio. Small town and rural patronage.

WESTERN CARAVANS: Charles Starrett, Iris Meredith, Sons of the Pioneers—Unusually poor business for a western in spite of best weather in three weeks. Played February 3.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

First National

CASTLE ON THE HUDSON: Pat O'Brien, John Garfield, Ann Sheridan, Burgess Meredith—Good picture; good business. This compares favorably with "Angels With Dirty Faces," "The Roaring Twenties" and "Dust Be My Destiny." Running time, 77 minutes. Played February 25-26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DUST BE MY DESTINY: John Garfield, Priscilla Lane—Our customers liked this one and told us about it when they came out. Garfield is certainly cut out for a role of this kind and Miss Lane comes in for her share of credit. The court room scene at the end of the picture was very well done and the ladies in our audience all enjoyed a good cry but they seemed to like it. Running time, 88 minutes. Played February 18-20.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

DUST BE MY DESTINY: John Garfield, Priscilla Lane—This picture pleased everyone and presented a splendid thought. It is pictures like these that will make the nation as a whole realize the truth about many existing situations of graft and misunderstanding. Let's have more of them. I am sure they do much good. Running time, 88 minutes. Played March 1-2.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

OLD MAID, THE: Bette Davis, Miriam Hopkins, George Brent, Jane Bryan—A fine picture. Excellent performance by Davis but the plot seemed a bit thin. Everything hinged on one point that was possible but not probable. Period duplication, costuming and direction I thought were very well done. Running time, 95 minutes. Played February 18-20.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

OLD MAID, THE: Bette Davis, Miriam Hopkins, George Brent, Jane Bryan—She may be a great actress but Ozarkians want shootin', not actin'. Running time, 93 minutes. Played February 18-20.—L. Woody, Jr., Palace Theatre, Golden City, Mo. Very small town and rural patronage.

PRIVATE DETECTIVE: Jane Wyman, Dick Foran—A good little action picture which seemed to please. Running time, 55 minutes. Played February 22-24.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

Metro-Goldwyn-Mayer

BAD LITTLE ANGEL: Virginia Weidler, Gene Reynolds—A dandy little picture, not big, but will please the masses. Would recommend double billing on Friday-Saturday change. Don't pass it up. Played February 14-15.—Norman Goodin, Goodin Theatre, Carlton, Ore. Small town and rural patronage.

BALALAIKA: Nelson Eddy, Ilona Massey, Charles Ruggles, Frank Morgan—Well, I don't know what is wrong but feel that the title and too much Russiaan ruined this wonderful opera. A swell picture but no box office. Feel that the feeling against Russia has a lot to do with it. Run it if you want an exceptional picture but only for a short run and not the best days in the week. Running time, 100 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CONGO MAISIE: Ann Sothern, John Carroll, Rita Johnson—Another very fine picture, which should add to the "Maisie" series. Picture well received. —Emmett F. Roche, Hart Theatre, Hart, Mich. Small town and rural patronage.

FAST AND FURIOUS: Franchot Tone, Ann Sothern—Very fast and peppy. Below average business. Bad weather. Running time, 71 minutes. Played February 15-17.—L. Woody, Jr., Palace Theatre, Golden City, Mo. Very small town and rural patronage.

FAST AND FURIOUS: Ann Sothern, Franchot Tone—Played with "Blondie Takes a Vacation." We did a nice business on this double program matinee, Sunday, February 25th, but it dropped badly at night, giving us as a whole just a fair or little below average for the day. "Fast and Furious" is a fast, snappy picture. Could it be possible that radio competition is hurting our Sunday night's business, especially the Gulf Oil program? Every week in both leading Detroit papers there is a good sized display ad: "Tonight at 7.30 (which is the best theatre hour) WJR-Gulf Screen Guild Theatre (date, Sunday, February 25th) Edward G. Robinson and other stars of note." Sunday, January 14th, Bette Davis and other stars. Sunday, January 28th, Charles Boyer, Claudette Colbert. Sunday, February 11th, Myrna Loy, William Powell,—and so I could go on week after week. Can you imagine what that does to us theatremen during our best show hours of the week? It is like someone building a fine theatre and on the next corner putting up another theatre in which the foremost stars put on a free show in competition with the theatre that charges admission. I understand that the stars appear on the Gulf program free of charge and that the Gulf Company turns over to a Charity Fund ten thousand dollars. But is that a proper excuse for injuring theatres out of many, many times. Wouldn't it be much cheaper for the industry to finance that charity some other way? Talk about biting the hand that feeds you. Here is an industry that rewards its leading workers fabulously and that's how they repay the theatres who made those high salaries possible.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

GONE WITH THE WIND: Clark Gable, Vivien Leigh, Leslie Howard, Olivia de Havilland, Hattie McDaniel—I saw this picture in Bartlesville where it showed for a week to about half a bouse most of the time. I don't think the theatre, which seats about 750, was full at any time. I found it a pretty good double length show, worth about 40 or 50 cents. Running time, 228 minutes.—Played February 25-March 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HENRY GOES ARIZONA: Frank Morgan, Virginia Weidler—A swell little western with plenty of comedy and a swell cast. Just a good little show that pleased all. Running time, 67 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

I TAKE THIS WOMAN: Spencer Tracy, Hedy Lamarr, Verree Teasdale, Kent Taylor—After reading an editorial in this week's "Film Bulletin" as follows: "There are two examples of tbis very argument currently on the nation's screens. 'I Take This Woman,' according to the critics, is a waste of Spencer Tracy's talent and Hedy Lamarr's beauty." It was made a year ago, shelved, then remade and released with quite some ballyhoo. Our Hollywood reviewer says it 'should have remained on the shelf,' for the story is a miserable concoction of a lot of nothing." I really believe it necessary to make a few remarks regarding same. So many times reviewers in their reports put a damper on efforts you might make in trying to exploit a picture. Who are these autocrats of the reviewing profession, both radio and magazine writers, that they can condemn pictures for the masses? It may be that the picture was held up and parts remade. Nevertbeless, we ran the picture last Sunday, Monday and Tuesday and it gave general satisfaction to the paying customers; their comment of "swell picture" was more than gratifying. Maybe the story's weak and the acting not up to what some reviewers might expect. Despite this the customers liked it. Did average business with icy roads and a lot of snow. Running time, 97 minutes. Played February 25-27.—Emmett F. Roche, Hart Theatre, Hart, Mich. Small town and rural patronage.

IT'S A WONDERFUL WORLD: Claudette Colbert, James Stewart, Guy Kibbee, Nat Pendleton, Edgar Kennedy, Ernest Truex—Apparently MGM made an effort to imitate tbe hilarious "It Happened One Night" in which Miss Colbert was co-starred with Clark Gable. While "It's a Wonderful World" falls short of equalling "One Night," it is a pleasing strip of the "wacky" in motion picture. For example, our boys inform me that the arresting officers never delivered tbem to their present abode, tbat being the duty of the sheriff's office. Miss Colbert, ever satisfying as far as our boys are concerned, gives her usually good performance and James Stewart's fine job as a comedian moves him along another station in the eyes of "our critics." Guy Kibbee, Nat Pendleton and Edgar Kennedy brought plenty of laughs, but the biggest of all came from the inebriate "Willie-the Pooh," alias Ernest Truex. Running time, 86 minutes. Played March 2.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

JOE AND ETHEL TURP CALL ON THE PRESIDENT: Ann Sothern, Lewis Stone, William Gargan, Walter Brennan—I still think this is very good for the smaller bracket it is allocated in. I doubled it with "Gulliver's Travels" and an immense crowd told me how much they liked both of them. This should be one of those rare pictures that will please both

(*Continued on following page*)

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

(Continued from preceding page)

city and rural crowds. However, you must depend on something else to draw them in. Continuous chuckles throughout are the reactions of the audiences. Running time, 70 minutes. Played March 2. —W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town anad rural patronage.

MARX BROTHERS "AT THE CIRCUS": Marx Brothers, Florence Rice, Kenny Baker—Your Marx Brothers fans will like this but will think it not as good as some of their other pictures. The song about the tattooed lady made the deepest impression here. Personally, I thought it very much below the usual Marx average but the noise from the audience changed my mind. We did well at the box office, which is what counts anyway. They could have omitted the singing to good advantage. Running time, 27 minutes. Played February 24.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college and rural patronage.

WIZARD OF OZ, THE: Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley, Billie Burke, Margaret Hamilton—Very poor draw in small towns for this kind of picture. Picture is excellent but the crowd won't take it. Played February 13.—John Leveck, P.T.A. Theatre, Benoit, Mass. Rural patronage.

Paramount

BEACHCOMBER, THE: Charles Laughton, Elsa Lanchester—There is no doubt as to Charles Laughton's ability as an actor but there should be a jail sentence for any film salesman who sells this kind of a picture to a small town situation who depends on patronage for money to keep open. Played February 16-17.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

BEAU GESTE: Gary Cooper, Ray Milland, Robert Preston, Brian Donlevy—Do not make my mistake and play it on Sunday. Business poor. Running time, 110 minutes. Played February 25-27.—L. Woody, Jr., Palace Theatre, Golden City, Mo. Very small town and rural patronage.

GERONIMO: Preston Foster, William Henry, Andy Devine, Ellen Drew—Another big western epic that failed to click for us. No star names to pull at the box office and not enough real old timers to tell of the days of "Geronimo" to the younger generation. Would have made a good Saturday western. Running time, 90 minutes. Played February 4-5.—J. Harry Abbott, Grant Theatre, Georgetown, Ohio. Small town and rural patronage.

GREAT VICTOR HERBERT, THE: Allan Jones, Mary Martin, Walter Connolly—Who likes to report on a picture like this? You like it personally, very few of your audience do, business is poor, your film rental is much too high for it, and you can't do anything about any of them. It's really a swell picture but definitely did not go here. Even the thoughts of a violin scare my prospective patrons so far it takes a month to get them back. Running time, 91 minutes. Played February 11-12.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

GULLIVER'S TRAVELS: Color Cartoon Feature —If all pictures grossed as much, I'd be more than satisfied, although it isn't the hit I expected. It is too short; a cartoon feature should be at least 100 minutes long, longer would be better, and they must have more conversation by the principals. After seeing this, practically every adult said it was cute but there wasn't enough to it. "Gabby," "Sneak," "Snoop," "Snitch," in fact, all the principal participants should have been called by their names. "Gulliver" wasn't lifelike. I think the contrast in size hurt more than anything else. I'll never book a cartoon feature that is any shorter than this. The songs were swell; in fact, the only solid reason for adults seeing it. Running time, 79 minutes. Played February 17-19.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

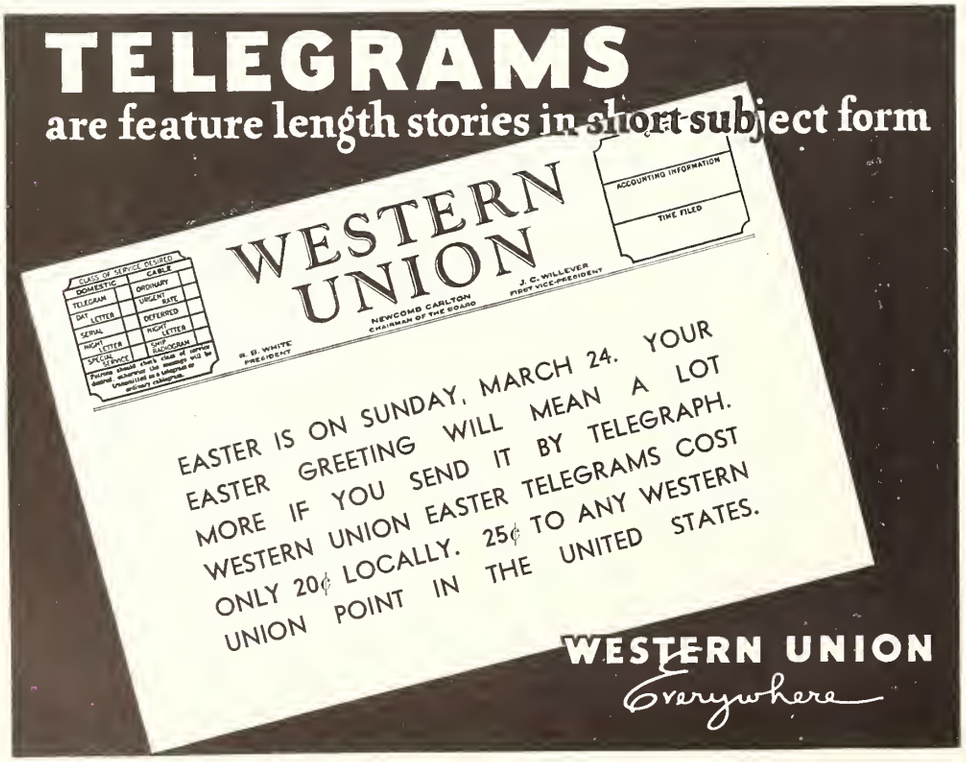
GULLIVER'S TRAVELS: Color Cartoon Feature—Maybe you fellows are right when you say this is a kid's picture. However, everyone in my town must therefore be a kid because I had the largest one-day crowd in ten years. Everyone liked it and I intend to bring it back. I managed to squeeze an early one-day in on this or I would have booked it two days in the beginning. I would have dusted off the SRO sign only we haven't any. I always thought my place was far too large for the size of the town but it certainly wasn't for this show. Don't compare it with other pictures. In itself, it proved to be grand entertainment and a great drawing card. I ran "Joe and Ethel Turp Call on the President" with it. I couldn't see a thing the matter with "Gulliver" from beginning to end. Running time, 77 minutes. Played March 2.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and rural patronage.

HERITAGE OF THE DESERT: Donald Woods, Russell Hayden, Evelyn Venable—Played late but this picture will never get too old to draw as long as they have a good print. Good story, good acting, far ahead of the general run of shoot 'em up westerns. Running time, 74 minutes. Played February 26-27.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

LLANO KID: Tito Guizar, Gale Sondergaard—A good picture but the story is too slow for the western fans. Played with "Should Husbands Work?" Running time, 70 minutes. Played February 29-March 2.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

$1,000 A TOUCHDOWN: Joe E. Brown, Martha Ray—I played this picture old and did not think much of it myself but business was above average on it. The answer is star power, I think. Running time, 73 minutes. Played March 1-2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OUR NEIGHBORS—THE CARTERS: Fay Bainter, Frank Craven—Very good family picture for situations similar to mine. Did a nice business and was appreciated by all the patrons. I'm no authority on such matters but would call it a swell job of directing. A plausible story, which few pictures seem to have, and enough comedy to make it good entertainment. Running time, 85 minutes. Played February 2-3.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.



Republic

DAYS OF JESSE JAMES, THE: Roy Rogers, George "Gabby" Hayes—Tried this dandy Rogers western on a midweek booking and did very well. Had a number of patrons comment that the "Jesse James" of this western was much more convincing than our friend Mr. Tyrone Power. Running time, 61 minutes. Played January 30-31.—J. Harry Abbott, Grant Theatre, Georgetown, Ohio. Small town and rural patronage.

JEEPERS CREEPERS: Weaver Brothers and Elviry, Roy Rogers—Boys, here is a dandy; grab it quick. A positive natural for a small town. Played January 26-27.—Norman Goodin, Goodin Theatre, Carlton, Ore. Small town and rural patronage.

VILLAGE BARN DANCE: Lulu Belle and Scotty, Richard Cromwell, Doris Day—Blossomed out with a world premiere on this one, with the stars, Lulu Belle and Scotty, appearing on the stage in person. Made quite a splurge. The picture is good and we were blessed with a fine day after sub-zero weather. Hung out the SRO sign at 1 P.M. and kept it there all day. Now what is worrying me is what I'll ever get to break that house record. Running time, 74 minutes. Played January 28-29.—J. Harry Abbott, Grant Theatre, Georgetown, Ohio. Small town and rural patronage.

RKO Radio

ALMOST A GENTLEMAN: James Ellison, Helen Wood—A fair picture. It is moving enough to hold the attention of an audience. The dog highlights the film. Running time, 65 minutes. Played February 28-29.—Simon Gelitzki. Co-ed Theatre, Topeka, Kansas. General patronage.

BACHELOR MOTHER: Ginger Rogers, David Niven, Charles Coburn—I know your adult patrons like to enjoy excellent comedy that they might laugh until their sides hurt and I know you like to provide them with such comedy at least once in a while, so here's a tip: play "Bachelor Mother" if you haven't already done so. Our audience was in stitches for the entire 80 minutes, as one uproarious situation after another was revealed. Miss Rogers, who again proves she can act as well as dance, and David Niven (it was his first appearance as a comedian before our "critical critics") both scored 100% with our audience. To RKO, congratulations and a sincere hope that they will screen many more as light and entertaining as "Bachelor Mother." Running time, 80 minutes. Played February 24.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

HUNCHBACK OF NOTRE DAME, THE: Charles Laughton, Maureen O'Hara, Basil Rathbone, Sir Cedric Hardwicke, Thomas Mitchell, Walter Hampden—I saw this picture screened and found it good entertainment. Should please all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MEXICAN SPITFIRE: Lupe Velex, Leon Errol—A riotous little comedy with Leon Errol in a dual role that had my bargain night crowd rolling in the aisles. Winds up with a good old fashioned custard throwing scene that really brings down the house. Running time, 66 minutes. Played February 1.—J. Harry Abbott, Grant Theatre, Georgetown, Ohio. Small town and rural patronage.

ROOKIE COP: Tim Holt, Virginia Weidler, Frankie Thomas—A programmer which was satisfactory to the few who attended. Played February 24. —C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Twentieth Century-Fox

BARRICADE: Warner Baxter, Alice Faye—A dud. I understand this one was slated for the top brackets, but it missed fire, and how! The cash customers were in the know on this one so we suffered in silence and solitude. Miss Faye appeared to be as out of place in this picture as a bartender at a Sunday school picnic, and I do not think the picture will help Baxter any. Running time, 71 minutes. Played February 23-24.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

DRUMS ALONG THE MOHAWK: Henry Fonda, Claudette Colbert, Edna May Oliver—A picture of this type usually does good business in this town but this one failed to draw after the first day. It is a good picture but some parts of it could have been left out. Our patrons do not like too much baby stuff for their entertainment and this feature seemed to have more than necessary. Running time, 103 minutes. Played February 26-28.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

DRUMS ALONG THE MOHAWK: Claudette Colbert, Henry Fonda, Edna May Oliver—A great picture that should be seen by everyone who calls himself an American. The color was good and the cast did a very convincing job; in fact, too convincing according to some of the ladies in the audience. However, the picture couldn't have been made in any other way and I don't see how it could have been improved on. The only complaint I have is that I couldn't have an early

date on it while the weather was good. Running time, 103 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

DRUMS ALONG THE MOHAWK: Henry Fonda, Claudette Colbert, Edna May Oliver—Excellent color and good picture, but for some reason failed to draw. Believe people are tiring of this type of picture. Played February 18-20.—Norman Goodin, Goodin Theatre, Carlton, Ore. Small town and rural patronage.

HEAVEN WITH A BARBED WIRE FENCE: Jean Rogers, Glenn Ford—Suited the man who pays the film rental, although I didn't expect much when I booked it. Nice down-to-earth story that everyone enjoyed. Business good, considering a basketball tournament. Jean Rogers OK. Running time, 62 minutes. Played February 9-10.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

HERE I AM A STRANGER: Richard Greene, Brenda Joyce, Richard Dix, Roland Young, Gladys George—This fellow Greene seems to get under the public's skin. He has something we have been waiting for. Good story, good acting. Otherwise very satisfactory. Running time, 83 minutes. Played January 19-20.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

HOUND OF THE BASKERVILLES, THE: Richard Greene, Basil Rathbone, Wendy Barrie, Nigel Bruce—A picture that pleased but wasn't much of a drawing card. The film seemed to lack the spark that held my interest when I read the book. Photography fine. Running time, 80 minutes. Played February 23-24.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

LITTLE OLD NEW YORK: Alice Faye, Fred MacMurray, Richard Greene, Brenda Joyce—Good picture; good business. Running time, 100 minutes. Played February 28-29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

QUICK MILLIONS: Jed Prouty, Spring Byington—This Jones family is tops here. If the producer would make them about 75 minutes long, they would be better yet. When a crowd don't have plenty of laughs at a Jones Family picture there is something wrong with the crowd. Running time, 62 minutes. Played February 23-24.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

RAINS CAME, THE: Tyrone Power, George Brent, Myrna Loy, Brenda Joyce—This picture went over big with us, and why not? How could you get a better cast and how could you expect more picture? That Joyce girl is about the best find of the year and unless something slips she will be tops. Running time, 104 minutes. Played February 9-10.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

SECOND FIDDLE: Sonja Henie, Tyrone Power, Rudy Vallee, Edna May Oliver—This was a very fine picture all the way. This star has never failed to draw here and has helped to keep us going. Running time, 85 minutes. Played March 3-4.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

SUSANNAH OF THE MOUNTIES: Shirley Temple, Randolph Scott, Margaret Lockwood—This little lady is not the draw she was a year ago and unless Fox digs up something she can make a comeback, she seems to be on the way out. Running time, 72 minutes. Played October 13-14.—John Stafford, Royal Theatre, Leonardville. Kansas. Rural patronage.

20,000 MEN A YEAR: Randolph Scott, Preston Foster, Margaret Lindsay—An average program picture with a good cast. Did not seem to draw in any extra business but pleased the regular patrons. Played with "Private Detective." Running time, 84 minutes. Played February 22-24.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

20,000 MEN A YEAR: Randolph Scott, Preston Foster, Margaret Lindsay, George Ernest—Good entertainment with adequate performances by Scott and Lindsay and another swell job by George Ernest. This boy gets better with every picture. Can you imagine having a picture like this allocated to you in the next to highest group? It was. Running time, 84 minutes. Played February 15-16.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

United Artists

HOUSEKEEPER'S DAUGHTER, THE: Joan Bennett, Adolphe Menjou—This feature was much enjoyed by my patrons, and a few good laughs and, of course, a very beautiful star. Would recommend this will stand alone. Running time, 80 minutes. Played February 28.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

RAFFLES: David Niven, Olivia de Havilland—Just another entertaining society jewel thief comedy-melodrama that failed to warrant a Sunday playdate. Failed to draw at the box office. Running time, 70 minutes. Played February 11-12.—J. Harry Abbott, Grant Theatre, Georgetown, Ohio. Small town and rural patronage.

WUTHERING HEIGHTS: Merle Oberon, Laurence Olivier, Geraldine Fitzgerald, David Niven, Flora Robson—This is truly a wonderful picture. Genius of the industry is reflected throughout this production. I find few pictures of this type that can even begin to compare with it. Some failed to understand the film; for those I can only feel sorry, and live in hope that some day they will appreciate it. Here is a picture that will live as long as time itself. Running time, 103 minutes. Played February 25-27.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

ZENOBIA: Oliver Hardy, Harry Langdon, Billie Burke, Alice Brady, James Ellison, June Lang, Jean Parker—Can't say much for this picture. They have taken comedy material, it seems to me, and attempted to stretch it out feature length. Sequences were very unrelated. Might be all right for some houses but not here. Running time, 73 minutes. Played February 23-24.—Simon Galitzki, Coed Theatre. Topeka, Kansas. General patronage.

Universal

BIG TOWN CZAR: Barton MacLane, Tom Brown—Business continues poor. Program generally pleased. Played February 17.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

CALL A MESSENGER: Billy Hallop, Huntz Hall, Mary Carlisle, Larry Crabbe—Cannot give much of a comment on this picture as it did not amount to much. Would suggest playing it on a week end. Running time, 65 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DESTRY RIDES AGAIN: James Stewart, Marlene Dietrich, Charles Winninger, Mischa Auer, Brian Donlevy, Una Merkel—Tops for any situation. One of James Stewart's finest performances. Dietrich also very good. Played February 18-20.—Emmett F. Roche. Hart Theatre, Hart, Mich. Small town and rural patronage.

FAMILY NEXT DOOR: Hugh Herbert, Joy Hodges, Juanita Quigley, Eddie Quillan—Opinion divided on this, though for the most part considered good programmer. Business poor. Played February 10.—C. W. Mills, Arcade Theatre. Sodus, N. Y. Family patronage.

FIRST LOVE: Deanna Durbin, Helen Parrish, Robert Stack, Eugene Pallette, Leatrice Joy—Nice picture. Grossed well and was favorably received by the audience, but would have done 25 per cent more business with a little comedy blended with it. Running time. 84 minutes. Played January 26-27.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

MIKADO, THE: Kenny Baker, Jean Colin—Dumb! Say, after playing this, I wondered myself how I ever happened to be a theatre operator. Absolutely worthless for rural or small town situations and personally doubt if it ever grossed more than two cents anywhere. Thought I had to use it to fill a date, but if I had it to do over again would rather charge my customers for a single reel cartoon. For myself, I really enjoyed the picture and I was in on a pass. Running time, 91 minutes. Played January 28-29.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

SUN NEVER SETS, THE: Douglas Fairbanks, Jr., Basil Rathbone—This picture pleased everyone. Held up very well. Plot is well constructed and the acting is good. This type of picture is of special interest at the present time. Running time, 96 minutes. Played February 21-22.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

Warner Brothers

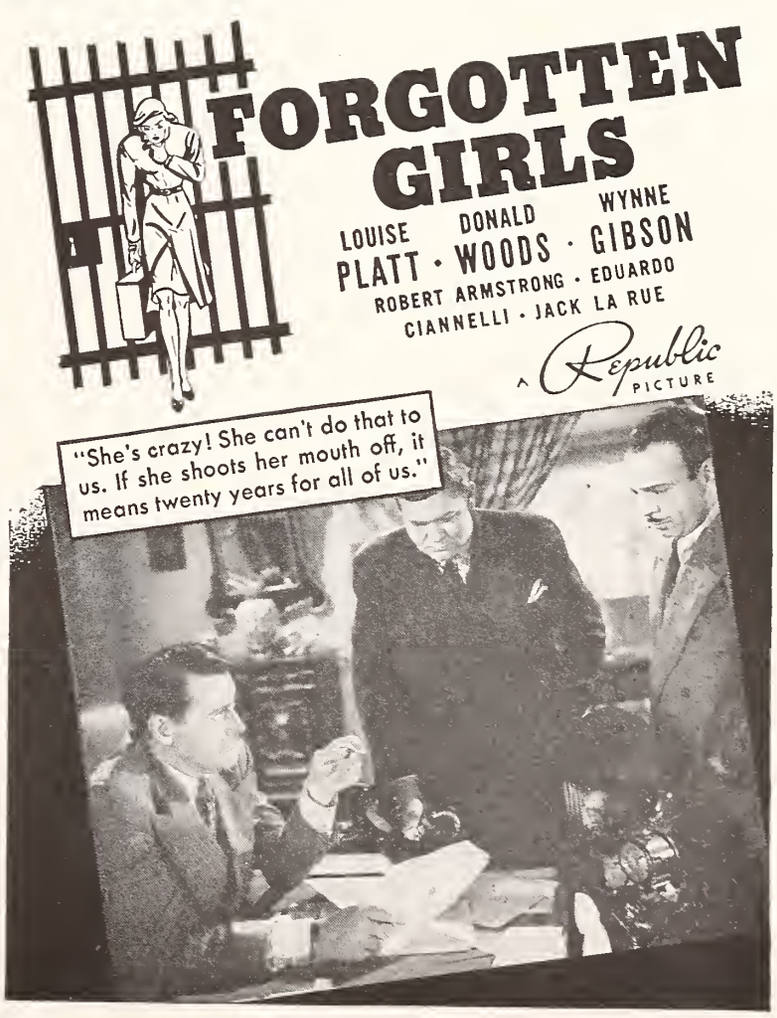
BROTHER RAT AND A BABY: Wayne Morris, Priscilla Lane, Eddie Albert, Jane Bryan, Ronald Reagan, Jane Wyman—Generally not as well liked as "Brother Rat." Wayne Morris is too doggoned silly in his role. All in all a good midweek double biller. As in "Bother Rat" Jane Wyman and Eddie Albert steal the show. Running time, 85 minutes. Played February 9-10.—J. Harry Abbott, Grant Theatre, Georgetown, Ohio.—Small town and rural patronage.

CHILD IS BORN, A: Geraldine Fitzgerald, Jeffrey Lynn, Gladys George—Was out of town on this one but did almost double our regular business. Appealed especially to women patrons and was well received. Running time, 79 minutes. Played February 6-7.—J. Harry Abbott, Grant Theatre, Georgetown, Ohio. Small town and rural patronage.

DEAD END KIDS ON DRESS PARADE: "Dead End Kids," John Litel—A "B" flat. Running time, 59 minutes. Played February 22-24.—L. Woody, Jr., Palace Theatre, Golden City, Mo. Very small town and rural patronage.

DEAD END KIDS ON DRESS PARADE: "Dead End Kids," John Litel—Nice little picture which pleased those who came to see it. Ran on a Wednesday and Thursday, however, and the take was very poor. It seems that nothing will induce small town people to go to the show in midweek and I guess that is why the producers insist on a Sunday playdate for the percentage pictures. Maybe we should have Mr. Roosevelt move Sunday to the middle of the week. Running time, 62 minutes. Played February 21-22.—H.

(Continued on following page)



(*Continued from preceding page*)

Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McHugh, Victor Jory—Played this very late, but what a picture. A good thing they are not all this good or we would have to build bigger theatres or run more shows. Every minute a thrill. Every customer satisfied. Almost a dream come true. Running time, 104 minutes. Played February 2-3.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

PRIVATE LIVES OF ELIZABETH AND ESSEX, THE: Bette Davis, Errol Flynn, Olivia de Havilland—My all time low gross record on Sunday, Monday, Tuesday. Played February 11-13.—Norman Goodin, Goodin Theatre, Carlton, Ore. Small town and rural patronage.

PRIVATE LIVES OF ELIZABETH AND ESSEX, THE: Bette Davis, Errol Flynn, Olivia de Havilland—Excellent color, fine acting and masterful photography make this one of the outstanding pictures of the year for class theatres. The few who came and I thought the above to he true. However, we had very weak husiness with it so there must have been a lot who suspected otherwise. Business would have been worse if it had not been for the college in town. Well, you can't win all the time. Running time, 106 minutes. Played February 29-March 1.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and rural patronage.

WATERFRONT: Dennis Morgan, Gloria Dickson, Marie Wilson—Good little action picture; fair business. Running time, 59 minutes. Played February 27.—E. M. Freihurger, Paramount Theatre, Dewey, Okla. Small town patronage.

Miscellaneous

FIRST FILM CONCERT: World Pictures. Prominent European Artists—At least, this is something new and, if you can attract a crowd of high class music lovers in your district, you might be able to make a little on it. They would like it for a change but would have plenty of suggestions for improving it. There is no plot. A group of artists simply play or sing one after the other and some of them are pretty high class things. I am in a college town but our receipts were too, too slim. If you run an art theatre, it might he worth thinking ahout, though. Running time, 52 minutes. Played February 27.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and rural patronage.

SOUND TROUBLE-SHOOTING CHARTS

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MORE CONTRIBUTORS ON PRODUCT SHOWN

New contributors to "What the picture Did for Me" on pictures shown in their theatres are:

Simon Galitzki, Coed Theatre, Topeka, Kansas.

Norman Goodin, Goodin Theatre, Carlton, Oregon.

L. Woody, Jr., Palace Theatre, Golden City, Missouri.

J. Harry Abbott, Grant Theatre Georgetown, Ohio.

Emmett F. Roche, Hart Theatre, Hart, Michigan.

Exhibitors Abbott and Roche were at one time reporters to the Department but their latest comment appeared more than a year ago. Mr. Abbott at that time was at the Circle theatre in Circleville, Ohio.

Short Features

Columbia

MONTMARTRE MADNESS: Music Hall Vanities—Just an average single reel. Running time, one reel.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

OILY TO BED, OILY TO RISE: Three Stooges—Our trade like these comedies. Plenty of laughs and all in all extra fine comedy so far as the audience is concerned. Give it a little billing and do extra husiness. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

THREE SAPPY PEOPLE: Three Stooges—Pie throwing slapstick, but it is good of its kind. Slapstick fans will eat it up, pie and all. Running time, 18 minutes.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and rural patronage.

Metro-Goldwyn-Mayer

ART GALLERY: MGM Cartoons—This is an unusually clever color cartoon that was well liked here. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college and rural patronage.

ASH CAN FLEET: MGM Miniatures—A very interesting and timely educational short. Show it, Mr. Theatreowner, that you and your audiences might, as we did, learn about David Bushnell and his "depth bomb," a bad news gadget to submarines. Running time, 11 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

FISHING BEAR, THE: Ising Cartoon—He has made better but we have seen worse. A good colored cartoon. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HOT ON ICE: Pete Smith Specialties—A descriptive analysis of that "sissy game" (who said that?), hockey. How these boys can take it and dish it out, too. Lovers of sport will get a kick out of this one. Running time, eight minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

RHUMBA RHYTHM: MGM Miniatures—We have seen hetter and a lot worse, too. As one might expect, the rhumba dance proved to he the highlight of the short. Running time, 11 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

WHERE TURF MEETS SURF: MGM Miniatures—Another outstanding short from this company. How do they do it? They do not make anything that is poor. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Paramount

BITS OF LIFE: Paragraphics—These are very short stories with a surprise ending. The first one is well done and clever and cveryone got the point. The second one is rather amateurish and it took three shows for me to get the idea. Maybe I am dumb but so are a lot of others in town. The idea is good but this suhject missed fire somewhere. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college and rural patronage.

GHOSTS IS THE BUNK: Popeye the Sailor—An average cartoon. Not good enough to he a Popeye. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

IT'S THE NATURAL THING TO DO: Popeye the Sailor—Not too good. Popeye hetter pep up. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

MUSICAL MOUNTAINEERS: Betty Boop Cartoons—Best Betty Boop in a long time. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

PARAMOUNT NEWS: Find these newsreels getting poorer. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

SONG IS BORN, A: Headliners—This is a nice band short with good singing and should satisfy anyone. Running time, 10 minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

TOUCHDOWN REVIEW: Paragraphics—If you have people interested in football, don't pass this up. It will wow them. Plenty of humor in it. It definitely surprised me as I was not expecting much of it. Of course, don't forget that I am in a college town. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and rural patronage.

WAY BACK WHEN A TRIANGLE HAD ITS POINTS: Stone Age Cartoons—This is the first of a new series that has so many gags in it that I don't see how there will be any left for the next one. It isn't exceptional but it is a darn better than the "Betty Boops" it has replaced. Running time, seven minutes.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college and rural patronage.

YIP YIP YIPPY: Betty Boop Cartoons—This is a dandy Betty Boop. Ahove the average. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

RKO Radio

ARCADE VARIETIES: Nu-Atlas Productions—A light fast short in which the comedians, East and Dumke, run second to the Frazee Sisters and the Philharmonicas, but surpass Lillian Roth, who makes an honest hut very unsuccessful attempt to sing a song. In the opinion of our audience, if Miss Roth can do anything better than she can sing, she had better forget about singing. As might be expected, the Philharmonicas made a perfect score here. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

INFORMATION PLEASE, NO. 3: John Kieran, Franklin P. Adams, Oscar Levant, Clarence Budington Kelland—These are altogether too short and they get better all the time. I definitely can use the drawing power connected with this series. This one stresses humor more than previously. In case some of you folks wonder why I usually say shorts are good, here is the reason. I find out about them before I book them. In that way I don't miss very often. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and rural patronage.

MARCH OF TIME, NO. 11: War, Peace and Propaganda—Played this very late but I find them the hest of the short suhjects. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

SLIGHTLY AT SEA: Edgar Kennedy Comedies—This one has more action and pep than preceding ones. It is mainly concerned with trying to put a collapsible rowboat together. It is no riot but they laughed quite a lot. Running time, 20 minutes.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and rural patronage.

WEST WALL: Reelisms—This is exceptionally good. In addition to showing scenes of the Maginot and Siegfried Lines, it gives military strategy hy means of animated diagrams. My crowd thought it was exceedingly different and educational. It certainly shows the futility of war, if nothing else. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and rural patronage.

Twentieth Century-Fox

DOG IN A MANSION, A: Terry-Toons—Just another cartoon. This producer does not seem to have the knack of turning out a good cartoon except in rare instances. Running time, eight minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

HITCH-HIKER, THE: Terry-Toons—This is a dandy. Almost a show in itself. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

OLD FIRE HORSE, THE: Terry-Toons—Due to a little novelty of treatment, this is above the Terry-Toon average. Comments afterward rated it as too silly but they liked it. It reminds one a little of some of the old Keystone Cops comedies; only this is a cartoon. Running time, seven minutes.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and rural patronage.

ONE MOUSE IN A MILLION: Terry-Toons—This Terry-Toon was the best we have had and as good as any one bas allowed us to show. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

PRIZE GUEST, THE: Terry-Toons—Just a cartoon. I firmly believe that this producer has the worst cartoons on the market but some of their other short subjects offet this handicap. Running time, seven minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

SILLY SEASON, THE: Lew Lebr—This is a very ordinary subject but it has some slightly off-color comments in it that made a hit with the students and brought on more laughter than the subject really was worth. Better skip it. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N Y. Small college town and rural patronage.

TOPNOTCH TENNIS: Ed Thorgersen (Sports)—The people interested in tennis sat back and liked it; the others just sat back. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

TWO HEADED GIANT: Terry-Toons—This was a dandy. Good color and very interesting Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

VIKING TRAIL, THE: Magic Carpet Series—Very good subject on Norway. We played this with "Barricade" so not many people saw it. However, I believe that most people enjoy subjects of this kind and tbey are the next best thing to traveling. Running time, 10 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

WATCHDOG, THE: Terry-Toons—A good black cartoon. Not quite up to the colored series of Merrie Melodies. Running time, seven minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

Vitaphone

EARLY WORM GETS THE BIRD: Merrie Melodies—This is anotber rung in Leon Schlesinger's climb toward the top in color cartooning. The accent on the blackbird and the worm pleased my patrons as much as anything, although tbe whole tbing is full of action, humor and clever gags. Use it in a good spot. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and rural patronage.

IT'S THE McCOY: Clyde McCoy and His Orchestra—Very good orchestra reel featuring Clyde McCoy, the hot trumpeteer who wrote and plays "Sugar Blues." Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JEEPERS CREEPERS: Looney Tunes—Just another cartoon that failed miserably. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LAND OF THE MIDNIGHT FUN: Merrie Melodies—This was a good one. Plenty of action and interesting. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

LITTLE LION HUNTER: Merries Melodies—Another good colored cartoon that pleased the audience, including the grownups. Running time, eight minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

LITTLE LION HUNTER: Merrie Melodies—A good color cartoon that pleased. Running time, eight minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

LITTLE LION HUNTER: Merrie Melodies—A honey. About the best cartoon we have had. If all Vitaphone shorts were this good, the others would have to pep up or quit. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

MECHANIX ILLUSTRATED, NO. 2: Color Parade—An excellent variety of subjects that made this color reel better than average. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MIGHTY HUNTERS: Canyon Kiddies—A very good cartoon in color. Running time, eight minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

ORGAN NOVELTY, AN: Mr. and Mrs. Jesse Crawford—Good, high class musical reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PORKY'S LAST STAND: Looney Tunes—Good black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

REMEMBER WHEN: Broadway Brevities—Here is a short good enough for a repeat run. This is tops in any house and we cannot say enough good about it. A relief from the usual run of tap dancing. Save it for a weak feature and build up your program. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

REMEMBER WHEN: Broadway Brevities—Very good two-reel minstrel show with plenty of music, singing and dancing. One of the best. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RIDE, COWBOY, RIDE: Dennis Morgan—Very good. Running time, 18 minutes.—L. Woody, Jr., Palace Theatre, Golden City, Mo. Very small town and rural patronage.

SCREWBALL FOOTBALL: Merrie Melodies—Good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SIOUX ME: Merrie Melodies—Good colored cartoon. We always try to have one subject on our program directed at the kiddie trade and what could be more suitable than a good colored cartoon? Running time, eight minutes.—H. Williams, Stockton Theatre, Stockton, Ill.. Small town and rural patronage.

SWING STYLES: Melody Masters—One of the best musical singles I have ever seen. Starts out at a tornado pace and maintains it right through to the end. I really believe this subject warrants extra billing. No one left our theatre while this subject was on the screen. Running time, 10 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

VINCENT LOPEZ AND HIS ORCHESTRA: Melody Masters—Good name band act by an organization which has been at the tops in musical circles for a good many years. Running time, 10 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

Serial

Republic

DAREDEVILS OF RED CIRCLE: Charles Quigley, Herman Brix—Just average; no extra drawing power.—L. Woody, Jr., Palace Theatre, Golden City, Mo. Very small town and rural patronage.

Yiddish Picture Pool

A pool for the distribution of Yiddish-language pictures in this country is being discussed by Sydney Singerman, general manager of Maymon Films, with other distributors.

CURTAILED LIBRARY SERVICE PROTESTED

Curtailing of the service rendered by the circulating picture department of the New York Public Library has brought protests from many sources, including the film industry. Harold Hendee, director of research of RKO, has written to Franklin F. Hopper, head of the library's picture department, expressing the hope that the service will be resumed on a full-time basis, since it is of considerable research value as a source material.

An increase in subscribers and the growth of the collection, in contrast to a cut in the appropriation for its maintenance, has forced the department to close on Wednesdays and Fridays, effective this week.

Film companies use the picture collection for authentic material on backgrounds, costuming and the like in film production. The collection numbers about 1,000,000 *illustrations, including about* 50,000 *motion picture stills.*

"Wind" to Have Brazil Premiere

by L. S. MARINHO

in Rio de Janeiro

"Gone with the Wind" will be released by Metro-Goldwyn-Mayer here very shortly with a two-a-day policy in contrast to the usual six shows a day and at double the usual admission scale. It is expected that the film will play around 10 weeks or more. MGM is planning to build two more theatres in Rio de Janeiro, one at Tijuca and the other at Copacabana, which will make four theatres for that company in and around the city.

George O'Brien and Margaret Churchill were introduced to the press and exhibitors at a cocktail party given by RKO of this city. Among those present were Ben Y. Cammack, Nat Liebiskind and A. L. Noye.

Domestic production will be represented by at least 10 pictures this year, including "Laranja da China," "Romance Prohibido," "Pureza," "Gigante da America do Sul," "Inconfidencia," "Mineira" and "Sympathico Geremia's."

New Film Building

Plans for the construction of a new six-story building to house a film factory, office, film vaults and stores at 332 West 44th Street, New York, have been completed. The building will cost about $500,000. J. J. Furman is the architect and Jack G. Leo is the owner.

Australasian Story Material

The Howard C. Brown Company of Hollywood, representing radio stations and transcription producers, has formed a motion picture story department which will specialize in literary material containing Australian, New Zealand and South Sea backgrounds.

Free Shows for Dallas

Free film shows will be provided by the Dallas park system this summer, under plans to be completed in a few more weeks, Harry Stone of the Dallas Park Board said last week. If possible, he said, the programs will be worked out with operators of existing theatres, but portable units may be used

Parsons Joins Universal

Grover C. Parsons, 19 years with Metro-Goldwyn-Mayer in the San Francisco area until 1936, and then western sales manager of Republic, has become Universal' branch manager in Kansas City. LeRoy J. Miller, branch manager for two years, is being transferred to another exchange.

Move Latin American Office

Headquarters of Paramount's Latin American division have been moved from Havana to Mexico City. Robert Graham, recently named assistant to Albert Pratchett, division manager, has taken over the management of the Mexico City office.

Extend Time for RKO

William Bondy, federal judge, has granted a further extension to March 25 for the filing of applications for final allowances in the RKO reorganization proceedings. Atlas Corp., proponents of the plan, obtained additional time from March 15th.

OBITUARIES

John E. D. Meador, Former Publicity Executive, Dies

John E. D. Meador, 54, former film producer and publicity executive, died March 7th in Roosevelt Hospital, New York, of pneumonia, following an illness of three weeks. After serving for some seven years in the publicity department of Metro-Goldwyn Distributing Corporation he formed the Meador-Robertson Film Corporation in 1925 but returned to Metro the same year remaining through 1928.

Subsequently he served for four years in the presidency of Trucraft, Inc., producing company, and for a time was associated with Technicolor. A newspaper man before entering the film industry he is probably best known for publicity on a number of prominent films of the silent days, including "The Four Horsemen of the Apocalypse," "Scaramouche" and "The White Sister."

Funeral services were held Monday in Bronxville, N. Y.

Thomas W. Yates of Consolidated Is Dead

Thomas W. Yates, 67, supervisor of the real estate and insurance department of Consolidated Film Industries, and brother of Herbert J. Yates, president of Consolidated, died at his home in Englewood, N. J., March 7th. Mr. Yates, who had been active in the affairs of both the company's home office and laboratories, had been ill for some time.

Phil Lonergan Dies on Coast

Phil Lonergan, 52, screen and magazine writer, died in Hollywood March 8th of a heart attack. Born in Hackensack, N. J., he was a son of Thomas E. Lonergan, one-time owner and editor of *The Hotel Mail*, and of Ella A. Mahoney Lonergan, who wrote for the New York *Tribune*.

Mr. Lonergan wrote many screen plays for the old Thanhouser film company and helped in the production of some of D. W. Griffith's early pictures. Later he was with Warner Brothers, World Films and Universal. Among his scenarios were "Private Izzy Murphy," "Wine," starring Clara Bow, and "The Penalty," starring Lon Chaney. Recently he had been writing magazine stories and articles. A brother, the late Lloyd Lonergan, wrote one of the screen's first serials, "The Million Dollar Mystery," for Thanhouser.

Raymond Moore, Stage Producer, Dies at 42

Raymond Moore, 42, founder and owner of the Cape Playhouse at Dennis, Mass., died March 9th in New York. In 1926 Mr. Moore went to Cape Cod with Harold Winston and formed the Winston-Moore Playhouse, one of the first Summer theatre ventures. Eventually the Playhouse, which was one of the most successful on the Summer circuit, became the nucleus of a large venture, which included a motion picture theatre designed by Alfred Easton Poor and decorated by Rockwell Kent and Jo Mielziner.

Many stage and screen players appeared at Mr. Moore's Playhouse. Bette Davis was an usher at the theatre for three seasons before Mr. Moore gave her the stage part that started her on the road to fame. Mr. Moore also produced several plays on Broadway.

Bernard Kearney

Bernard L. Kearney, 57, theatre manager of Ludlow, Vt., and former manager for Irene and Vernon Castle, died there March 10th.

John M. Saunders Dead in Florida

John Monk Saunders, 42, screen writer, who specialized in aviation stories, was found dead March 11th in his waterfront cottage at Fort Myers, Fla. Coroner Ray Lamberton said Mr. Saunders had hanged himself and that no inquest was necessary.

Mr. Saunders was born at Hinckley, Minn., Nov. 22, 1897, the son of Robert Chancellor and Nancy Monk Saunders. A graduate of the United States School of Military Aeronautics at Berkeley, Cal., he became a lieutenant in the Army Air Service in the World War. He received a Bachelor of Arts degree at the University of Washington in 1919, then went to Magdalen College, Oxford, England, on a Cecil Rhodes scholarship, and received his master's degree in 1925.

He began newspaper work after returning from his first year at Oxford in 1922, becoming a reporter on the Los Angeles Times and joined the reportorial staff of the New York *Tribune* in 1923. A year later he became associate editor of the *American* Magazine.

He then began writing short stories. Rupert Hughes, whose daughter Avis he had married in 1922, took him to Hollywood in 1924, where he started writing for the motion picture. His first success was "Wings," produced by Jesse Lasky in 1927 and distributed by Paramount. Among other films for which he wrote the screen play were "She Goes to War," "The Dawn Patrol" in 1931, "The Last Flight," "The Finger Points," "Eagle and the Hawks," "Ace of Aces," "Devil Dogs of the Air," "I Found Stella Parish," "West Point of the Air" and "A Yank at Oxford."

After his marriage to Miss Hughes had ended in divorce, Mr. Saunders in 1928 married Fay Wray, screen actress, at Easton, Md. He was divorced by Miss Wray at Los Angeles last December. Miss Wray received custody of their three year old daughter Susan.

Dismiss Midland Suit

A stockholders' suit for an accounting and uncomputed money returns against Midland Properties, Inc., owner of the Century theatre holdings, 511 Main Street, and former and present officers and directors was dismissed in Buffalo this week by Referee Thomas H. Noonan. The suit was brought by William P. Eckhardt and Joseph C. Henafelt, stockholders.

File Drive-In Suit

Park-In Theatres, Inc., Camden, New Jersey, owners of Patent No. 1,909,537 covering drive-in theatres, has instituted proceedings for patent infringement against M. A. Rogers and Thomas Burgess for operating without a license a drive-in theatre at Colton, Cal. An injunction prohibiting the operation of the theatre and an accounting for damages are asked.

Oklahoma Tax Action

The right of the Oklahoma tax commission to tax a company engaged in interstate commerce was challenged in federal court at Oklahoma City this week when Tad Screen Advertising, Inc., Dallas, Tex., filed suit to recover $3,828.39 paid the state under protest.

T. A. Killman Dies

Thomas A. Killman, 76, who has been interested in color photography processing for many years, died in Nashville, Tenn., March 4th.

Walter Logan

Walter Logan, 63, composer and dean of Cleveland orchestra leaders, died there March 11th.

IN COURTS

Crim Sued by Three Majors

Charging that L. N. Crim, Kilgore, Tex., oil man and former owner of four North and Central Louisiana theatres, sold his interests, "while there were heavy debts outstanding," three major companies have filed civil suits in Tyler, Tex., seeking judgments totalling $42,829.05 which they claim was an unpaid balance on motion picture licenses. The plaintiffs are RKO Radio Pictures, Inc., Universal Film Exchanges, Inc., and United Artists Corporation.

They charge that Mr. Crim was director of the C and C Enterprises which operated theatres in Shreveport, Alexandria and Minden, La., and that he was responsible for letting liabilities exceed assets and being transferee of the property, for selling the theatres while there were debts outstanding. Liabilities were $96,620.71 and assets $81,178.10, the petition charges. The Centenary, Venus, Glenwood and West End theatres in Shreveport, the petition added, were sold in April, 1938, to Saenger-Ehrlich Enterprises, Inc. Mr. Crim now operates a theatre in Kilgore.

Argument of Motions in Goldwyn Suit Deferred

Three motions in Samuel Goldwyn's suit to cancel his contract with United Artists have been adjourned from this Friday to April 2nd under a stipulation filed in federal court in New York Monday.

The applications are by London Film Productions and Alexander Korda to dismiss the suit as it applies to them; by United Artists to compel service of an amended complaint and bill of particulars, and by Mr. Goldwyn to examine Mr. Korda before trial.

Loses Balaban Plea

The appellate division of the New York supreme court this week denied an application of Benjamin Roman for an order directing Barney Balaban, president of Paramount Pictures, to testify before trial. The decision upheld the lower court ruling in Mr. Roman's $250,000 damage suit against Paramount in which he charged violation of a contract for the reissue rights to "Morocco" and "The Spoilers" in New York and northern New Jersey.

Settle Vitagraph Suit

Settlement of a $37,500 infringement suit of Vitagraph, Inc., against Behrand Motion Picture Supply House, Inc., was revealed this week in federal court in New York. Vitagraph had charged the defendant with 150 infringements of advertising stills.

Settle Copyright Suit

A suit for $75,000 damages for infringement of copyright, brought by three New York music publishing companies against John Santangelo, of Derby, Conn., on the charge that he pirated songs copyrighted by the plaintiff companies, was settled this week in federal court in New Haven for $3,000. The Remick Music Corporation, Harms, Inc., and Chapell & Company, Inc., received $1,000 each under the terms of the settlement. According to the charge Santangelo maintained a publishing plant in Bridgeport where he printed pirated songs for sale at 10 cents each.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

THE FINAL WORD

An average of some 85-odd million admissions weekly is registered by the ticket machines of the nation's motion picture theatres. A relative handful of newspaper and magazine critics command sufficient editorial weight to influence a respectable number of these admissions. How wisely this power is directed continues to concern the theatreman, currently in the Round Table forum instigated by Julian Tuthill's recent article on film reviewing. On another page in this section, three representative Round Tablers add their opinions to those already set down in previous issues.

The most common charge taxes the critic with unfairness in saddling a picture with his personal opinion. Well, even if true, the critic is not entirely to blame. He is rather a result than a cause. The cause would lie in the lap of the theatreman who wall-papers his front and heads his ads with big type critical puffs.

* * *

Your picture critic is not especially bred to become an Olympian. On the contrary, he starts his career humbly enough with a laudable ambition to do a job for his paper, the public, the theatre. Then the theareman takes over by quoting and crediting the newspaperman until it is only a question of time before the critic has impressed upon him that his typewriter commands a lot of box-office attention. From then on, most anything can happen.

The critic may develop a critical arrogance, a patronizing condescension, a detached casualness, a bending backward to be fair, a gushing over to be kind. Or, after long years in the mines, he may conclude, to quote Mr. Tuthill, that "a motion picture critic who sets himself up as a critic of public taste and cinema art, is assuming a vast responsibility," and change his reviewing approach to one less subjective.

* * *

However, critics who seriously assume this "vast responsibility" are obviously in the majority. And little is to be done about it until exhibition wants it changed. That will come about only when the theatreman realizes that the motion picture has outgrown the nose-ring of film criticism; that the final grosses depend, as George Tyson, Harry Botwick and Bill Powell point out, on the word-of-mouth of the customers who have seen the picture after it opens rather than upon the good or bad notice the critic gives it in advance.

CONSIDERATION THAT PAYS

Recently, moved from manager of the FPC Tivoli, in Toronto, the city manager of the circuit's five houses in Hamilton, Dan Krendel now sends along a batch of campaigns with a cheery note of praise for the personnel under his supervision. Evidently the new skipper and his crew are pulling mightily together. That would be indicated in the thoroughness of the exploitations he reports.

There is no surprise in learning that in doing the job expected of him, Krendel has the solid support of his associates. It becomes the same species of staff appreciation long won by the Canadian for his ability and willingness to develop from among his personnel, trained manpower for the bigger job ahead.

▽ ▽ ▽

SOMETHING TO CONSIDER

That there is profit in giving is indicated in the account, on another page, of the policy pursued by the Lucas & Jenkins theatremen in Athens, Ga., in donating the Georgia Theatre for meetings of civic and religious groups. The personnel helps out when needed and there is no charge for theatre facilities. According to Moon Corker and P. E. McCoy, the added publicity and prestige have tapped sources of extra business for the circuit's houses in other situations as well as the local units.

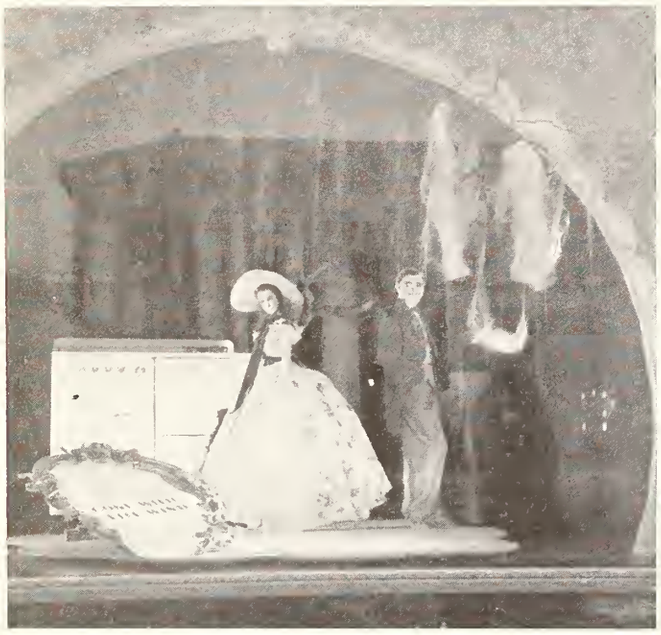
Theatremen are not always able or expected to throw open their doors on behalf of even the worthiest causes. Where these requests can be met, the boxoffice ends may often justify the means.

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ODDITIES IN THE NEWS: On "Geronimo" at the Haines, Waterville, Me., Jim O'Donnell discovered a local doctor who had pulled one of the redskin's teeth. . . . A campaign on "Wizard of Oz" has been received which does not include the personal appearance of one of the midgets who took part in the picture.

A-Mike Vogel

Round Table In Pictures



A breath of the Old South was brought to Niagara Falls, N. Y., through the window display arranged by Round Tabler Jim Kelly for his "Gone With the Wind" date at the Cataract Theatre. Giant cutout figures of Scarlett O'Hara and Rhett Butler, with appropriate tiein copy.

Patrons of the Warner Roosevelt Theatre, in Philadelphia, were greeted recently by the 12-foot lobby display conceived by Manager Artie Cohn for date on "Tower of London." All photo blowups were tinted either in green or red for weird effect, plus transparent tower windows.

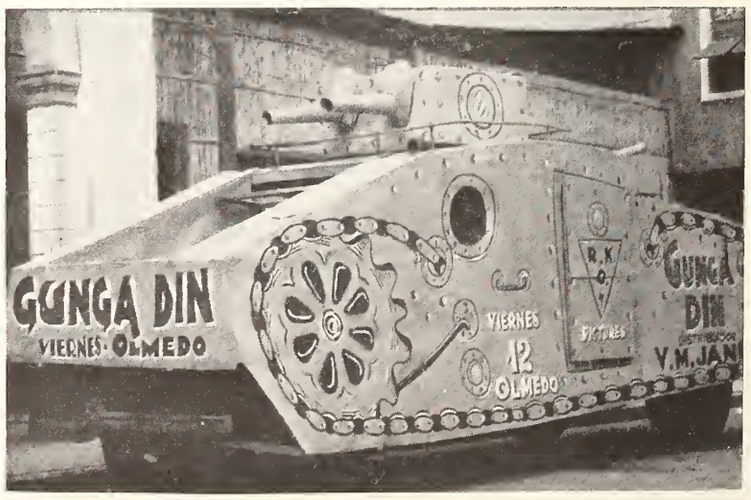




Gag lobby display on "Invisible Man" as arranged by Manager Bob Ungerfeld and publicist Eddie Sniderman at Proctor's, in Newark, consisted of mechanical man seated on electrically controlled chair. Invisible goldfish in bowl completed the display.



In exchange for permitting the boys to retain the sportswear after playdates, Howard Ralston at Warner's Granada, Santa Barbara, had local high school students wearing "Only Angels Have Wings" sweaters two weeks ahead of opening. Circulating around the campus and throughout city, lads helped sell the picture.



Simulated army tank, shown above, toured the city of Guayaquil, Equador as part of V. M. Janer's street bally for "Gunga Din" at the Olmedo Theatre. Title, cast, etc., appeared on either side of tank.

WIRES ON LATEST DATES

Lobby Animations Aid on "Cyclops"

"Doctor Cyclops" campaign centered on unusual pigmy angle of production plus hidden power of mad scientist. Special booth on mezzanine with reduction lens peephole focused on living girl in tropical setting and costume. Street ballyhoo of man in scientist's helmet, rubber coat and and boots. Excellent all-around tieup with Hartford County Druggists Association giving us radio and store contest—"My most embarrassing moment when I felt the smallest"—20,000 entry blanks, 4,000 heralds, 300 counter cards, 300 window strips placed in 150 drug stores in Hartford County. Newspaper letter contest, "When I felt the smallest". Half showing on 24's; 600 window cards; weird spot announcements on radio at midnight; two street broadcasts; 110 Western Union night letters posted on bulletin boards of large manufacturers, insurance companies, 'phone, light and gas companies; 4,000 special heralds as inserts for Liberty Magazine carriers; special art front and valence, etc., etc.

WALTER LLOYD,
Manager, Allyn, Hartford, Conn.

▽

Teaser ads in Journal and Bulletin March 1st through March 5th, followed by large ads March 6th, 7th, 8th and special ad—total lineage 8,200 lines. Advance newspaper story when picture was booked—syndicated story by Miss Logan—Sunday story on premiere—art layouts—reviews.

"Did I Feel Small" radio contest over Station WEAN, March 2–8, $10 and 20 tickets awarded. Over 8,530 replies. Tabletop photography contest conjunction photo-supply shop, prize $10. Over 100 entries. Reducing glass display in lobby week in advance. Attractive model hired to pose—unusual attention-getter. Display appropriately decorated. Radio inside to attract patrons.

Fifty-eight 24-sheet boards posted. Complete coverage city and environs. Tieups with Florsheim Shoe, Kresge Store, Altman Haberdashery. Displays in three vacant windows. Lobby month in advance, screen three weeks in advance, radio a week in advance and during run.

ED REED,
Manager, Strand, Providence.

▽

All avenues of advertising covered comprehensively on Doctor Cyclops" along sensational lines, radio, newspaper, outdoor billing, sidewalk, lobby stunts and store tieups. Atom chamber in lobby with reducing lens with live girl model shown reduced to foot high causing much talk. Overhead display with Dr. Cyclops' eyes moving and flashing. Large footprints painted on sidewalk. Ballyhoo man dressed as Dr. Cyclops roaming streets. Sixty 24-sheets, largest billing on any picture. Build-up teaser campaign in newspaper started two weeks in advance. Upside down teaser in newspaper caused scores of calls. Roto layout in journal. Special trailer used three weeks in advance, regular trailer used two weeks. Seventy-five radio announcements on four radio stations. Kresge tieup—Dr. Cyclops sandwich. Newspaper promotional ad with Buck Rogers cartoon strip. Beauty layout, Janice Logan. Store tieups on giant values. 200 cards magazine stands, tieup with Screen Romance Magazine, 5,000 heralds distributed in Liberty Magazine. Stamping with rubber stamp all change envelopes at leading bank, drug stores, etc.

JERRY ZIGMOND,
Manager, Newman, Kansas City, Mo.

▽

Newspapers: five-installment "Dr. Cyclops" contest in the Nashville Times, front-page stories on successive Sundays in the News, full-page story and picture in the News, later reprinted for herald use as Liberty insert and on streets; special reviews in newspapers, which do not ordinarily use reviews; poll among university students resulted in nominations for shrinking by "Dr. Cyclops" breaking in Vanderbilt newspaper; two eight-column streamers and dominant art, copy breaks.

Lobby: giant chair two weeks in advance with cop slant: "Here's how an ordinary chair would look to you if you were a victim of 'Dr. Cyclops'." Special setpiece, cut-out footprints. Technicolor trailer ran two weeks in advance. "Dr. Cyclops" laboratory, lens showing reduced girl "14 inches tall", on display at Nashville all-electric review, attendance 60,000; later moved to theatre front for opening; green illumination on 24-sheets; 14,000 co-op grocery heralds distributed at 14 stores; parents of Governor honored guests at official opening; radio: eleven separate plugs on WLAC, Columbia outlet, and nine on WSIX, Mutual.

BEN GARRETT,
Manager, Paramount, Nashville.

16-DAY MERCHANT TIEIN LANDED BY SAMARTANO

Through a tieup with the merchants' bureau of the Meriden (Conn.) Chamber of Commerce, Joe Samartano at Loew's Palace for "Gone With the Wind" succeeded in planting window streamers in all stores during the 16-day engagement. Copy read: "Buy now before these values are Gone With the Wind." In addition, theatreman promoted 12 co-ops, window displays, front-page stories and full-page layouts.

Merchants Tied To "Pinocchio" Dates

At the Cataract, Niagara Falls, "Pinocchio Day" was proclaimed by Mayor in tieup with department store; store used 3,000 souvenir colorphotos given to children. Power company gave entire window to animated puppet display. Ten other window displays of "Pinocchio" merchandise, toys and books, theatre furnishing displays and receiving center spots in all windows. Bags in Woolworth's printed with plug for "Pinocchio" on them.

Used several original paintings from Gourvoisier Galleries in some of the windows. Street bally of boy in "Pinocchio" costume also used at schools, with cards for morning matinee. Radio spot announcement from CRTB, Canada. Giant cut-outs of principal characters on top of marquee a week in advance; billing of 24's, 6's and 3-sheets at locations leading into city.

JIM KELLY,
Manager, Cataract, Niagara Falls, N. Y.

▽

"Pinocchio" campaign as follows: Upped budget considerably via co-op national campaign. All-inclusive exploitation with window tieups and ads with I. G. A. grocery stores, Standard Brands, Royal Gelatin—tieup involving over 300 stores. Forty Standard Brand trucks one-sheeted both sides ten days in advance. Window cards in every drug store via Calox and Gillette tieup. Special cards in bus depots within 100-mile radius week in advance on Greyhound tieup. RCA-Victor record angle for thirty special windows and special records ads. All dime stores covered for windows and counter displays.

LES KAUMAN,
Ad Head, F. & M. Theatres, St. Louis.

▽

Omaha Date on "Lincoln" Tied to Goetz Visit

Started "Abe Lincoln" campaign with screenings for newspapermen, labor union heads and press club members, keynoted by appearance in Cincinnati of Harry Goetz, associate producer, followed up with personal contacts of local club heads and school officials. Eight-column spread in Enquirer Sunday in advance and splash spreads in other two papers. Ad campaign consisted of national ads approximating 2,000 extra lines in three papers. These ads were followed by local angle ads stressing three papers' enthusiastic reviews. Used classified ad tieup in Times-Star, aggregating more than 1,500 additional lines of free ad space entirely devoted to film.

E. V. DINERMAN,
Ad Head, Tri-States Theatres, Omaha.

39 FORTNIGHTERS

With the end of the first Quarter close at hand, the fifth preliminary period brings many of the old faces and some new ones to the competitions. The winners represent 39 theatremen in 38 different spots. Who the boys are and from whence they come is set down in the columns below.

STAN ANDREWS
Capitol, Guelph, Ont.

GEORGE BANNAN
Van Wert, Van Wert, Ohio

LEW BRAY
Lyric, Brownswood, Tex.

WALLY CALDWELL
Loew's Valentine, Toledo, Ohio

AL COHEN
Nixon, Philadelphia, Pa.

ARTIE COHEN
Roosevelt, Philadelphia, Pa.

BILL DECKER
Columbia, Johnstown, Pa.

JOE DI PESA
Loew's, Boston, Mass.

J. EDGAR DOOB
Loew's Wilmington, Del.

PETE EGAN
GEORGE SHAFER
Palace, Calgary, Can.

ED FITZPATRICK
Poli, Waterbury, Conn.

SAM GILMAN
Loew's, Harrisburg, Pa.

KEN GRIMES
Warner, Erie, Pa.

M. GRONAW
Spreckels, San Diego, Cal.

HAL GROTT
Met, Baltimore, Md.

TOM HANIFIN
Strand, Binghamton, N. Y.

WILL HARPER
Strand, Trail, B. C.

LEW HENSLER
Ben Ali, Lexington, Ky.

BOLIVAR HYDE
Florida, St. Petersburg, Fla.

DON JOHNSON
Gayety, Chicago, Ill.

DAVE KAMSKY
Byrd, Richmond, Ky.

R. LEE KLINE
Orpheum, Philadelphia, Pa.

R. N. KOBLEGARD, JR.
Sunrise, Ft. Pierce, Fla.

GEORGE LABY
Calvin, Northampton, Mass.

MILLARD LEE
Arcade, Lake Charles, La.

WALTER LLOYD
Allyn, Hartford, Conn.

J. R. MAC EACHRON
Paramount, Jackson, Tenn.

JACK MARKLE
Brookline, Brookline, Mass.

JOE MARQUIS
Strand, Lowell, Mass.

ED MAY
Hippodrome, Corbin, Ky.

PAT NOTARO
Columbia, Sharon, Pa.

FLOYD NUTTING
Paramount, Grand Forks, N. D.

MANNY PEARLSTEIN
Warners', Cleveland, Ohio

HARRY ROSE
Globe, Hartford, Conn.

NAT SILVER
Strand, Lowell, Mass.

LOU STEIN
Roosevelt, Newark, N. J.

CHARLES TAYLOR
Buffalo, Buffalo, N. Y.

J. J. UNWALLA
Fox, Bombay, India

To be repeated: Entrants who earn Fortnight Appointments most frequently in the two-week Fortnights will obviously be expected to receive further consideration from the Judges in the voting for Quarter-Master Plaques, Medals and Citations. It is of advantage, then, to enter material in as many of the Fortnights of each Quarter as possible.

Vancouver Streets Decorated On Ackery's "Wings"

Regulations against the use of street decorations on the main street of Vancouver, B. C., were relaxed for the showing of "Lion Has Wings" at the F P C Orpheum, on Manager Ivan Ackery's campaign, the theatreman planting flags and banners over an area two blocks. Military tieins were topped with special screening for officers of Royal Air Force, military leaders and flying club heads. Soldier's night featured regimental concert on stage.

Date was given generous attention in all local publications, three of the dailies running editorials as did Chinese language sheet.

"Are You Set For Spring?"

Corker Offers Theatre For Church Lectures

Following the policy of offering their theatre to such organizations as Boy Scouts, City Playgrounds, etc., L & J city manager Moon Corker and P. E. McCoy of the Georgia Theatre, Athens, garnered much additional goodwill through the recent proffering of their auditorium for series of lectures by local church group having no pulpit of its own. Editor of local paper was contacted with resultant two-column five-inch ad donated daily for two weeks ahead calling attention to the lectures and where they would be held. Paper also sent out stories through their AP service to papers over the state, all giving theatre prominent mention. Additional theatre credit was gained through the broadcast of the lectures over Station WGAU.

Theatre is always thoroughly cleaned and aired before services, which usually take place on Sunday afternoons. In the winter, heat and lights are supplied with extra chairs and tables for the speakers borrowed from local furniture store. Attendants at the theatre are on duty to assist.

"Are You Set For Spring?"

Sirkin Promotes Newspaper for Kids

Through a tieup effected with large retail grocer, Joe Sirkin at the Maspeth, in Maspeth, L. I., distributes a four-page mimeographed weekly newspaper to his kids, starting with the first 15 weeks of the "Shadow" serial. In addition to the periodical, which will be donated for a year, gifts have been promoted for weekly giveaway and membership cards in the "Shadow" club are issued, each child attending 14 consecutive chapters being admitted to the last gratis. Grocer runs off the paper in exchange for advertising, membership cards and gifts promoted from cooperative merchant for mention in the newspaper and entire stunt is costless to Sirkin.

Round Tablers Tie 'Name' Band Dates To Ace Campaigns

To celebrate the first local broadcast by a "name" band, Pat Notaro put over a comprehensive campaign to exploit the personal appearance of Eddie Duchin and his orchestra, appearing for one day at the Warner Columbia Theatre, in Sharon, Pa. The broadcast took place from the stage of the theatre and was stressed in all advertising. There was no expense to the promotion which Pat reports aided in breaking a few records for a one-day stand.

Newspaper radio editorials were especially cooperative in signalizing this unusual presentation. Tieup with leading music shop, with Duchin autographing his latest records in the theatre lobby brought quarter page display ad.

Cracks Paper on Cummins

For the personal date on Bernie Cummins and orchestra at the Majestic, in Johnstown, Pa., Manager Charles E. Schiffauer emphasized a strong newspaper campaign, the best break being a scene mat and story on back page of his local paper. This was important, reports the Round Tabler, since it was the first time in five years that that spot had been cracked for a theatre attraction.

In addition to the theatre campaign, added publicity was secured by the appearance of the band at a benefit dance for Finland, this being carried in advance and also on the night of the event.

Leand Stages Band Contest

Bands from Revere, Mass., and neighboring towns participated in a "Musical Battle Royal," staged by Harold Leand at the Revere, to bolster grosses on Monday night, when business is usually off. Four orchestras participated, two local and two out-of-town, players being mostly from the high schools who agreed to appear for the prizes. These were stock arrangements of orchestra numbers for the winners, plus an engraved plaque. Leand found that the arrangements were a more satisfactory prize, since the entire band could use them, thus avoiding cash prizes which would have been too small per man to make a good showing.

Harold gave a lot of attention to staging the "Battle Royal," obtaining a special drop with musical brackground and flood lighted from wings and booth. Each band played two numbers, total running time being 35 minutes. Stage procedure was handed by Assistant Henry Price. While each band was setting up, the Round Tabler acted as master of ceremonies in front of closed curtain, giving history and highlights of each of the entires. As a build up for the musicians, he emphasized that the theatre would keep the names, addresses and phone numbers of each orchestra leader on file for the information of local organizations in the market for musical talent. Winners were decided by audience applause and reception was enthusiastic enough to warrant doing something similar in the near future, says Leand, in crediting Henry Price for the idea.

Exploitation Briefs Here & There

Printed in newspaper style is the new herald gotten out by Louis Marcks at the Strand, in Westfield, Mass., to advertise his shows, printed on yellow stock with news headlines and masthead, theatreman carries copy on forthcoming attractions and merchants' ads which helps defray costs. In addition, heralds are lucky numbered, guest tickets going to those holding numbers corresponding to list in theatre lobby.

On his cooking school tieup, Marcks sold superintendent of schools idea that it would benefit pupils in the home economics classes to attend the session. High school paid for the admissions of all classes and declared half holiday so students could attend.

▽

Promoting an automatic 12-record victrola, Henry Sutton stationed it in the lobby of the Regent, Pittsburgh, playing Kay Kyser recordings with card atop saying that the songs could be heard in "That's Right You're Wrong" coming soon. During run, cards were distributed containing questions on various scenes in the picture and to winners promoted gifts were awarded.

▽

A three-week cooking school tieup, entirely costless, was promoted by Charlie Moyer at the State, in Hanover, Pa., with local utilities company cooperating. Latest model range was awarded to grand winner with lesser prizes of promoted nationally advertised groceries going to runnersup. Merchant tying in on the deal paid for and distributed heralds selling the school and advertised the sessions in their windows.

▽

With an empty store adjacent to his theatre, Al Fowler at the Palace, Pittsfield, Mass., for "A Child Is Born" advertised that he would admit free anyone who came to the theatre wheeling an empty baby carriage. Bannering part of the "contraband," Al stationed them out front and in the store window. Bookmarks were distributed at circulating libraries and leading book stores featured window displays of the book with appropriate tie-in copy.

▽

Inexpensive item used by F. Tickell, at the Capitol, Calgary, Canada, for "Light That Failed" was the distribution of packets of book matches. Inside cover carried title, playdates and cast, were inserted in small envelopes with copy reading "Look inside for the light that never fails," etc.

▽

Newspaper contest highlighted the campaign of "Roaring Twenties" at Schine's Colonial in Norwich, N. Y., with Manager F. M. Gere and his assistant, Joe Goldstein, offering passes to those submitting largest list of outstanding Norwich events which took place during the "roaring twenties."

In connection with "Everything Happens at Night," the theatremen offered gifts which were promoted from leading merchants and awarded to winners of ice races held at local rink. Picture came in for plugs at rink and in newspaper stories.

"April Fool's Preview" Proves Good Boxoffice

Limerick Details Plans for Annual Festivities

To be repeated on midnight of March 31st because of its tremendous draw in that seector in previous years is Griffith Theatres' City Manager George Limerick's "April Fool's Prevue" at the Aztec, Enid, Okla.

Opening gun will be newspaper ads and novelty handbills week in advance, copy reading:

"Yes, it's true, the entire staff of the Aztec Theatre is going nuts April Fool's Eve at the annual Prevue just to show you a good time." Anything is liable to happen and probably will happen. The manager may even try to buy a ticket from you. The usher will probably ask you to show him a seat. There will be a big special stage attraction. Fun for all, all for fun. The picture—well—that's the secret. The stars—well, that's our secret, too, but we promise you that you'll have the time of your life when you attend this big April Fool's Eve Prevue."

Copy is illustrated with cut of a monkey in reverse followed by manager's signature cut at bottom. All lettering on the changeable sign, upside down, leaves patrons to guess what the feature picture would be. Newspaper and lobby advertising copy plugs free novelty coat hanger and cigarette lighter to be given to all attending the prevue. Novelties were the old-time gag nail and match which were distributed in imprinted envelopes. Two weeks ahead build-up started on the classified page with gag teaser ads.

Street Stunts Order of Day

Street stunts include dropping at random a number of old bill folds and purses accumulated around the theatre during the past year, finders required to get ten signatures before they are entitled to see the prevue. Ballyhoo man will parade in reversed clothing selling nuts, bolts and screws with appropriate back copy "I've come to town to attend the April Fool's Prevue." Week ahead entire staff will be equipped with breast bands, large papier mache ears and artificial bands, while house managers will wear large handshake buzzers. All paper in house frames for coming attractions will be turned upside down and the water fountain adjusted for a surprise spray. Limerick has purchased a punch board which each patron is required to try their luck at. All numbers ending in "0" will be admitted free. Ushers will use lanterns to conduct folks to their seats and staff vendors will run up and down aisles selling peanuts and popcorn. When a patron wants to buy some, they will be thrown a bag "on the house."

Operator Reverses Reels

For the show itself, the operator will place the picture title at the end, run a cartoon upside down making the dialogue in reverse and while he rethreads his machine a slide will be run reading "Time out . . . the operator is calling his wife to tell her he won't be home till the show is out." Public address system will be rigged up so that the audience will hear him talking to his wife.

To start the Prevue, a large grey rat constructed of compoboard will be pulled across the stage by invisible wires while the assistant manager yells "kill that rat." Two ushers will then jump on the stage with brooms, pounding the floor in an effort to capture the rodent. During the show some of the help will ride up and down the aisles on bicycles, while others dressed in baby clothes will puff large black cigar. Regular doorman attired as a girl will make the rounds of all cafes, drug stores, etc., plugging the show.

"Are You Set For Spring?"

Gag Prescription Blanks Aid Brizendine on "Thin Man"

Prescription blank throwaways were distributed to all druggists within a four mile radius of the Rialto in Baltimore as part of Will Brizendine's "Another Thin Man" date. Prescribed by Dr. William Powell, theatre address, the patients Mr. and Mrs. Patron were instructed to take a large dose of heart throbs in equal proportions, etc. etc. Contest angle was covered by the award of prizes to the cutest baby drawings of the child in the picture. As a mailing piece, birth announcements with small cut of Nick, Jr. were sent to special list, numerous window displays were secured and imprint of restaurant menus.

With the "Ice Vanities of 1940" playing a three day engagement at local rink and "Everything Happens at Night" booked to begin the day after the show closed, Will contacted owner of the Iceland for a tiein whereby the Sonja Henie picture was plugged at the rink and in their ads, Brizendine returned the compliments by stressing the ice show in his ads. Plugs were also made over WBAL, special trailer was made up for the occasion and stories run in cooperating papers.

"Are You Set For Spring?"

Father-and-Son Contest Tops Bannan "Hardy" Date

Featured newspaper promotion on "Judge Hardy and Son" at Schine's, Van Wert, Ohio, was father-and-son contest planted by Manager George Bannan. Sons were invited to write letters on "What my father means to me." Fathers were asked to write on "Why I live for my son." Guest tickets were awarded.

As a community-builder for the entire Hardy series, Bannan secured from prominent probate and juvenile courts judge a strong letter of endorsement which was displayed in advance and out front during run. Letter was also quoted at schools where picture was announced.

News Policies, Sports Writers and "Critiques"

Customers Are the Real Reviewers, Say Theatremen

Still more of the members are heard from on the Tuthill "reporter" reviewing style, the discussion on which started a few weeks back. The forum continues with the voices of George Tyson of Pittsburgh, Bill Powell of Holyoke, Mass., and Harry Botwick of Portland, Me. What they have to say is herewith set down.

PITTSBURGH ADMAN FAVORS REPORTING

DEAR MIKE:—

There is no question in my mind but that the reportorial method of reviewing a picture would be much better if we could persuade the larger newspapers to do it. We formerly fought with the critics here at length about their severe criticism of just fair pictures, and while we accomplished some good we were not able to overcome the policies of the papers, all of whom engage critics and who figure they owe it to their readers to tell them what kind of a picture we are playing.

However, it is our opinion over a period of a few years the movie-going public becomes familiar with the type of pictures liked by the critics and therefore doesn't pay too much attention to them. We have found that pictures the critics liked so well and raved about, often do the poorest business, whereas others which they rap unmercifully oftentimes do a great business. It all depends on whether or not the public likes the picture, and I think the word of mouth of the public is far more important than the criticisms of the critics.

I do not think industry is being short sighted in stressing critical opinions. We might as well get as much out of good reviews as possible, and since we cannot overcome the policies of the larger papers, we might as well make the best of it. We make use of the rating of stars, bells, etc., and have found they have helped us on a number of pictures.—GEORGE D. TYSON, DIRECTOR OF ADVERTISING AND PUBLICITY, HARRIS AMUSEMENT COMPANIES, PITTSBURGH.

SAYS SPORTS WRITER DID THE BETTER JOB

DEAR MIKE:—

I have been getting a real chuckle out of the debate on motion picture reviews. I remember once, when just fresh out of newspaper work myself, telling a hard-bitten managing editor of the old school that I would be better satisfied if he would send one of his sports writers to cover my next show instead of the dramatic critic. Asked why, I told him that the sports writer would probably convey more facts about the show in the lead paragraph, from a reader point of view, than would the critic—all mixed up with a sense of personal likes and dislikes, ten dollar words and exaggerated self esteem—in his whole story. Darned if he didn't do it, and believe me when I say I still remember the review as one of the best and most interesting the theatre or a picture had received in many a day.

After all, it gets back to the individual. A reviewer who remembers he is a newspaper man, who keeps his feet on the ground, retains his sense of balance and writes honestly about the picture and the audience re-action as he is best able to judge it, will by and large do a worthwhile job for his paper, its readers and the theatre. It is only when the reviewer lets the adulation of a few readers turn his head, forgets his duty to his paper and all its readers, and in an effort at self glorification begins to write from the standpoint of personal taste and exaggerated literary ego, that he really fails as a reviewer and becomes a "critic." There is a vast difference between a reviewer and a critic. When newspapers themselves realize this fact they, and we, will be better off. We have neither reviewers nor critics here. After all, the customers are the real reviewers.—WM. T. POWELL, MANAGER, VICTORY, HOLYOKE, MASS.

INEXPERT REVIEWING DECRIED BY BOTWICK

DEAR MIKE:

I heartily agree with Julian B. Tuthill's breakdown of "reportorial reporting," especially the first sentence: "When a motion picture editor sets himself up as a critic of public taste and cinema art—he is assuming a vast responsibility." In far too many newspapers, the reviewer's job is handled by a reporter who wants to go to a show or by another employee on his day off. When these chaps get back to their desks and start writing their reviews, they are mostly self-opinionated presentations of what they, themselves, liked or did not like. Yet, these same reporters, when sent out by their city editors to cover a story, intelligently and graphically write a word-picture that presents all the necessary facts in a way that elicits interest and definitely tells a story. I don't know why it is, but when these same fellows sit down at their typewriters to write about the movies, they suddenly know all about art, directorial touches, acting ability, story qualifications, etc.

I know that, in our city, the people do not care what the critics say unless the latter's reviews appear to coincide with popular opinion and popular opinion is the opinion of those who buy tickets at the boxoffice, not those who may attend a dozen or so pictures during the course of a year. I like Tuthill's "four divisions." The lead is always important; the story, naturally, interests everyone; the work of the leading players is highly important and, too, *audience*

(*Continued on page 64, column 2*)

Advertisements



(Above) In banner line across top of 4 col. on 250 lines, Les Kaufman at the St. Louis Ambassador tied "Vigil" to previous Cronin novels.



(Above) Aimed at selling his double show, ad head Ted Emerson, Tri-States Theatres, in Omaha, used 62 lines on two columns.

of Current Attractions from Various Sectors



(Above) For opening of "My Little Chickadee" at the Orpheum Theatre, in New Orleans, stress was laid on first-time appearance of Mae West and W. C. Fields as co-stars. Discs at bottom of ad used to sell cartoon and short in addition to plug for special midnight show and forthcoming attraction. Size: 147 lines on 3 col.



(Below) To insure reader attention for these 98 lines on 6 col. for opening of "I Take This Woman" at the Strand, in Louisville, Ky., large heads of Tracy and Lamarr were tied into copy plugging the two-time Academy Award winner and "the most beautiful woman of the screen".



(Above) Spencer Tracy and action are stressed in Frank Murphy's "Passage" layout for date at Loew's, Syracuse. Size: 190 lines on 6 col.



(Above) Arresting was Jerry Zigmond's 48 lines on 2 col. selling "Seventeen" and "Cyclops" at the Newman, Kansas City. Latter ad printed upside down to attract.

YOU ARE INVITED TO JOIN UP

RICHARD PEFFLEY

began his theatre experience at only 12 years of age, when he was the bill boy at the Tivoli Theatre, Richmond, Indiana. All the spare time Dick had, found him doing odd jobs around the theatre, such as ballyhoo and changing fronts. When he was a little older he was made an usher at the Ritz Theatre where he also changed posters and marquee letters. Shortly after, Dick was promoted to assistant manager and ticket taker. A transfer brought him to the Indiana house, in like capacity, also doing out-door advertising, exploitation, country newspaper ads, making cut-out displays, etc. The Tivoli, an A house, was his next venture and about three years ago Dick came on to Middletown, Ohio, to manage the Sorg Theatre, where he is now located.

▽

HARRY E. MILLER

is the manager of both the Miller and Idle Hour Theatres in Festus, Missouri, and the secretary-treasurer of Miller Theatres, Inc., as well. In 1911 Harry opened the Idle Hour, his father entering into partnership with him. In 1936 they built a modern theatre, seating 750, naming it the Miller Theatre.

▽

EDWIN CALVIN

started in showbusiness as balcony usher at the Uptown Theatre, Sedalia, Missouri. Shortly, he was promoted down to the lower floor and then became head usher. The following year, in 1937, Edwin was made doorman. Two years later he came on to the Princess Theatre in Bowling Green, Kentucky, to work as assistant manager and is still doing a good job at it.

▽

JOHN C. HARTLEY

is the skipper at the Arcade Theatre in Arcade, N. Y., which house belongs to the Martina Circuit. His first job was that of assistant at the Cuba Theatre, where he later became a co-manager. Let's hear from you, John, on your various activities, for the information of the other members, for undoubtedly, much of what you are doing will be of interest to them.

▽

NICK RAJACIC

manages the Fox Theatre in Marinette, Wisconsin. About ten years ago he started in the theatre and acted as billpasser at the Calumet house in Calumet, Michigan. Nick stepped up to assistant manager of this same theatre in 1935 and a couple of years later transferred to the Peoples Theatre in Laurium, Michigan, in the post of manager. His next move was to Marinette, Wisconsin, where he obtained his present position.

▽

DANIEL A. ALLAIN, JR.

started in theatre business as a doorman at the Arcade Theatre, New Orleans, La., owned by United Theatres, Inc. Several months later Dan was appointed relief manager for the circuit and is now headquartering at the Granada in New Orleans from where we hope to hear from him at not too infrequent intervals.

Birthday Greetings

Ralph J. Batschelet	Orville E. Lockrem
Jack T. Beachler	J. Howell Luter
Edward L. Bissler	George May, Jr.
Pierre Boulogne	John K. Menzies
Sidney L. Bowden	George A. Miller
Ralph W. Braswell, Jr.	Lloyd Muller
Charlie Brennan	Bob Murray
Austin C. Bray	Arnold M. Nathanson
Fahnley Bridges	Lester Neely
Johnnie Burreel	L. Novy
H. Cavanagh	William F. O'Brien
Jack C. Cleland	R. H. Ouellette
Nathan Cohen	Dallas R. Page
J. D. Courtney	Robert Parker
Tom Crow	Roy Patience
David Dallas	Fred Perry
Henry G. Dannenberg	Sidney W. Pink
Joseph Dondis	Burton L. Prince
Glen Downing	C. Clifford Reed
J. M. Ensor	Fred W. Reid
Art K. Farrell	Charles Rind
George Fishman	Carl J. Rindcen
Stanley Foreman	N. H. Salyer
Emanuel Friedman	J. P. Schnitzer
Louis D. Glinner	John B. Shearer
Jerome Gordon	Cecil A. Smith
Charles B. Hann, Jr.	George Sofia
Sam Harris, Jr.	Henry Spiegel
Edward A. Hussong	Harold C. Stanzler
R. T. Kemper	J. E. Stribling, Jr.
Phil Kielpinski	Jonas F. Thomas
Raymond A. Kinery	E. R. Toerpe
Karl Kruger	N. L. Tower
James T. Lackey	S. D. Weinberg
George W. Lake	Leonard Workman
Julius Lamm	Joe F. Wright
Ed Lamoureux	Al Zimbalist

Botwick Attacks Bells and Gongs

(*Continued from page 62*)

reaction in the theatre or word-of-mouth comment is of far more importance than any other type of opinion.

It is my belief that the industry should not stress critics' opinions because every time they quote "columnists" or "reviewers" in trade journals and other advertising mediums, it is just so much "malarkey." This is true inasmuch as the industry is, invariably, quarreling with these same reviewers on the one hand and building them up into prominent names, on the other.

As for "stars," "bells" and other marks of rating, etc., these affect our grosses very little, although I will say that if a picture is bad and gets a poor rating, it definitely kills the attraction. On other hand, if a picture has popular appeal and is definitely worthwhile, poor rating may handicap it for a time . . . but it will eventually come through at the boxoffice.—HARRY BOTWICK, MANAGER, STATE, PORTLAND, MAINE.

MEL BLIEDEN

has been a theatreman since 1934, starting from the first rung of the ladder. He ushered at the Indiana Theatre, Indiana Harbor, then moved to the Hoosier in Whiting, where he performed his duties as assistant manager. Mel was also the booker for the Indiana-Illinois Circuit for two years, then became manager of the Capitol in Whiting. At the present time he is managing the Forsythe in East Chicago, Indiana, and is doing a fine job of work. Come visit us again, Mel. It was nice meeting up with you in person.

▽

LESLIE V. CAMPBELL

became the manager last year of the Empress Theatre in Kelowna, B. C., which house belongs to Famous Players Canadian Corp. He started his career in the theatre in 1928, when he was the janitor and doorman in a house in Kamloops. Because he could swing a sign brush he was soon put on to advertising. In 1930 Leslie was made assistant manager, handled all the display work and remained in this spot until he was promoted to his present situation.

▽

WILLIAM M. MORTON

acts as the publicity director at the RKO Albee Theatre, Providence, R. I., and has a wealth of experience in the theatre as his background. Bill started in as a movie reviewer on a local paper, wrote sports and did football publicity. At personal appearance of well-known film folk in his vicinity, Bill did all the local puff work. He also was the advance man for sponsored circuses and candy shows and worked as press agent at summer theatres. In 1939 he became associated with RKO as a press agent and we learn of the fine things for which he is responsible.

▽

LESTER A. KOLSTE

manages the Van Der Vaart Theatre in Sheboygan, Wisconsin. Acting as an usher in 1932 made him realize his interest in the theatre business. His next step was working as doorman and soon after he became assistant manager. In 1934, together with his brother, he operated a theatre at Weyauwega, Wis., known as the Opera House. He returned to the Van Der Vaart two years later, in a managerial capacity but again left to operate the Ozaukee house, for a short period. At the demise of his partner, Lester sold out in Port Washington, Wis., and came back to his present situation, at which spot we hope to hear from him at not too infrequent intervals.

▽

BILLY WRIGHT

broke into showbusiness at the age of sixteen as a theatre organist during the silent picture days. Two years after, he was solo organist at Loew's Midland in Kansas City, billed as America's youngest theatre organist. With the advent of sound he went to work for the Mutual Circuit as assistant manager and circuit booker and then secured the skipper's post at the Southtown Theatre in Kansas City, Mo., where he has been employed for the past ten years.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKO
Adventure in Diamonds, Mel.....Para
Adventures of Sherlock Holmes, The, Mel 20th-Fox
Affair Lafont, Mel.....Foreign
Alias the Deacon, Com.....Univ
Allegheny Uprising, 006, Mel.....RKO
All at Sea, Com.....Foreign
All Quiet on the Western Front, 4073, Mel. Univ.
All This and Heaven Too, Mel.....WB
All Women Have Secrets, 3914, Mel....Para
Amazing Mr. Williams, Com.-Mel.....Col
And One Was Beautiful, Mel.....MGM
Andy Hardy Gets Spring Fever, 944, Com. MGM
Andy Hardy Meets Debutante, Com.....MGM
Angel from Texas, An, Mel.....FN
Angels Wash Their Faces, The, 367, Mel..FN
Another Thin Man, 13, Com.-Mel.....MGM
Arizona Kid, The, 951, West.....Rep

B

Babes In Arms, 9, Mus.-Com.....MGM
Bachelor Mother, 932, Com.....RKO
Bad Lands, 933, West.....RKO
Bad Little Angel, 10, Com.....MGM
Baker's Wife, The, Com.....Foreign
Balalaika, 17, Mus.....MGM
Band Wagon, Mus.....Foreign
Barricade, 026, Mel.....20th-Fox
Beau Geste, 3902, Mel.....Para
Behind Prison Gates.....Col
Beware Spooks! Com.....Col
Beyond Tomorrow, Mel.....RKO
Big Guy, The, 4016, Mel.....Univ
Bill of Divorcement, Mel.....RKO
Biscuit Eater, The, Mel.....Para
Billy the Kid Returns, 851, West.....Rep
Black Eyes, Mel.....Foreign
Black Friday, Mel.....Univ
Blackmail, 5, Mel.....MGM
Blazing Six Shooters, West.....Col
Blondie Brings Up Baby, Com.....Col
Blondie on a Budget, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com. (C).....20th-Fox
British Intelligence, 416, Mel.....WB
Broadway Melody of 1940, 21, Mus....MGM
Boom Town, Mel.....MGM
Brother Rat and a Baby, 406, Com.....WB
Brother Orchid, Mel.....WB
Buck Benny Rides Again, Com.....Para
Bulldog Drummond's Bride, Mel.....Para
Bullet Code, West.....RKO
Bullets for Rustlers, West.....Col
Buried Alive, Mel.....Producers

C

Cafe Hostess, Mel.....Col
Call a Messenger, 4020, Mel.....Univ
Calling All Marines, 912, Mel.....Rep
Calling Philo Vance, 420, Mel.....WB
Career, 930, Mel.....RKO
Castle on the Hudson, Com.-Mel.....FN
Cat and the Canary, The, 3909, Mel....Para
Chalked Out, Mel.....FN
Charlie Chan at Treasure Island, Mel 20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan's Cruise, Mel.....20th-Fox
Charlie McCarthy, Detective, 4011, Com..Univ
Chasing Danger, 941, Mel.....20th-Fox
Chasing Trouble, 3917, Mel.....Mono
Cheyenne Kid, The, West.....Mono
Chicken Wagon Family, Com.....20th-Fox
Child Is Born, A, 415, Mel.....WB
Chip of the Flying U, 4060, West.....Univ
Chump at Oxford, Com.....UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
Citadel of Silence, Mel.....Foreign
City of Chance, 023, Mel.....20th-Fox
City in Darkness, 021, Mel.....20th-Fox
Clouds Over Europe, Mel.....Col
Coast Guard, Mel.....Col
Colorado Sunset, 846, West.....Rep
Colorado Trails, West.....Mono
Come On, George, Com.....Foreign
Comet Over Broadway, 370, Mel.....FN
Congo Maisie, 19, Mel.....MGM
Conspiracy, 935, Mel.....RKO
Convicted Woman, Mel.....Col
Courageous Dr. Christian, Mel.....RKO
Covered Trailer, 915, Com.....Rep
Covered Wagon Trails, West.....Mono
Cowboy Quarterback, The, 366, Com.....WB
Cowboys from Texas, 962, West.....Rep
Crashing Thru, 3936, Mel.....Mono
Curtain Call, Mel.....RKO

D

Dancing Co-ed, 3, Com.....MGM
Danger Ahead, 3939, Mel.....Mono
Danger Flight, 3816, Mel.....Mono
Danger on Wheels, 4055, Mel.....Univ
Dark Command, The, Mel.....Rep
Daughters Courageous, 360, Mel.....WB
Days of Jesse James, 953, West.....Rep
Day the Bookies Wept, The, 002, Com...RKO
Day-Time Wife, 020, Mel.....20th-Fox
Ded End Kids on Dress Parade, Com. Mel. .....WB
Death of a Champion, 3901, Mel.....Para
Desperate Trails, The, 4058, West.....Univ
Destiny, Mel. .....Para
Destry Rides Again, 4002, Mel.....Univ
Devil Is an Empress, Mel.....Foreign
Disputed Passage, 3908, Mel.....Para
Dr. Cyclops, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, Mel.....FN
Dr. Kildare's Strange Case, 30, Mel....MGM
Dr. O'Dowd, Mel.....Foreign
Doctor Takes a Wife, The, Com.....Col
Double Alibi, Mel.....Univ
Double Deal, 4034, Mel.....St. Rts
Down Went McGinty, Mel.....Para
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel.....FN

E

Each Dawn I Die, Mel.....FN
Earl of Chicago, 18, Mel.....MGM
Earthbound, 034, Mel.....20th-Fox
East Side Kids, Mel.....Mono
Edison, the Man, Mel.....MGM
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, 3917, Mel.....Para
End of a Day, 9, Mel.....Foreign
Enemy Agent, 4033, Mel.....Univ
Enemy Within, The, 3922, Mel.....WB
Englishman's Home, An, Mel.....Foreign
Entente Cordiale, Mel.....Foreign
Escape, The, Mel.....20th-Fox
Escape to Paradise, 945, Mus.....RKO
Espionage Agent, 462, Mel.....FN
Eternally Yours, Mel.....UA
Everybody's Hobby, 376, Com.....FN
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel.....RKO

F

Face Behind the Scar, Mel.....Foreign
Farmer's Daughter, The, 3927, Com....Para
Fast and Furious, 6, Mel.....MGM
Fatal Hour, 3907, Mel.....Mono
Fifth Avenue Girl, 934, Com.....RKO
Fight for Peace, The, 3831, Mel.....Mono
Fighting Gringo, 986, West.....RKO
Fighting Mad, 3937, West.....Mono
Fighting 69th, 451, Mel.....FN
First Film Concert, Mus.....Foreign
First Love, 3002, Mus.....Univ
First World War, 062, Mel.....20th-Fox
Five Little Peppers and How They Grew, Com. .....Col
Five Little Peppers at Home, Com.....Col
Flight at Midnight, 911, Mel.....Rep
Flight, 8, Mel.....WB
Florian, 29, Mel.....MGM
Flying Deuces, 010, Com.....RKO
Forgotten Girls, Mel.....Rep
Forgotten Woman, The, 3031, Mel.....Univ
40 Little Mothers, Com.....MGM
Four Feathers, Mel. (C).....UA
Four Wives, 453, Mel.....FN
Framed, 4032, Mel.....Univ
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, Com.....Para
Frontier Marshal, West.....20th-Fox
Frozen Limits, Com.....Foreign
Fugitive at Large, Mel.....Col
Fugitive from Justice, Mel.....WB
Full Confession, 003, Mel.....RKO

G

Gambling on the High Seas, Mel.....WB
Gentleman from Arizona, 3912, West. (C) Mono
Geronimo, 3918, Mel.....Para
Ghost Breakers, The, Com.-Mel.....Para
Ghost Comes Home, The, 27, Com.....MGM
Ghost Valley Raiders, West.....Rep
Girl from Rio, 3825, Mel.....Mono
Girl Must Live, Com.....20th-Fox
Golden Boy, Mel.....Col
Golden Gloves, Mel.....Para
Gold Star Mothers, Mel.....Producers
Gone With the Wind, Mel. (C).....MGM
Goodbye, Mr. Chips, 945, Com.-Mel....MGM
Goose Step, Mel.....Producers
Granny Get Your Gun, Mel.....WB
Grandpa Goes to Town, Com.....Rep
Grapes of Wrath, The, 040, Mel....20th-Fox
Great Victor Herbert, The, 3916, Mus....Para
Green Hell, 4011, Mel.....Univ
Gulliver's Travels, 3915, Cartoon (C)....Para

H

Half a Sinner, 4040, Mel.....Univ
Hawaiian Nights, 4024, Mus.....Univ
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel....20th-Fox
Hell's Harbor, Mel.....St. Rts.
Hell's Kitchen, 312, Mel.....WB
Henry Aldrich, No. 1, Com.....Para
Henry Goes Arizona, 2, Com.....MGM
Here I Am a Stranger, Mel.....20th-Fox
Hero for a Day, 4035, Mel.....Univ
Heroes in Blue, 3919, Mel.....Mono
Hidden Enemy, Mel.....Mono
Hidden Gold, West.....Para
Hidden Menace, Mel.....Foreign
Hidden Power, Mel.....Col
High School, 028, Com.....20th-Fox
His Girl Friday, Mel.....Col
Hollywood Cavalcade, Mel. (C).....20th-Fox
Honeymoon in Bali, 3904, Com.....Para
Honeymoon Deferred, 4038, Mel.....Univ
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Hoots, Mon! Com.....Foreign
Horrors of War, Mel.....St. Rts.
House Across the Bay, Mel.....UA
Housekeeper's Daughter, Com.....UA
Housemaster, Com.-Mel.....Foreign
House of Fear, The, 3038, Mel.....Univ
House of Seven Gables, Mel.....Univ
Human Monster, The, Mel.....Mono
Hunchback of Notre Dame, 015, Mel....RKO

I

I Can't Give You Anything But Love, Baby, Mus. .....Univ
If I Had My Way, Mus.....Univ
I Met a Murderer, Mel .....Foreign
Indianapolis Speedway, The, 315, Mel....WB
In Name Only, 936, Mel.....RKO
In Old Missouri, Com.....Rep
In Old Monterey, 847, West.....Rep
Inside Information, 3039, Mel.....Univ
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel.....UA
Invisible Killer, The, Mel.....Producers
Invisible Man Returns, 4009, Mel.....Univ
Invisible Stripes, 408, Mel.....WB
Irene, Mus.....RKO
Irish Luck, Mel.....Mono
I Stole a Million, 3007, Mel.....Para
Island of Lost Men, 3848, Mel.....Para
Isle of Destiny, Mel. (C).....RKO
I Take This Woman, 26, Mel.....MGM
It All Came True, Mel.....WB
It's a Date, 4001, Mus.-Com.....Univ
I Was an Adventuress, 038, Mel....20th-Fox

J

Jamaica Inn, 3906, Mel.....Para
Jeepers Creepers, 914, Com.....Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel.....MGM
Johnny Apollo, 042, Mel.....20th-Fox
Jones Family In Quick Millions, Com. 20th-Fox
Judge Hardy and Son, 16, Com.....MGM
Just Like a Woman, Mel.....Foreign

K

Kansas Terrors, The, 951, West.....Rep
Katia, Mel.....Foreign
Kid Nightingale, 411, Mel.....WB
King of the Lumberjacks, Mel.....WB
Knights of the Range, 3923, West.....Para
Konga, the Wild Stallion, Mel.....Col

L

La Conga, Com.....Univ
Lady Dick, Mel.....FN
Lady of the Tropics, 947, Mel.....MGM
Lambeth Walk, Com.....MGM
Llano Kid, 3913, West.....Para
Last Desire, Mel.....Foreign
Last Express, 3028, Mel.....Univ
Laugh It Off, 4026, Mel.....Univ
Law of the Pampas, 3955, West.....Para
Law of the Texan, West.....Col

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[THE RELEASE CHART--INDEX CONT'D]

(Continued from preceding page)

Legion of Lost Flyers, 4053, Mel.....Univ
Legion of the Lawless, 082, West.....RKO
Light of the Western Stars, West.....Para
Light That Failed, The, 3921, Mel.....Para
Lillian Russell, Mus.....20th-Fox
Lion Has Wings, Mel.....UA
Little Accident, 4019, Com.....Univ
Little Miss Mollie, Mel.....Foreign
Little Orvie, Com.....RKO
Little Miss Broadway, Mus.....20th-Fox
Little Old New York, 031, Mel....20th-Fox
Llano Kid, Mus.....Para
Lone Wolf Strikes, Mel.....Col
Lost on the Western Front, Mel.....Foreign
Lost Squadron, The, 994, Mel.....RKO
Louise, Mus.....Foreign
Lucky Texan, West.....Mono

M

Mademoiselle Ma Mere, Com.....Foreign
Mad Empress, The, 420, Mel.....WB
Magnificent Fraud, The, 3847, Mel.....Para
Main Street Lawyer, 905, Mel.....Rep
Ma! He's Making Eyes at Me, Com....Univ
Man About Town, 3845, Com.....Para
Man from Dakota, 24, Mel.....MGM
Man from Oklahoma, West.....Producers
Man from Montreal, 4054, Mel.....Univ
Man from Sundown, The, West.....Col
Man from Texas, 3865, West.....Mono
Man in the Iron Mask, Mel.....UA
Man They Could Not Hang, The, Mel....Col
Man Who Wouldn't Talk, 030, Mel..20th-Fox
Man Who Would Not Die, Mel.....Col
Marines Fly High, 018, Mel.....RKO
Married and in Love, 014, Mel.....RKO
Marseillaise, Mel. .....Foreign
Marshall of Mesa City, 081, West.....RKO
Marx Brothers "At the Circus," 8, Com.MGM
Maryland, Mel.....20th-Fox
Meet Dr. Christian, 005, Mel.....RKO
Men Without Souls, Mel.....Col
Mercy Plane, Mel.....Producers
Mexican Spitfire, 016, Com.-Mel.....RKO
Mickey the Kid, 816, Mel.....Rep
Midas Touch, The, Mel.....Foreign
Middle Watch, The, Com.....Foreign
Midnight Limited, Mel.....Mono
Mikado, The, 4044, Mus. (C).....Univ
Millionaire Playboy .....RKO
Million Dollar Legs, 3824, Mel.....Para
Mill on the Floss, Mel.....Foreign
Miracle on Main Street, Mel.....Col
Miracles for Sale, 946, Mel.....MGM
Mirele Efros, Mel.....Foreign
Missing Evidence, 4028, Mel.....Univ
Missing People, Mel.....Mono
Mr. Moto Takes a Vacation, 952, Mel. 20th-Fox
Mr. Smith Goes to Washington, Com....Col
Mr. Wong in Chinatown, 3807, Mel....Mono
Money to Burn, 917, Com.....Rep
Mortal Storm, The, Mel.....MGM
Murder on the Yukon, Mel.....Mono
Music in My Heart, Mus.....Col
Mutiny in the Big House, 3803, Mel....Mono
Mutiny on the Blackhawk, 4051, Mel....Univ
My Favorite Wife, Com.....RKO
My Little Chickadee, 4004, Com.....Univ
My Son Is Guilty, Mel.....Col
My Son, My Son, Mel.....UA
Mystery in Swing, Mel.....St. Rts.
Mystery of Room 13, Mel.....Foreign
My Wife's Relatives, 810, Com.-Mel.....Rep

N

Nancy Drew and the Hidden Staircase, 419, Mel. .....WB
Naughty But Nice, 311, Com.-Mel.....WB
Never Say Die, 3832, Com.....Para
New Frontier, 868, West.....Rep
News Is Made at Night, 953, Mel..20th-Fox
New Moon, 31, Mus.....MGM
Nick Carter, Master Detectives, 15, Mel..MGM
Night of Nights, 3912, Mel.....Para
Night Work, 3849, Com.....Para
Ninotchka, 7, Com.....MGM
No Place to Go, 469, Mel.....FN
North Sea Patrol, Mel.....Foreign
Northwest Mounted Police, Mel. (C)....Para
Northwest Passage, 25, Mel. (C).....MGM
Nurse Edith Cavell, 001, Mel.....RKO

O

Offenders of the Law, Mel. .....Col
Of Human Bondage, 993, Mel.....RKO
Of Mice and Men, Mel.....UA
Oh, Johnny, How You Can Love, 4021, Mel. .....Univ
Oklahoma Frontier, 4059, West.....Univ
Oklahoma Terror, West.....Mono
Old Maid, The, 452, Mel.....FN
On Borrowed Time, Com.-Mel.....MGM
On Your Toes, 463, Mus.....FN
One Hour to Live, 4030, Mel.....Univ
One Night in Paris, Mel.....Foreign
$1,000 a Touchdown, 3903, Com.....Para
One of the Finest, Mel.....Producers
One Million B.C., Mel.....UA
One Wild Night, Mel.....20th-Fox
On Their Own, Com.....20th-Fox
On the Night of the Fire, Mel.....Foreign
Opened By Mistake, Com.....Para
Our Leading Citizen, 3850, Com.-Mel....Para
Our Neighbors—the Carters, 3911, Com...Para
Our Town, Mel.....UA
Outpost of the Mounties.....Col
Outside These Walls, Mel.....Col
Overland Mail, 3857, West.....Mono
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

P

Pack Up Your Troubles, 011, Com...20th-Fox
Papa's Misadventure, Com.....Foreign
Parole Fixer, 3920, Mel.....Para
Passport to Alcatraz, Mel.....Col
Phantom Pilot, Mel.....Mono
Phantom Strikes, The, 3923, Mel.....Mono
Pinocchio, Cartoon (C).....RKO
Pioneer Days, 3961, West.....Mono
Pioneers of the Frontier, West.....Col
Pioneers of the West, 964, West.....Rep
Pride and Prejudice, Com.....MGM
Pride of the Blue Grass, 418, Mel.....WB
Pride of the Navy, 822, Mel.....Rep
Primrose Path, The, Com.-Mel.....RKO
Proud Valley, The, Mel.....Foreign
Private Lives of Elizabeth and Essex, The, 402, Mel. (C).....WB

Q

Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, Mel.....Para

R

Raffles, Mel.....UA
Rains Came, The, Mel.....20th-Fox
Rancho Grande, West.....Rep
Range War, 3954, West.....Para
Rasputin, Mel. .....Foreign
Real Glory, The, Mel.....UA
Rebecca, Mel. .....UA
Remember? 11, Com.....MGM
Remember the Night, 3919, Mel.....Para
Renegade Trail, 3859, West.....Para
Reno, 008, Mel.....RKO
Return of Dr. X, 464, Mel.....FN
Rhythm of the Rio Grande, West.....Mono
Riders of Black River, West.....Col
Riders of Destiny, West.....Mono
Riders of the Frontier, West.....Mono
Riders of Pasco Basin, 4062, West.....Univ
Rio, 4014, Mel.....Univ
Road Back, 4074, Mel.....Univ
Road to Glory, 061, Mel.....20th-Fox
Road to Singapore, 3926, Mus.....Para
Roaring Twenties, The, 403, Mel.....WB
Rogue of the Rio Grande, Mel.....20th-Fox
Roll, Wagons, Roll, 3951, West.....Mono
Rose Marie, 643, Mus.....MGM
Rovin' Tumbleweeds, 848, West.....Rep
Rulers of the Sea, 3910, Mel.....Para

S

Sabotage, 913, Mel.....Rep
Safari, Mel.....Para
Saga of Death Valley, 952, West.....Rep
Sagebrush Family Trails West, West.Producers
Sagebrush Trail, West.....Mono
Sailor's Lady, Mel.....20th-Fox
Saint's Double Trouble, 021, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
Saint Takes Over, The, Mel.....RKO
Sandy Is a Lady, Com.....Univ
Santa Fe Marshal, 3956, West.....Para
Santa Fe Stampede, 863, West.....Rep
Saps at Sea, Com.....UA
Saturday's Children, Com.-Mel.....WB
Scandal Sheet, Mel.....Col
Scatterbrain, Com.....Rep
Sea Hawk, Mel.....WB
Second Fiddle, 949, Com.-Mel.....20th-Fox
Secret Four, The, 3918, Mel.....Mono
Secret of Dr. Kildare, 12, Mel.....MGM
Seventeen, 3924, Com.....Para
She Goes to War, Mel.....St. Rts.
She Married a Cop, Mel.....Rep
Shipyard Sally, 018, Com.....20th-Fox
Shooting High, 041, West.....20th-Fox
Shop Around the Corner, 20, Mel.....MGM
Should Husbands Work? 816, Com.....Rep
Showdown, 3957, West.....Para
Sidewalks of London, 3922, Mel.....Para
Skeleton on Horseback, Mel.....Foreign
Ski Patrol, Mel.....Univ
Sky Patrol, 3815, Mel.....Mono
Slightly Honorable, Mel.....UA
Smashing the Money Ring, Mel.....FN
Smuggled Cargo, 825, Mel.....Rep
Son of the Navy, Mel.....Mono
Song of the Street, Mel.....Foreign
Song of the Windmills, Mus.....Foreign
Sons of the Sea, Mel.....Foreign
So This Is London, Com.....Foreign
South of the Border, 941, West.....Rep
South of Pago Pago, Mel.....UA
Spellbinder, The, 931, Mel.....RKO
Spies of the Air, Mel.....Foreign
Spy for a Day, Com.....Foreign
Stage Coach War, West.....Para
Stanley and Livingstone, Mel.....20th-Fox
Star Dust, 036, Mel.....20th-Fox
Star Maker, The, 3851, Mus.....Para
Stars Look Down, The, Mel.....Foreign
Still Water, Com.....Foreign
Stop, Look and Love, 008, Com.....20th-Fox
Strange Cargo, 23, Mel.....MGM
Stranger from Texas, The, West.....Col
Student Nurse, Mel.....WB
Stunt Pilot, 3814, Mel.....Mono
Sudan, Mel. .....St. Rts.
Sued for Libel, Mel.....RKO
Sun Never Sets, Mel.....Univ
Susan and God, Com.....MGM
Swance River, 017, Mus. (C).....20th-Fox
Swift Justice, West.....Producers
Swiss Family Robinson, 019, Mel.....RKO

T

Taming of the West, West.....Col
Tear Gas Squad, Mel.....WB
Television Spy, 3907, Mel.....Para
Ten Days in Paris, Mel.....Foreign
Terror, The, Mel.....Foreign
Tevya, Mel. .....Foreign
Texas Stagecoach, West.....Col
Texas Renegades, West.....Producers
That's Right, You're Wrong, 011, Mus..RKO
That They May Live, Mel.....Foreign
They All Come Out, 943, Mel.....MGM
These Glamour Girls, 948, Met.....MGM
They Came by Night, 033, Mel.....20th-Fox
They Drive by Night, Mel.....Foreign
They Shall Have Music, Mel.....UA
Thief of Bagdad, Mel. (C).....UA
This Man in Paris, 3865, Mel.....Para
Those High Grey Walls, Mel.....Col
Those Were the Days, Com.-Mel.....Para
Thou Shalt Not Kill, 916, Mel.....Rep
Three Cheers for the Irish, Mel.....FN
Three Sons, 004, Mel.....RKO
Thunder Afloat, 4, Mel.....MGM
'Til We Meet Again, Mel.....FN
Tomboy, Mel.....Mono
Tom Brown's School Days, Mel.....RKO
Too Busy to Work, 016, Com.....20th-Fox
Too Many Husbands, Com.....Col
Torchy Plays with Dynamite, 326, Mel..WB
Torrid Zone, Mel.....WB
Torpedo Raider, Mel.....Mono
Torture Ship, Mel.....Producers
Tower of London, 4012, Mel.....Univ
Traitor Spy, Mel.....Foreign
Tree of Liberty, Mel.....Col
20 Mule Team, Mel.....MGM
20,000 Men a Year, 013, Mel.....20th-Fox
Tropic Fury, 4052, Mel.....Univ
Turnabout, Com.-Mel. .....UA
Two Bright Boys, 4017, Mel.....Univ
Two Fisted Rangers, West.....Col
Two Girls on Broadway, Mel.....MGM
Two Thoroughbreds, 013, West.....RKO
Typhoon, Mel. (C).....Para

U

U-Boat 29, Mel.....Col
Ultimatum, Mel. .....Foreign
Under-Pup, The, 4010, Mel.....Univ
Unexpected Father, 3008, Com.....Univ
Untamed, Mel. (C).....Para

V

Vengeance of the Deep, Mel.....Foreign
Vigil in the Night, 007, Mel.....RKO
Village Barn Dance, 919, Mus.-Com....Rep
Virginia City, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

W

Wall Street Cowboy, 857, West.....Rep
Ware Case, Mel.....20th-Fox
Waterfront, 325, Mel.....WB
Waterloo Bridge, Mel.....MGM
Way Down South, 947, Mus.....RKO
Way of All Flesh, Mel.....Para
We Are Not Alone, 458, Mel.....FN
Westbound Stage, 3952, West.....Mono
Westerner, The, Mel.....UA
West of Carson City, 4061, West.....Univ
West of the Divide, West.....Mono
What a Life, 3995, Com.....Para
What Do You Think, Chums? Mel....Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel.....Foreign
Winter Carnival, Mel.....UA
Witness Vanishes, The, 4027, Mel.....Univ
Wizard of Oz, 949, Mus. (C).....MGM
Wolf of New York, 918, Mel.....Rep
Woman Is the Judge, A, Mel.....Col
Women, The, I, Com.-Mel.....MGM
Women in War, Mel.....Rep
Women Without Names, 3925, Mel.....Para
World Moves On, The, Mel.....WB

Y

You Can't Fool Your Wife, Com.....RKO
Young As You Feel, 032, Com.....20th-Fox
Young Buffalo Bill, West.....Rep
Young Man's Fancy, Mel.....Foreign
Young Mr. Lincoln, 947, Mel.....20th-Fox
Young Tom Edison, 28, Mel.....MGM
Yukon Flight, 3938, Mel.....Mono

Z

Zanzibar, Mel. .....Univ

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G)	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	86	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Behind Prison Gates (G)	Brian Donlevy-Jacqueline Wells	July 28,'39	62	Aug. 26,'39
Beware Spooks (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68	Oct. 28,'39
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39†	69	Nov. 11,'39
Blondie on a Budget (G)	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†	73	Mar. 2,'40
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	71	July 22,'39
Bullets for Rustlers	Charles Starrett-Lorna Gray	Mar. 5,'40†	58	
(See "In the Cutting Room," Nov. 25,'39.)				
Cafe Hostess (A)	Preston Foster-Ann Dvorak	Nov. 30,'39†	63	Jan. 20,'40
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39	79	Mar. 11,'39
(Reviewed under the title, "Q Planes"; exploitation: July 29,'39, p. 67.)				
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39	72	Sept. 2,'39
(Exploitation: Jan. 6,'40, p. 66.)				
Convicted Woman (G)	Rochelle Hudson - June Lang - F. Inescort-L. Lane-G. Ford	Jan. 31,'40†	66	Mar. 2,'40
Five Little Peppers and How They Grow	Edith Fellows-Dorothy Peterson	Aug. 22,'39	60	
Five Little Peppers at Home	Edith Fellows-Dorothy Peterson	Feb. 8,'40†	65	
(See "In the Cutting Room," Jan. 13,'40.)				
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66	Aug. 5,'39
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Joe Calleia	Sept. 5,'39†	101	Aug. 19,'39
(Exploitation: Oct. 21,'39, p. 66; Nov. 4,'39, p. 66.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60	May 27,'39
His Girl Friday (A)	C. Grant-R. Russell-R. Bellamy	Jan. 18,'40†	92	Jan. 13,'40
(Exploitation: Jan. 27,'40, pp. 71, 76; Feb. 24,'40, p. 55; Mar. 2,'40, p. 68.)				
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39	65	
Lone Wolf Strikes, The (G)	Warren William-Joan Perry	Jan. 26,'40†	67	Feb. 10,'40
Man from Sundown, The	Charles Starrett-Iris Meredith Sons of the Pioneers	July 15,'39	59	
Man They Could Not Hang, The (A)	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39	65	Sept. 30,'39
(Exploitation: Nov. 25,'39, p. 57.)				
Men Without Souls	John Litel-Rochelle Hudson	Mar. 14,'40†	62	
(See "In the Cutting Room," Feb. 17,'40.)				
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78	
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Paliette	Oct. 19,'39†	130	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65; Jan. 20,'40, p. 69; Feb. 3,'40, p. 74.)				
Music in My Heart (G)	Tony Martin - Rita Hayworth - Edith Fellows - Eric Blore	Jan. 10,'40†	70	Jan. 13,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63	Jan. 20,'40
Outpost of the Mountain	Charles Starrett-Iris Meredith-Sons of the Pioneers	Sept. 14,'39†	63	
Outside the Three Mile Limit (G)	J. Holt-D. Purcell-I. Ware	Mar. 7,'40†	65	Feb. 17,'40
Pioneers of the Frontier	Bill Elliott-Linda Winters	Feb. 1,'40†	58	
Riders of Black River	Charles Starrett-Iris Meredith-Sons of the Pioneers	Aug. 23,'39	59	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†	67	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39†	54	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
Those High Grey Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82	Oct. 28,'39
Two Fisted Rangers	Charles Starrett Lorna Gray - Sons of the Pioneers	Jan. 4,'40†	62	
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	79	Apr. 15,'39
(Reviewed under the title, "Spy in Black.")				
Woman Is the Judge (G)	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62	Oct. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blazing Six Shooters	Charles Starrett-Iris Meredith-Sons of the Pioneers	Apr. 11,'40†	61	
(See "Charles Starrett, No. 4," "In the Cutting Room," Dec. 16,'39.)				
Doctor Takes a Wife, The	L. Young-R. Milland-G. Patrick	Apr. 25,'40†		
Man Who Would Not Die, The	Boris Karloff - Jo Ann Sayers - Roger Pryor	Apr. 4,'40†		
Offenders of the Law*	Jack Holt-Marian Marsh			
Passport to Alcatraz	Jack Holt-Noah Beery, Jr.			
(See "In the Cutting Room," Jan. 27,'40.)				
Texas Stagecoach	Charles Starrett-Iris Meredith.			
(See "Texas Express," "In the Cutting Room," Jan. 13,'40.)				
Too Many Husbands (A)	Jean Arthur-Fred MacMurray-Melvyn Douglas	Mar. 21,'40†	84	Mar. 9,'40
Tree of Liberty	Cary Grant-Joan Fontaine			

FIRST NATIONAL

(See Warner Brothers)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85	July 15,'39
(Exploitation: July 8,'39, p. 52; Aug. 12,'39, pp. 68, 74; Aug. 19,'39, p. 66; Aug. 26,'39, p. 86; Sept. 2,'39, pp. 56, 60; Sept. 9,'39, p. 70.)				
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 66; Feb. 24,'40, p. 52.)				
Babes in Arms (G) 9	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70; Dec. 2,'39, pp. 74, 76; Dec. 9,'39, p. 96; Dec. 16,'39, p. 69.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72	Oct. 28,'39
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102	Dec. 23,'39
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81	Sept. 9,'39
Broadway Melody of 1940 (G) 21	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†	*100	Feb. 10,'40
Congo Maisie (A) 19	Ann Sothern - John Carroll - Rita Johnson	Jan. 19,'40†	70	Jan. 20,'40
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84	Sept. 23,'39
(Exploitation: Dec. 16,'39, p. 69; Jan. 6,'40, p. 72; Feb. 3,'40, p. 73.)				
Earl of Chicago (G) 18	Robert Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†	87	Dec. 30,'39
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73	Oct. 7,'39
Ghost Comes Home, The (G) 27	Frank Morgan - Billie Burke - Ann Rutherford	Mar. 8,'40†	79	Mar. 2,'40
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39	114	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74; Aug. 26,'39, pp. 86, 88; Sept. 9,'39, p. 76; Nov. 25,'39, p. 59; Jan. 27,'40, p. 72.)				
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67	
(See "In the Cutting Room," Aug. 12,'39.)				
I Take This Woman (G) 26	Spencer Tracy-Hedy Lamarr	Feb. 2,'40†	97	Feb. 3,'40
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan-	Dec. 1,'39†	70	Dec. 9,'39
Judge Hardy and Son (G) 16	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Dec. 22,'39†	*90	Dec. 16,'39
(Exploitation: Feb. 10,'40, p. 69; Feb. 24,'40, p. 52.)				
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 64.)				
Lambert Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†	66	Apr. 22,'39
Man from Oakota (G) 24	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†	*74	Feb. 17,'40
Mark Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64, 66; Dec. 9,'39, p. 36; Dec. 16,'39, p. 68; Jan. 6,'40, p. 72.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71	Aug. 5,'39
Nick Carter, Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60	Dec. 9,'39
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110	Oct. 14,'39
(Exploitation: Jan. 13,'40, pp. 52, 53; Jan. 27,'40, p. 72; Feb. 10,'40, p. 70; Feb. 24,'40, p. 55.)				
Northwest Passage (G) 25	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†	126	Feb. 17,'40
(Exploitation: Mar. 2,'40, pp. 66, 67.)				
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke - Bobs Watson - Una Merkel - Beulah Bondi	July 7,'39	99	July 1,'39
(Exploitation: Sept. 9,'39, pp. 75, 76; Sept. 16,'39, p. 85; Oct. 14,'39, p. 62; Oct. 21,'39, pp. 62, 64; Dec. 23,'39, p. 59.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres.	Nov. 10,'39†	83.	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Rose Marie (reissue) (G) 643	Jeannette MacDonald - Nelson Eddy	July 7,'39	112.	Jan. 18,'35
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 73.)				
Shop Around the Corner (G)	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40†	100.	Jan. 6,'40
(Exploitation: Jan. 27,'40, pp. 66, 67: Mar. 2,'40, p. 68.)				
Strange Cargo (A) 23	Clark Gable - Joan Crawford - Peter Lorre-Ian Hunter	Mar. 1,'40†	113.	Mar. 9,'40
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carlson-J. Bryan	Aug. 18,'39	80.	Aug. 19,'39
(Exploitation: Sept. 23,'39, p. 73.)				
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70.	July 8,'39
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58; Nov. 4,'39, p. 64; Dec. 2,'39, p. 74.)				
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101.	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83; Sept. 23,'39, pp. 66, 73; Sept. 30,'39, p. 61; Oct. 7,'39, pp. 63, 64; Oct. 14,'39, pp. 62, 66; Oct. 21,'39, pp. 62, 66; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, pp. 96, 98; Dec. 23,'39, p. 59; Jan. 13,'40, p. 56.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134.	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60, 61; Oct. 21,'39, p. 66; Oct. 23,'39, p. 72; Nov. 4,'39, p. 65; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, p. 97; Dec. 30,'39, p. 65; Jan. 20,'40, p. 72.)				
Young Tom Edison (G) 28	Mickey Rooney-Gene Reynolds-Virginia Weidler-Fay Bainter-George Bancroft	Mar. 15,'40†	85.	Feb. 17,'40
(Exploitation: Mar. 9,'40, pp. 77, 79.)				

Coming Attractions

And One Was Beautiful	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 19,'40†	
Andy Hardy Meets Debutante	M. Rooney-J. Garland-L. Stone-C. Parker-F. Holden-A. Rutherford		
Boom Town*	Clark Gable - Spencer Tracy - Claudette Colbert-Hedy Lamarr		
Dr. Kildare's Strange Case 30	L. Ayres-L. Barrymore-L. Day	Apr. 12,'40†	
Edison, the Man	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn		
Florian 29	Robert Young-Helen Gilbert	Mar. 22,'40†	
(See "In the Cutting Room," Jan. 20,'40.)			
40 Little Mothers	Eddie Cantor - Rita Johnson - Bonita Granville	Apr. 26,'40†	
(See "In the Cutting Room," Mar. 9,'40.)			
Gone With the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland	228.	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53.)			
Mortal Storm, The	Margaret Sullavan-James Stewart-Robert Young		
New Moon 31	Jeannette MacDonald - Nelson Eddy-Mary Boland		
(See "In the Cutting Room," Jan. 27,'40.)			
Pride and Prejudice	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan		
Susan and God	J. Crawford - F. March - Rita Quigley-R. Hussey-J. Carroll-B. Cabot		
20 Mule Team	W. Beery-L. Carrillo-A. Baxter		
Two Girls on Broadway	J. Blondell-L. Turner-G. Murphy	Apr. 5,'40†	
Waterloo Bridge	Vivien Leigh-Robert Taylor		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chasing Trouble (G) 3917	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†	64.	Feb. 3,'40
Cheyenne Kid, The	Jack Randall-Lonise Stanley	Feb. 20,'40†		
(See "In the Cutting Room," Feb. 17,'40.)				
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60	
Danger Ahead 3939	James Newill	Jan. 10,'40†	60	
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65.	Oct. 28,'39
East Side Kids (G)	Dennis Moore-Vince Barnett	Feb. 10,'40†	62	Feb. 24,'40
Fatal Hour (G) 3907	Boris Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†	68.	Jan. 20,'40
Fight for Peace, The (A) 3831	Documentary	Sept. 30,'39	63.	Apr. 30,'38
Fighting Mad 3937	James Newill	Nov. 5,'39†	60	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	76.	Dec. 9,'39
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62	
(See "In the Cutting Room," July 15,'39.)				
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61.	Nov. 25,'39
Hidden Enemy 3922	Warren Hull-Kay Linaker	Jan. 20,'40†	63	
Human Monster, The (A)	Bela Lugosi	Mar. 9,'40†	76.	Nov. 18,'39
(Reviewed under the title, "Dark Eyes of London.")				
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58.	Aug. 26,'39
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56.	Jan. 27,'34
Man from Texas 3865	Tex Ritter	July 21,'39	60	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70.	July 22,'39
Murder on the Yukon	James Newill	Feb. 25,'40†		
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83.	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	50	
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51.	Nov. 18,'39
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58.	Nov. 18,'39
Pioneer Days 3961	Jack Randall	Jan. 25,'40†	51	
(See "In the Cutting Room," Jan. 13,'46.)				
Rhythm of the Rio Grande	Tex Ritter-Susan Dale	Mar. 2,'40†		
(See "In the Cutting Room," Feb. 10,'40.)				
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58.	Jan. 27,'34
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	58.	Sept. 9,'39
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52.	Dec. 23,'39
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55.	June 24,'39
Secret Four, The (A) 3918	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85.	June 24,'39
(Reviewed under the title, "Four Just Men.")				
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61.	Sept. 23,'39
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	62.	July 1,'39
Torpedo Raider	B. Mackay-B. Balfour-J. Mills	Feb. 28,'40†		
Westbound Stage (G) 3952	Tex Ritter	Dec. 15,'39†	56.	Feb. 24,'40
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55.	Jan. 20,'34
Yukon Flight 3938	James Newill-Louise Stanley	Dec. 5,'39†	60	
(See 'In the Cutting Room," Nov. 18,'39.)				

Coming Attractions

Colorado Trails*	Tex Ritter	Apr. 20,'40†	
Covered Wagon Trails	Jack Randall	Apr. 10,'40†	
Midnight Limited	Marjorie Reynolds-John King	Mar. 20,'40†	
(See "In the Cutting Room," Mar. 2,'40.)			
Missing People*	Will Fyffe	Apr. 30,'40†	
Phantom Pilot	James Newill-Louise Stanley	Apr. 15,'40†	
Son of the Navy	J. Parker-J. Dunn-M. Spellman	Mar. 30,'40†	
Tomboy	Jackie Moran-Marcia Mae Jones	Apr. 20,'40†	

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Women Have Secrets (A) 3914	Jos. Allen-Joan Cagney-V. Dale	Dec. 15,'39†	74.	Dec. 9,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Beau Geste (G) 3902	Gary Cooper-Ray Milland-Robert Preston - Brian Donlevy - Donald D'Connor	Sept. 15,'39†	114.	July 22,'39
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64; Nov. 4,'39, pp. 64, 66, 67.)				
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57.	July 8,'39
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74.	Oct. 29,'39
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67.	Sept. 2,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	91.	Oct. 21,'39
Emergency Squad (G) 3917	W. Henry-R. Paige-L. Campbell	Jan. 5,'40†	58.	Jan. 13,'40
Geronimo 3918	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90.	Nov. 25,'39
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91.	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 80; Feb. 10,'40, p. 70; Mar. 2,'40, p. 68.)				
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77.	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56; Jan. 27,'40, p. 71; Feb. 3,'40, pp. 72, 74, 76, 78; Feb. 17,'40, pp. 54, 55; Mar. 2,'40, p. 68.)				
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	95.	Sept. 16,'39
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64.	Aug. 5,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99.	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Knights of the Range (G) 3923	Russell Hayden-Jean Parker	Feb. 23,'40†	*68.	Feb. 24,'40
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Dunn	Nov. 3,'39	74.	Oct. 21,'39
Light that Failed, The (G) 3921	R. Colman-W. Huston-I. Lupino	Feb. 9,'40†	99.	Dec. 23,'39
(Explanation: Feb. 10,'40, p. 70; Feb. 17,'40, p. 53.)				
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70.	Nov. 4,'39
Magnificent Fraud, The (A) 3847	Akim Tamiroff - Lloyd Nolan - Patricia Morison	July 21,'39	78.	July 22,'39
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85.	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Million Dollar Legs (G) 3846	Betty Grable-John Hartley-Donald O'Connor-Jackie Coogan	July 14,'39	65.	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82.	Mar. 11,'39
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	86.	Nov. 25,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62.	Aug. 12,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73.	Sept. 20,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Our Leading Citizen (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88.	Aug. 5,'39
(Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)				
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85.	Nov. 4,'39
Parole Fixer (G) 3920	W. Henry-V. Dale-R. Paige	Feb. 2,'40†	*60.	Feb. 17,'40

(THE RELEASE CHART--CONT'D)

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept. 29,'39†	61.	Oct. 14,'39
Calling All Marine (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66.	Sept. 9,'39
Colorado Sunset (G) 846	Gene Autry - Smiley Burnette - June Storey-Buster Crabbe	July 31,'39	64.	Aug. 5,'39
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66.	Nov. 11,'39
Cowboys from Texas (G) 962	Three Mesquiteers	Nov. 20,'39†	57.	Dec. 9,'39
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec. 20,'39†	63.	Dec. 23,'39
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Roht. Armstrong	Aug. 28,'39†	66.	Sept. 2,'39
Heroes of the Saddle (G) 963	Three Mesquiteers	Jan. 12,'40†	56.	Jan. 20,'40
In Old Monterey (G) 847 (Exploitation: Dec. 7,'39, p. 65.)	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73.	Aug. 12,'39
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69.	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57.	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72.	Nov. 11,'39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39	65.	July 1,'39
Money to Burn (G) 917	Jas., Lucile & Russell Gleason	Dec. 28,'39†	69.	Dec. 30,'39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57.	Aug. 19,'39
Pioneers of the West 964	Three Mesquiteers	Mar. 12,'40†	56.	
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64.	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	69.	Oct. 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22,'39†	58.	Nov. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,'39	66.	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucille, Russell - Marie Wilson - Tommy Ryan	July 26,'39	65.	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62.	Aug. 26,'39
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec. 15,'39†	71.	Dec. 16,'39
Thou Shalt Not Kill (A) 916	Charles Bickford-Dwen Davis, Jr.-Doris Day	Dec. 22,'39†	68.	Dec. 16,'39
Village Barn Dance (G) 919	Richard Cromwell - Doris Day - Lulu Belle & Scotti	Jan. 30,'40†	74.	Feb. 3,'40
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,39	66.	Sept. 9,'39
Wolf of New York (G) 918	Edmund Lowe - Rose Hobart - James Stephenson	Jan. 25,'40†	69.	Jan. 27,'40

Coming Attractions

Dark Command, The (See "In the Cutting Room," Mar. 9,'40.)	J. Wayne-C. Trevor-W. Pidgeon			
Forgotten Girls (See "In the Cutting Room," Mar. 2,'40.)	Louise Platt-Donald Woods			
Ghost Valley Raiders (See "In the Cutting Room," Mar. 9,'40.)	Donald Barry-Lona Andre			
Grandpa Goes to Town	James, Lucile, Russell Gleason			
In Old Missouri	Weaver Bros. & Elviry			
Rancho Grande (See "In the Cutting Room," Mar. 9,'40.)	G. Autry-S. Burnette-J. Storey			
Scatterbrain*	Judy Canova			
Women in War*	E. Janis-W. Barrie-P. Knowles			
Young Buffalo Bill	R. Rogers-G. Hayes-P. Moore			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Allegheny Uprising (G) 006 (Exploitation: Jan. 6,'40, pp. 66, 67.)	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81.	Oct. 28,'39
Bachelor Mother (A) 932 (Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70; Oct. 14,'39, pp. 60, 64.)	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82.	July 1,'39
Bad Lands (G) 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39	70.	Aug. 19,'39
Career (G) 930	Anne Shirley-Edward Ellis	July 7,'39	80.	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59.	Aug. 26,'39
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	64.	Sept. 16,'39
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec. 22,'39	62.	Dec. 9,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67.	Sept. 9,'39
Fighting Gringo (G) 986	George D'Brien-Dick Lane	Sept. 8,'39	59.	Aug. 26,'39
Fifth Avenue Girl (G) 934 (Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68; Nov. 4,'39, p. 65.)	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83.	Aug. 26,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65.	Oct. 14,'39
Full Confession (G) 003	Victor MacLaglen-Sally Eilers	Sept. 8,'39†	73.	Aug. 26,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. D'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†	115.	Dec. 23,'39
In Name Only (G) 936 (Exploitation: Sept. 16,'39, pp. 84, 85; Sept. 30,'39, p. 61; Nov. 11,'39, p. 68.)	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94.	Aug. 5,'39
Isle of Destiny (G)	W. Gargan-W. Ford-J. Lang	Mar. 8,'40†	83.	Mar. 9,'40
Legion of the Lawless (G) 082	George D'Brien-Virginia Vale	Jan. 5,'40†	59.	Nov. 25,'39
Little Orvie (G)	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†	66.	Mar. 9,'40
Marine Fly High (G) 018	R. Dix-C. Morris-L. Ball	Feb. 2,'40†	68.	Feb. 17,'40
Married and in Love (G) 014	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Jan. 19,'40†	59.	Dec. 18,'39
Marshal of Mesa City (G) 081	George D'Brien-Virginia Vale	Nov. 3,'39†	62.	Oct. 7,'39
Meet Dr. Christian (G) 005	Joan Hersholt-Dorothy Lovett	Nov. 17,'39†	70.	Oct. 21,'39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan. 12,'40†	*67	Dec. 16,'39
Millionaire Playboy (G)	Joe Penner-Linda Hayes	Mar. 15,'40†	*64.	Mar. 2,'40
Nurse Edith Cavell (G) 001 (Exploitation: Nov. 25,'39, p. 56.)	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 29,'39†	97.	Aug. 26,'39
Of Human Bondage (reissue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,'39	83.	July 7,'34

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov. 6,'39†	62.	
Goose Step (G) (Reviewed under the title, "Beasts of Berlin.")	Roland Drew-Steffi Duna	Oct. 29,'39†	84.	Nov. 25,'39
Invisible Killer, The (G)	Grace Bradley-Roland Drew	Nov. 14,'39†	61.	Feb. 24,'40
Mercy Plane (See "In the Cutting Room," Dec. 9,'39.)	James Dunn-Frances Gifford	Dec. 4,'39†	58.	
Texas Renegades	Tim McCoy	Jan. 21,'40†		
Torture Ship (See "In the Cutting Room," Sept. 16,'39.)	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†	64.	
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan. 14,'40†		

Coming Attractions

Gold Star Mothers				
Man from Oklahoma				
One of the Finest				
Swift Justice	Tim McCoy			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Pinocchio (G)	Disney Feature Cartoon	Feb.	23,'40†	87. Feb. 3,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 9,'40, p. 77.)				
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec.	1,'39†	73. Nov. 18,'39
Saint's Double Trouble (G) 021	George Sanders-Helene Whitney-Bela Lugosi	Jan.	26,'40†	68. Jan. 20,'40
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July	28,'39	69. July 29,'39
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct.	27,'39†	69. Mar. 25,'39
Swiss Family Robinson (G) 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Feb.	16,'40†	91. Feb. 3,'40
(Exploitation: Feb. 24,'40, p. 53; Mar. 2,'40, p. 65.)				
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-May Robson - E. E. Horton - Lucille Ball	Nov.	24,'39†	91. Nov. 18,'39
(Exploitation: Jan. 13,'40, p. 56; Feb. 10,'40, p. 71.)				
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct.	13,'39†	72. Sept. 30,'39
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec.	8,'39†	62. Dec. 2,'39
Vigil in the Night (A) 007	Carole Lombard-Anne Shirley-Brian Aherne	Feb.	9,'40†	96. Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Feb. 24,'40, p. 53.)				
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July	21,'39	63. July 22,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois (G) 009	R. Massey-R. Gordon-M. Howard		110. Jan.	27,'40
(Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74.)				
Beyond Tomorrow	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	Apr.	19,'40†	
Bill of Divorcement, A (A)	Maureen O'Hara - Adolphe Menjou-Fay Bainter-H. Marshall	Apr.	12,'40†	74. Mar. 16,'40
Bullet Code	George O'Brien-Virginia Vale	Apr.	5,'40†	58.
(See "In the Cutting Room," Dec. 30,'39.)				
Courageous Dr. Christian*	Jean Hersholt-Dorothy Lovett	Apr.	5,'40†	
Curtain Call	B. Read-J. Archer-H. Vinson	Apr.	26,'40†	
(See "In the Cutting Room," Mar. 9,'40.)				
Irene	Anna Neagle-Ray Milland-R. Young-M. Robson-B. Burke	Apr.	26,'40†	
(See "In the Cutting Room," Feb. 3,'40.)				
My Favorite Wife	Irene Dunne-Cary Grant - Randolph Scott-Gail Ptarick	May	3,'40†	
(See "In the Cutting Room," Mar. 2,'40.)				
Primrose Path (A)	Ginger Rogers-Joel McCrea	Mar.	22,'40†	93. Mar. 16,'40
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95. Oct.	29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Saint Takes Over, The	George Sanders-Wendy Barrie			
Tom Brown's Schooldays	Sir Cedric Hardwicke-F. Bartholomew-Jimmy Lydon-Josephine Hutchinson	May	10,'40†	
You Can't Fool Your Wife	Lucille Ball-James Ellison			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept.	1,'39†	82. Aug. 26,'39
Barricade (G) 026	Alice Faye-Warner Baxter	Dec.	8,'39†	71. Dec. 16,'39
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept.	8,'39†	74. Aug. 26,'39
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar.	1,'40†	67. Feb. 10,'40
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug.	11,'39†	64. Aug. 19,'39
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec.	29,'39†	73. Dec. 2,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec.	1,'39†	74. Nov. 18,'39
City of Chance (G) 027	Lynn Bari-Donald Woods	Jan.	12,'40†	57. Dec. 30,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov.	24,'39†	72. Nov. 18,'39
Drum Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov.	10,'39†	103. Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 65; Jan. 13,'40, p. 56.)				
Earthbound 034	Warner Baxter-Andrea Leeds	Mar.	1,'40†	
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug.	4,'39†	83. Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct.	6,'39†	58. Nov. 11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec.	22,'39†	77. Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 69.)				
First World War, The (reissue) (A) 062	Documentary	Oct.	27,'39†	78. Nov. 17,'34
Frontier Marshal, The (G) 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July	28,'39	71. July 29,'39
(Exploitation: Sept. 2,'39, p. 54; Oct. 14,'39, pp. 60, 66.)				
Grapes of Wrath, The (A) 040	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Mar.	15,'40†	128. Jan. 27,'40
(Exploitation: Mar. 2,'40, p. 65; Mar. 9,'40, p. 77.)				
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov.	3,'39†	62. Oct. 7,'39
He Married His Wife (A) 023	J. McCrea-N. Kelly-M. Boland	Jan.	19,'40†	83. Jan. 20,'40
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept.	20,'39†	83. Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
High School (G) 028	Jane Withers-Joe Brown, Jr.	Jan.	26,'40†	74. Jan. 6,'40
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct.	13,'39†	96. Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94; Dec. 23,'39, p. 57; Dec. 30,'39, p. 65.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec.	15,'39†	70. Nov. 25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec.	1,'39†	74. Nov. 18,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug.	25,'39†	61. Aug. 12,'39
Little Old New York (G) 031	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb.	9,'40†	100. Feb. 10,'40
(Exploitation: Feb. 10,'40, p. 70.)				
Man Who Wouldn't Talk, The (G) 030	L. Nolan-J. Rogers-M. Marsh	Feb.	2,'40†	72. Jan. 20,'40
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July	7,'39	68. Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July	21,'39	73. July 15,'39
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct.	20,'39†	75. Oct. 14,'39
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept.	15,'39†	103. Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang.	Oct.	13,'39†	101. June 6,'36
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July	14,'39	87. July 8,'39
(Exploitation: Aug. 26,'39, p. 86; Oct. 21,'39, p. 66.)				
Shipyard Sally (A) 018	Gracie Fields-Sydney Howard	Oct.	20,'39†	79. July 29,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug.	18,'39†	101. Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64; Nov. 4,'39, p. 64; Nov. 11,'39, p. 67; Dec. 30,'39, p. 65.)				
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept.	22,'39†	57. Sept. 2,'39
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan.	5,'40†	86. Dec. 23,'39
(Exploitation: Feb. 24,'40, p. 55.)				
They Came by Night 033	Will Fyffe-Phyllis Calvert	Feb.	23,'40†	73.
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov.	17,'39†	65. Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Oct.	27,'39†	84. Oct. 28,'39
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July	21,'39	72. Dec. 31,'38
Young as You Feel (G) 032	Jed Prouty-Spring Byington	Feb.	16,'40†	59. Feb. 3,'40
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June	9,'39	101. June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70; Oct. 21,'39, p. 62.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Bird (G) 025	Shirley Temple-Spring Byington	Mar.	22,'40†	83. Jan. 27,'40
Charlie Chan's Cruise	Sidney Toler-Marjorie Weaver			
(See "In the Cutting Room," Mar. 9,'40.)				
Free, Blonde and Twenty-one (A) 037	L. Bari-J. Davis-H. Wilcoxon	Mar.	29,'40†	*75. Feb. 17,'40
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92. May	13,'39
I Was an Adventuress 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre			
Johnny Apollo	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr.	19,'40†	
(See "Dance with the Devil," "In the Cutting Room," Feb. 3,'40.)				
Lillian Russell	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-John Payne - Leo Carrillo - Weber & Fields			
Maryland	Brenda Joyce - John Payne - Walker Brennan-Fay Bainter-Chas. Ruggles			
On Their Own	Spring Byington-Henry Armetta			
Rogue of the Rio Grande*	Cesar Romero-Evelyn Venable			
Sailor's Lady	J. Hall-D. Andrews-N. Kelly			
(See "In the Cutting Room," Mar. 2,'40.)				
Shooting High (G) 041	J. Withers-G. Autry-M. Weaver	Apr.	26,'40†	*65. Mar. 9,'40
Star Dust 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr.	5,'40†	
(See "In the Cutting Room," Mar. 9,'40.)				
Viva Cisco Kid	Cesar Romero-Jean Rogers	Apr.	12,'40†	

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford (G)	Laurel and Hardy	Feb.	16,'40†	63. Mar. 2,'40
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct.	12,'39†	95. Oct. 7,'39
(Exploitation: July 22,'39, p. 81; Dec. 30,'39, p. 66.)				
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug.	4,'39†	115. May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62; Dec. 16,'39, p. 68.)				
House Across the Bay (G)	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George	Mar.	1,'40†	*85. Mar. 2,'40
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct.	26,'39†	80. Sept. 16,'39
(Exploitation: Dec. 30,'39, p. 66.)				
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept.	22,'39†	70. Sept. 30,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson	Jan. 19,'40†	73.	Nov. 18,'39
(Exploitation: Dec. 23,'39, pp. 57, 59; Jan. 20,'40, p. 72.)				
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112.	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56; Oct. 28,'39, p. 70.)				
Of Mice and Men (A)	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†	106.	Dec. 30,'39
(Exploitation: Jan. 20,'40, pp. 66, 67; Jan. 27,'40, p. 70; Feb. 3,'40, p. 78; Mar. 2,'40, p. 64.)				
Raffles (G)	David Niven-Olivia de Havilland	Dec. 29,'39†	71.	Dec. 23,'39
(Exploitation: Jan. 20,'40, p. 67; Mar. 9,'40, p. 76.)				
Real Glory, The (G)	G. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96.	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62; Nov. 25,'39, p. 57; Jan. 6,'40, p. 72; Jan. 20,'40, p. 67.)				
Slightly Honorable (A)	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	*85.	Jan. 13,'40
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101.	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p .66; Oct. 14,'39, p. 62; Dec. 2,'39, p. 76.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100.	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)				

Coming Attractions

My Son, My Son (A)	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†	*117.	Mar. 9,'40
One Million B.C.	Carole Landis-Lon Chaney, Jr.-John Hubbard	Apr. 5,'40†		
(See "1,000,000 B.C.," "In the Cutting Room," Jan. 6,'40.)				
Our Town	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin			
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78.	Dec. 30,'39
Rebecca	Laurence Olivier-Joan Fontaine-Judith Anderson-Nigel Bruce	Apr. 12,'40†		
(See "In the Cutting Room," Dec. 2,'39.)				
Saps at Sea	Laurel and Hardy	Apr. 19,'40†		
(See "Two's Company," "In the Cutting Room," Dec. 16,'39.)				
South of Pago Pago	Jon Hall-Victor McLaglen			
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Turnabout	Carole Landis - John Hubbard - A. Menjou - W. Gargan - M. Astor	May 17,'40†		
Westerner, The	Gary Cooper-Doris Davenport-Fred Stone-Lillion Bond			
(See "In the Cutting Room," Feb. 10,'40.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Quiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93.	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70; Nov. 25,'39, p. 58; Dec. 2,'39, p. 73.)				
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78.	Dec. 2,'39
Call a Messenger (G) 4020	Billy Halop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65.	Sept. 23,'39
Charlie McCarthy, Detective (G) 4011	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77.	Dec. 23,'39
Chip of the Flying "U" (G) 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55.	Jan. 27,'40
Danger on Wheels 4055	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†	61	
Desperate Trails, The 4058	Johnny Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58	
(See "In the Cutting Room," July 15,'39.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94.	Dec. 2,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Double Alibi 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†	60	
(See "Devil Is Yellow," "In the Cutting Room," Jan. 13,'40.)				
First Love (G) 3002	Deanna Durbin-Helen Parrish-Robert Stack-Eugene Pallette-Leatrice Joy	Nov. 10,'39	84.	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66.)				
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67.	July 1,'39
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60	
(See "In the Cutting Room," Nov. 18,'39.)				
Green Hell (G) 4041	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87.	Jan. 20,'40
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65.	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66	
Honeymoon Deferred (G) 4038	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†	59.	Feb. 24,'40
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66.	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62.	June 10,'39
Invisible Man Returns (G) 4009	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†	81.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 66; Jan. 27,'40, p. 70.)				
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80.	July 22,'39
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63.	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63.	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65.	Nov. 4,'39
Ma! He's Making Eyes at Me	Tom Brown-Constance Moore	Mar. 15,'40†		
(See "In the Cutting Room," Mar. 2,'40.)				
Man from Montreal 4054	R. Arlen-A. Devine-A. Gwynne	Dec. 8,'39†	60	
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91.	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64.	Nov. 25,'39
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66.	Aug. 12,'39
My Little Chickadee (A) 4004	Mae West - W. C. Fields - Jos. Calleia - D. Foran - A. Nagel	Feb. 9,'40†	84.	Feb. 10,'40
Oh, Johnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†	63	
(See "In the Cutting Room," Dec. 30,'39.)				
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59.	Nov. 11,'39
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77.	Oct. 14,'39
Road Back (re-issue) (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79.	June 26,'37
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96.	June 10,'39
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. D'Neil-L. Hunter	Nov. 17,'39†	92.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 72.)				
Tropic Fury 4052	A. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62½	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70.	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88.	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58; Dec. 23,'39, p. 60.)				
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78.	July 15,'39
(Exploitation: July 1,'39, p. 62; Nov. 25,'39, p. 58.)				
West of Carson City 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55	
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92.	Aug. 19,'39
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66.	Oct. 28,'39
Zanzibar 4025	Lola Lane-James Craig	Mar. 8,'40†	61	
(See "Rigadoon," "In the Cutting Room," Jan. 13,'40.)				

Coming Attractions

Alias the Deacon	B. Burns-P. Moran-D. D'Keefe	June 14,'40†		
(See "In the Cutting Room," Mar. 2,'40.)				
Black Friday (G)	Boris Karloff-Bela Lugosi	Mar. 29,'40†	70.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
Enemy Agent 4003	Richard Cromwell-Helen Vinson	May 3,'40		
(See "In the Cutting Room," Feb. 17,'40.)				
Half a Sinner* 4040	Heather Angel-John King	Apr. 5,'40†		
House of Seven Gables (G)	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40†	89.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
I Can't Give You Anything But Love, Baby*	Johnny Downs-Peggy Moran			
If I Had My Way	Bing Crosby-Gloria Jean	Apr. 26,'40†		
It's a Date 4001	Deanna Durbin-Kay Francis-Walter Pidgeon	Mar. 22,'40†		
La Conga Nights	H. Herbert - D. D'Keefe - C. Moore	May 31,'40†		
Riders of Pasco Basin 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†		
Sandy Is a Lady	Baby Sandy-Mischa Auer-Billy Lenhart-Kenneth Brown	May 17,'40†		
(Exploitation: Mar. 9,'40, p. 77.)				
Ski Patrol*		Apr. 19,'40†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan "Dead End Kids"-B. Granville	Aug. 26.'39	86.	Sept. 9,'39
(Exploitation: Jan. 20,'40, pp. 66, 67.)				
Castle on the Hudson (G)	John Garfield - Pat D'Brien - Ann Sheridan	Feb. 17,'40†	*76.	Mar. 2,'40
(Exploitation: Feb. 24,'40, p. 53.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room," June 3,'39; exploitation: Jan. 6,'40, p. 66.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page-J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107.	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Dr. Ehrlich's Magic Bullet (G)	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	*100.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65; Mar. 9,'40, p. 79.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dust Be My Destiny (G) 461 (Exploitation: Nov. 11,'39, p. 66.)	John Garfield-Priscilla Lane	Sept. 16,'39†	88.	Aug. 19,'39
Each Dawn I Die (G) 356 (Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 86; Oct. 14,'39, p. 66.)	James Cagney-Jane Bryan-Geo. Raft-Geo. Bancroft	Aug. 19,'39	92.	July 22,'39
Espionage Agent (G) 462	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83.	Sept. 30,'39
Everybody's Hobby, The 736	Henry O'Neill-Irene Rich	Aug. 26,'39	54.	
Fighting 69th (G) 451 (Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 78; Feb. 24,'40, pp. 52, 56.)	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†	90.	Jan. 13,'40
Four Wives (A) 453 (Exploitation: Jan. 20,'40, p. 66.)	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99.	Nov. 25,'39
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57.	
Old Maid (A) 452 (Exploitation: Oct. 1,'39, p. 62; Nov. 11,'39, p. 68; Dec. 16,'39, p. 68.)	Bette Davis - Miriam Hopkins - Geo. Brent-Jane Bryan	Sept. 1,'39†	95.	Aug. 5,'39
On Your Toes (G) 463	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94.	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55.	Dec. 9,'39
Return of Dr. X, The (G) 464 (Exploitation: Dec. 16,'39, p. 67.)	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62.	Dec. 2,'39
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Dec. 21,'39†	57.	Nov. 25,'39
Three Cheers for the Irish (G)	Priscilla & Rosemary Lane-Dennis Moore - Thomas Mitchell-Peter Lorre-Alan Hale	Mar. 16,'40†	100.	Mar. 16,'40
We Are Not Alone (G) 458	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112.	Nov. 11,'39
Coming Attractions				
Angel from Texas, An	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40†		
'Til We Meet Again (See "In the Cutting Room," Mar. 2,'40.)	Merle Oberon - George Brent - Pat O'Brien-Binnie Barnes	Apr. 20,'40†		

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Intelligence (G) 416	Boris Karloff-Margaret Lindsay	Jan. 29,'40†	62.	Feb. 17,'40
Brother Rat and a Baby (G) 406	W. Morris-P. Lane-J. Bryan-R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	87.	Jan. 13,'40
Calling Philo Vance (G) 420	J. Stephenson-Margot Stevenson	Feb. 3,'40†	62.	Feb. 17,'40
Child Is Born, A (A) 415 (Exploitation: Dec. 9,'39, p. 96; Jan. 27,'40, p. 72; Feb. 3,'40, p. 75; Feb. 10,'40, p. 71; Feb. 24,'40, p. 53; Mar. 9,'40, p. 78.)	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George	Jan. 6,'40†	79.	Jan. 6,'40
Dead End Kids on Dress Parade (G)	Dead End Kids-John Litel	Nov. 18,'39†	62.	Nov. 4,'39
Granny, Get Your Gun	May Robson-Harry Davenport-Margot Stevenson	Feb. 10,'40†	56.	
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81.	July 8,'39
Indianapolis Speedway (G) 315 (Exploitation: Sept. 30,'39, p. 59; Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82.	July 22,'39
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	*80.	Jan. 6,'40
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57.	Sept. 23,'39
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60.	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90.	July 1,'39
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65.	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402 (Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53.)	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106.	Sept. 30,'39
Roaring Twenties, The (G) 403 (Exploitation: Nov. 25,'39, p. 59; Feb. 17,'40, p. 54.)	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106.	Oct. 21,'39
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins,	Aug. 12,'39		
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59.	July 22,'39
Coming Attractions				
All This and Heaven Too	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler			
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page			
Enemy Within, The	Ronald Reagan-Lya Lys			
Flight 8	Virginia Bruce-Dennis Morgan-R. Bellamy - J. Wyman - W. Morris			
Fugitive from Justice	Roger Pryor-Lucille Fairbanks			
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel	Apr. 13,'40†		
It All Came True (See "Years Without Days," "In the Cutting Room," Oct. 28,'39.)	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40†	97.	
King of the Lumberjacks	John Payne-Gloria Dickson			
Mad Empress, The (G) 420 (Reviewed under the title, "Juarez and Maxmilian.")	M. Novara-C. Nagel-L. Atwill		72.	Apr. 22,'39
Saturday's Children	J. Garfield-A. Shirley-C. Rains			
Sea Hawk	E. Flynn-B. Marshall-A. Hale-C. Rains - F. Robson - U. O'Connor			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Tear Gas Squad	D. Morgan-J. Payne-G. Dickson			
Torrid Zone	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine			
Virginia City	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40†	121	

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39†	80.	
Horrors of War (G)	Documentary	Merit	Feb. 7,'40	51.	Feb. 17,'40
Pocomania (G)	Nina Mae McKinney	Lenwal	Dec. 9,'39	65.	Dec. 9,'39
She Goes to War (A)		Leichter	Nov. 10,'39†	55.	Nov. 25,'39
Sudan		Leichter	Oct. 10,'39	58.	
Coming Attractions					
Double Deal (G)	Monte Hawley	International		*55.	Dec. 16,'39
Mystery in Swing (G)	Monte Hawley	International		*75.	Mar. 7,'40

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Affair Lafont, The (A)	Corinne Luchaire	Transatlantic	Nov. 4,'39	85.	Nov. 4,'39
All at Sea (G)	Sandy Powell	British Lion		74.	Dec. 9,'39
Baker's Wife, The (La Femme du Boulanger) (A)	Raimu	"Baker's Wife Inc."	Feb. 26,'40	98.	Mar. 2,'40
Band Wagon (G)	Arthur Askey	Central		85.	Feb. 24,'40
Black Eyes*	Otto Kruger	Film Alliance	May 15,'40.		
Citadel of Silence, The (A)	Annabella	Film Alliance	Dec. 23,'39	90.	Dec. 30,'39
Come On, George (G)	George Formby	ABFD		88.	Dec. 2,'39
Devil Is an Empress, The (G)	Conrad Veidt	Columbia	Dec. 1,'39	70.	Dec. 9,'39
Dr. O'Dowd (A)	Shaun Glenville	Warner Bros.		76.	Mar. 2,'40
End of Day, The (A)	Victor Francen	Juno	Oct. 1,'39	94.	Sept. 16,'39
Englishman's Home, An (A)	Edmund Gwenn	United Artists		72.	Nov. 11,'39
Entente Cordial (G)	Victor Francen	Concord	Dec. 25,'39	110.	Jan. 6,'40
Face Behind the Scar, The*	Griffith Jones	Film Alliance	Feb. 29,'40	72.	Mar. 9,'40
First Film Concert (G)		World	Oct. 31,'39	53.	Nov. 18,'39
Frozen Limits, The (G)	Jimmy Nervo	General		80.	Nov. 18,'39
Hidden Menace, The*	Otto Kruger	Film Alliance	Jan. 15,'40	59.	
Hoots, Mon! (A)	Max Miller	Warner Bros.		77.	Dec. 23,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83.	Feb. 26,'38
I Met a Murderer (A)	James Mason	York	Oct. 2,'39	70.	Oct. 14,'39
Just Like a Woman*	Gertrude Michael	Film Alliance	Dec. 15,'40	74.	
Katia (G)	Danielle Darrieux	Mayer-Burstyn	Dec. 25,'39	90.	Dec. 2,'39
Last Desire (A)	Raimu	Transatlantic	Dec. 16,'39	100.	Jan. 6,'40
Little Miss Molly*	Maureen O'Hara	Film Alliance	Mar. 5,'40	67.	
Lost on the Western Front (G)	Paul Cavanaugh	World	Jan. 10,'40	63.	Jan. 20,'40
Louise (A)	Grace Moore	Mayer-Burstyn	Feb. 2,'40	80.	Feb. 10,'40
Mademoiselle Ma Mere (A)	Danielle Darrieux	Hoffberg	Sept. 18,'39	82.	Sept. 30,'39
Marseillaise (G)	Pierre Renoir	World	Nov. 3,'39	80.	Nov. 18,'39
Midas Touch, The (A)	Barry K. Barnes	Warner		68.	Dec. 30,'39
Middle Watch, The	Jack Buchanan	Pathe		75.	Dec. 30,'39
Mill on the Floss, The (G) (Exploitation: Dec. 23,'39, p. 58.)	Geraldine Fitzgerald	Standard	Nov. 14,'39	90.	Feb. 13,'37
Mirele Efros (G)	Berta Gersten	Credo	Oct. 19,'39	90.	Nov. 4,'39
Mystery of Room 13*	Gibb McLaughlin	Film Alliance	June 15,'40.		
North Sea Patrol*	Geoffrey Toone	Film Alliance	Nov. 15,'39.	69.	
One Night in Paris*	John Lodge	Film Alliance	Feb. 15,'40.		
On the Night of the Fire (A)	Ralph Richardson	General		94.	Jan. 6,'40
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias		98.	Sept. 2,'39
Proud Valley, The (A)	Paul Robeson	ABFD		77.	Jan. 27,'40
Rasputin (A)	Harry Baur	Concord	Oct. 16,'39	93.	Oct. 21,'39
Skeleton on Horseback (G)	Hugo Haas	C. L. Import Corp.		78.	Feb. 24,'40
Song of the Street (A)	V. Sokoloff	Mayer-Burstyn	Sept. 1,'39	75.	Aug. 26,'39
Song of the Windmills (Molinos de Viento) (G)	Maria Mercader	Atlas	Feb. 23,'40	73.	Mar. 2,'40
Sons of the Sea (G)	Leslie Banks	Grand National		83.	Dec. 23,'39
Spies of the Air*	Barry K. Barnes	Film Alliance	July 15,'40.		
Spy for a Day (G)	Duggie Wakefield	Paramount		71.	Jan. 27,'40
Stars Look Down, The	Michael Redgrave	Grand National		103.	Jan. 27,'40
Still Waters (Acqua Cheta) (G)	Germana Paolleri	Modern	Nov. 18,'39		
Ten Days in Paris (A)	Rex Harrison	Columbia		82.	Oct. 28,'39
Terror, The*	Wilfrid Lawson	Film Alliance	Apr. 15,'40		
Tevya (G)	Maurice Schwartz	Maymon	Feb. 5,'40	93.	Jan. 13,'40
That They May Live (A)	Victor Francen	Mayer-Burstyn	Nov. 6,'39	87.	Dec. 30,'39
Traitor Spy	Bruce Cabot	Assoc. British		73.	Nov. 4,'39
Ultimatum (G)	Eric Von Stroheim	Hoffberg	Feb. 3,'40	73.	Feb. 24,'40
Vengeance of the Deep (G)	Lloyd Hughes	Astor	Feb. 22,'40	70.	Mar. 2,'40
What Would You Do, Chums? (A)	Syd Walker	Anglo American		75.	Sept. 2,'39
Where's That Fire (G)	Will Hay	Asso. British		74.	Aug. 19,'39
Young Man's Fancy (A)	Anna Lee	20th Cent.-Fox		77.	Sept. 2,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
All American Blondes (11-11-39) 1423 ..... Andy Clyde	Oct.	20,'39†16½..
Andy Clyde Gets Spring Chicken (12-30-39) 1426	Dec.	15,'39†19....
A Plumbing We Will Go 1406 ..... (3 Stooges)	Apr.	19,'40†.2 rls.
Awful Goof, The, 1427 ..... Charley Chase Andy Clyde	Dec.	22,'39†17....
Calling All Curs (9-9-39) 1401 ..... (3 Stooges)	Aug.	25,'39†17½..
Glove Slingers (1-6-40) 1425 ..... (All Star)	Nov.	24,'39†18....
Heckler, The (2-10-40) 1430 ..... Charley Chase	Feb.	16,'40†17....
Mr. Clyde Goes to Broadway 1429 ..... Andy Clyde	Feb.	2,'40†.2 rls.
Mooching Through Georgia (9-9-39) 9438 ..... (All Star)	Aug.	11,'39.19....
Nothing But Pleasure (2-24-40) 1428 ..... Buster Keaton	Jan.	5,'40†17½..
Now It Can Be Sold 9434	June	2,'39.17....
Andy Clyde Oh, You Nazty Spy (2-24-40) 1404 ..... (3 Stooges)	Jan.	19,'40†18....
Oily to Bed, Dily to Rise (10-14-39) 1402 ..... (3 Stooges)	Oct.	6,'39†18½..
Pardon My Berth Marks 1431 ..... Buster Keaton	Mar.	22,'40†.2 rls.
Pest from the West (6-17-39) 9435 ..... Buster Keaton	June	16,'39.19....
Rattling Romeo 9436 ..... Charley Chase	July	14,'39.17....
Rockin' Thru the Rockies 1404 ..... (3 Stooges)	Mar.	8,'40†18....
Saved by the Belle (8-2-39) 9408 ..... (3 Stooges)	June	30,'39.17....
Skinny the Moocher 1421 ... Charley Chase	Sept.	8,'39†16½..
Static in the Attic 1422 ... Walter Catlett	Sept.	22,'39†19....
Teacher's Pest 1424 ..... Charley Chase	Nov.	3,'39†16½..
Three Sappy People 1403 ... (3 Stooges)	Dec.	1,'39†18½..
Trouble Finds Andy Clyde 9437	July	28,'39.18....

CINESCOPES

Threads of a Nation, The (2-10-40) 1972	Jan.	19,'40†11....
World of 1960 (Futurama) (1-6-40) 1971	Dec.	22,'39†.9....

COLOR RHAPSODIES

Blackboard Revue 1508	Mar.	15,'40†.1 rl..
Boy, a Gun and Birds, A (12-30-39) 1506	Jan.	12,'40†.7½..
Crop Chasers (10-14-39) 1502	Sept.	22,'39†.8....
Dreams On Ice (10-7-39) 1504	Oct.	20,'39†.6½..
Greyhound and the Rabbit 1509	Apr.	19,'40†.1 rl..
Happy Tots' Expedition 1507	Feb.	9,'40†.6½..
Hollywood Sweepstakes (8-12-39) 9512	July	28,'39..8....
Jitterbug Knights (9-9-39) 1501	Aug.	11,'39†.7....
Lucky Pigs (6-17-39) 9510	May	26,'38..7....
Mother Goose in Swingtime 1505	Dec.	18,'39†.7....
Mountain Ears (11-11-39) 1503	Nov.	3,'39†.7...
Nell's Yells 9511	June	30,'39..7....

COLUMBIA TOURS

Beautiful Switzerland (1-6-40) 1553	Nov.	17,'39†10....
Historic Cities of India 1552	Oct.	27,'39†10....
Holland and the Zuyder Zee (11-25-39) 1551	Sept.	15,'39†10....
Life in Paris 1555	Dec.	22,'39†11....
Man-Made Island (6-17-39) 9554 ..... (Frisco Fair)	May	26,'39..9....
Morocco 9556	Aug.	11,'39.10½..
New Hampshire 1554 ..... (color)	Jan.	26,'40†.1 rl..
Sojourn in India 9555	July	7,'39..9½..
Unveiling Algeria 1556	Mar.	1,'40†.1 rl..

COMMUNITY SING

No. 8 (4-2-39) 9658 (Strauss Music)	Apr.	21,'39..8....
No. 9 9659 (Songs of the West)	May	19,'39.10....
No. 10 (6-17-39) 9660 ..... (Romance Songs)	June	16,'39.10....
(New Series)		
No. 1 (9-9-39) 1651 ..... (Crosby Hit Songs)	Aug.	4,'39†.9....
No. 2 1652 ..... (Old Time Songs)	Sept.	8,'39†.9½..
No. 3 1653 ..... (College Songs)	Oct.	13,'39†10....
No. 4 1654 ..... (Stephen Foster Songs)	Nov.	17,'39†11....
No. 5 (2-10-40) 1655 ..... (Gypsy Songs)	Dec.	29,'39†10....
No. 6 1656	Mar.	8,'40†.1 rl..
No. 7 1657	Apr.	19,'40†.1 rl..

FABLE CARTOONS

Park Your Baby (2-24-40) 1752	Dec.	22,'39†.6....
Little Lost Sheep 1751	Oct.	6,'39†.7....
Practice Makes Perfect 1753	Apr.	5,'40†.6....

FODLS WHO MADE HISTORY

No. 1 (Elias Howe) (10-2-39) 1601	Sept.	1,'39†11....
No. 2 (Charles Goodyear) 1602	Oct.	6,'39†10½..

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

No. 3 9473	Apr.	21,'39.11....

SPECIAL (HAPPY HOUR)

No. 1 (11-11-39) 1520 (Book of Books)	Oct.	6,'39†10....
No. 2 1521 (Building of Boys)	Oct.	12,'39†11....

KRAZY KAT CARTOONS

30. Golf Chumps 9705	Apr.	6,'39..7....
31. Krazy's Shoe Shop 9706	May	12,'39..6....

MUSIC HALL VANITIES

Montmartre Madness (6-3-39) 9964	June	30,'39.10½..
Yankee Doodle Home (5-27-39) 9963	May	19,'39.10....

PHANTASIES CARTOON

Charm Bracelet, The (9-9-39) 1701	Sept.	1,'39†.6½..
Man of Tin 1704	Feb.	23,'40†.1 rl..
Millionaire Hobo 1702	Nov.	24,'39†.7....
Mouse Exterminator, The 1703	Jan.	26,'39†.6½..

SCRAPPY CARTOONS

Scrappy's Rodeo 9756	June	2,'39..6....
Worm's Eye View, A (5-20-39) 9755	Apr.	28,'39..7....

SCREEN SNAPSHDTS

No. 8 (4-29-39) 9858	Apr.	8,'39..9½..
No. 9 (5-20-39) 9859	May	12,'39.10....
No. 10 9860	May	26,'39.10....
No. 11 9861	June	15,'39.10....
No. 12 (8-19-39) 9862	July	28,'39.10....
(New Series)		
No. 1 (10-14-39) 1851	Sept.	22,'39†.9½..
No. 2 (11-18-39) 1852	Nov.	10,'39†10....
No. 3 1853	Dec.	1,'39†10....
No. 4 1854	Jan.	1,'40†10....
No. 5 1855	Feb.	23,'40†.1 rl..
No. 6 1856	Mar.	29,'40†.1 rl..
No. 7 1857	May	3,'40†.1 rl..

SPECIAL

SPORT THRILLS

Big Fish (9-9-39) 9810 ...	Aug.	18,'39.10....
Bows and Arrows 1801	Oct.	6,'39†.9....
Diving Rhythm (5-20-39) 9806	Apr.	21,'39.10....
Flying Targets 1804	Feb.	22,'40†.1 rl..
Jai Alai (1-6-40) 1802	Nov.	30,'39†.8½..
Jockeys Up (6-17-39) 9807	June	2,'39..9½..
Rough House Fiesta 1805 ..	Mar.	8,'40†.1 rl..
Skiing Technique 1803	Jan.	19,'40†.1 rl..
Technique of Tennis (6-17-39) 9808	June	30,'39..8½..
There Goes Rusty (8-26-39) 9809	July	15,'39.10½..

WASHINGTON PARADE

No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr.	28,'39.10....
No. 4 9904 (Library of Congress)	Aug.	4,'39.10....
1939-40		
No. 1 (11-25-39) 1901 ..... (Smithsonian Institution)	Oct.	20,'39†10½..
No. 2 (2-17-40) 1902 ..... (U. S. Treasury)	Dec.	8,'39†10....
No. 3 1903 ..... (Federal Bureau of Investigation)	Feb.	9,'40†.2 rls.

MGM

Title	Rel. Date	Min.
CARTOONS (Color)		
Art Gallery (6-3-39) W-886 ..... (Color)	May	13,'39..9....
Bear That Couldn't Sleep (7-15-39) (W-887)	June	10,'39..9....
Blue Danube, The (12-23-39) W-891	Dec.	16,'39..7....
Bookworm, The (9-16-39) W-889	Aug.	26,'39..9....
Fishing Bear, The (2-3-40) W-83	Jan.	20,'40†.8....
Goldilocks and the Three Bears (7-22-39) W-888 ..	July	15,'39.11....
Jack Pot P-3	Mar.	9,'40†.1 rl..
Mad Maestro, The (2-3-40) W-82	Dec.	30,'39†.8....
One Mother's Family (11-11-39) W-890	Sept.	30,'39..9....
Peace on Earth (12-9-39) W-81	Dec.	9,'39†.9....
Puss Gets the Boot (3-9-40) W-84	Feb.	10,'40†.9....
CRIME DOESN'T PAY		
No. 23—Help Wanted (7-1-39) P-814 ..... Tom Neal-Jo Ann Sayers	June	10,'39.21....
No. 24—Think First' (10-21-39) P-815 ..... Laraine Day-Ann Morriss	Sept.	9,'39.21....
No. 25—Drunk Driving (10-28-39) P-816 ..... Dick Purcell-Jo Ann Sayers	Oct.	28,'39.21....
No. 26—Pound Foolish (1-27-40) P-1 ..... Neil Hamilton-Lynn Carver	Dec.	23,'39†20....
No. 27—Know Your Money (2-3-40) P-2 ..... Dennis Morgan-Noel Madison	Jan.	27,'40†21....
FITZPATRICK TRAVELTALKS		
Calling on Colombia T-59 ..	Mar.	16,'40†.8....
Colorful Curacao (7-29-39) T-862	May	27,'39..9....
Day on Treasure Island, A (9-30-39) T-51	Sept.	2,'39†11....
Land of Alaska Nellie (2-3-40) T-55	Dec.	23,'39†.9....
Natural Wonders of Washington State (10-21-39) T-52	Oct.	7,'39†.9....
Night Descends on Treasure Island (3-9-40) T-57 .	Jan.	20,'40†.8....
Old Natchez (2-10-40) T-56	Dec.	30,'39†.9....
Picturesque Udaipur (7-15-39) T-861	May	13,'39..8....
Quaint St. Augustine (12-2-39) T-53	Nov.	4,'39†.9....
Seattle, Gateway to Northwest T-58	Feb.	17,'40†.9....
Valiant Venezuela (12-30-39) T-54	Nov.	25,'39†.9....
MGM MINIATURES		
Ash Can Fleet (10-21-39) M-72 ..... Robert Warwick	Sept.	9,'39†11....
Failure at 50, A (11-18-39) M-73 ..... Truman Bradley-Jack Mulhall	Oct.	7,'39†10....
Greener Hills, The (7-15-39) M-880 ..... Emmett Vogan-Grace Stafford	May	27,'39.11....
Hollywood Hobbies (6-17-39) M-878	May	13,'39.10....
Sally Payne-Joyce Compton Mendelssohn's Wedding March (12-2-39) M-74 ..	Nov.	4,'39†.8....
Miracle at Lourdes (1-20-40) M-75 ..... G. P. Huntley, Jr.-Jo Ann Sayers (Sepia)	Dec.	30,'39†11....
Old South, The (2-3-40) M-77	Jan.	20,'40†11....
Northward Ho! (3-9-40) 80-X ..... (Sepia)	Feb.	10,'40†.9....
Prophet Without Honor (6-17-39) M-879 ..... Tom Neal	May	20,'39.11....
Rhumba Rhythm (9-9-39) M-71 ..... Mary Treen-Sally Blaine (Sepia)	Sept.	2,'39†11....
Where Turf Meets Surf (2-24-40) M-76 ..... Sally Paine-Mary Treen (Sepia)	Jan.	6,'40†11....
OUR GANG		
Auto Antics (9-16-39) C-942	July	22,'39.10....
Alfalfa's Double (2-3-40) C-134	Jan.	20,'40†11....
Big Premiere, The C-135 ..	Mar.	9,'40†.1 rl..
Captain Spanky's Showboat (10-28-39) C-131	Sept.	9,'39†11....
Cousin Wilbur (6-17-39) C-939	Apr.	29,'39.10....
Oad for a Oay (12-2-39) C-132	Oct.	21,'39†11....
Dog Daze (7-29-39)	July	1,'39.11....
Time Out for Lessons (1-6-40) C-133	Dec.	2,'39†11....
Joy Scouts (7-29-39)	June	24,'39.10....
Tiny Troubles (3-25-39) C-936	Feb.	18,'39.10...
PASSING PARADE (Sepia)		
No. 5—(6-17-39) K-925 ... (Angel of Mercy) (Sepia)	May	20,'39.10....
No. 6—(6-17-39) K-926 ... (Yankee Doodle Goes to Town)	June	17,'39..9....
No. 7—Giant of Norway (7-22-39) K-927	June	24,'39.11....
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July	22,'39.11....
No. 9—One Against the World (9-16-39) K-929 ..	Aug.	19,'39.11....
No. 10—Unseen Guardians (10-14-39) K-930	Aug.	26,'39.11....
No. 11—Forgotten Victory (12-23-39) K-121 ..... (Sepia)	Dec.	9,'39†11....
PETE SMITH SPECIALTIES		
Culinary Carving (8-12-39) S-910	July	1,'39..9....
Domineering Male, The S-107	Mar.	30,'40†.1 rl..
Football Thrills of 1938 (10-14-39) S-912	Sept.	16,'39.10....
Let's Talk Turkey (12-2-39) S-101	Oct.	28,'39†11....
Maintain the Right (1-27-40 S-104	Jan.	13,'40†10....
Poetry of Nature (7-8-39) (Sepia)	May	17,'39.10....
Radio Hams (6-17-39) S 908	May	20,'39.10....
Romance of the Potato (1-6-40) S-103 ..... (Sepia)	Dec.	9,'39†.9....
Set 'Em Up (10-21-39) S-913	Oct.	7,'39.10....
Ski Birds (11-25-39) S-102	Nov.	18,'39†.8....
Stuffie (3-9-40) S-106	Mar.	2,'40.11....
Take a Cue (9-16-39) S-911 ..... (Sepia)	Aug.	12,'39..8....
Weather Wizards (4-22-39) S-907	Apr.	8,'39..9....
What's Your I. Q? (3-9-40) S-105	Feb.	8,'40†.8....
ROBERT BENCHLEY		
Dark Magic (5-27-39) F-956	May	13,'39.10....
Day of Rest, The (10-21-39) F-141	Sept.	6,'39†.9....
Home Early (6-17-39) F-957	May	27,'39..9....
Home Movies (3-9-40) F-144	Feb.	17,'40†.7....
How to Eat (7-8-39) F-958	June	10,'39.10....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
See Your Doctor (12-23-39)		
F-142	Dec.	16,'39†.8
That Inferior Feeling		
(1-27-40) F-143	Dec.	9,'39†.9

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England 3830	Nov.	15,'39†.2 rls.

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Rhythm on the Reservation		
(7-22-39) T8-10	July	7,'39..7
Scared Crows, The		
(7-8-39) T8-9	June	9,'39..7
Yip Yip Yippy (7-29-39)		
J8-6	July	28,'39..7

COLOR CLASSICS

Ants in the Plants C9-3	Mar.	15,'40†.1 rl.
Barnyard Brat (7-15-39)		
C8-5	June	30,'39..7
Busy Little Ants C9-3	Feb.	23,'40†.1 rl.
Fresh Vegetable Mystery,		
The (10-14-39) C9-1	Sept.	22,'39†.1 rl.
Little Lambkin (2-24-40)		
C9-2	Feb.	2,'40†.7

COLOR CRUISES

Argentina K9-6	Apr.	5,'40†.1 rl.
Chile (1-6-40) K9-3	Nov.	10,'39†10
Colombia (8-12-39) K8-7	July	21,'39.10
Cuba K9-4	Jan.	5,'40†.1 rl.
Ecuador (9-16-39) K9-1	Sept.	1,'39†10
Isle of Columbus K9-5	Feb.	9,'40†.1 rl.
Peru (10-14-39) K9-2	Oct.	6,'39†.1 rl.
Rio de Janeiro K9-7	May	31,'40†.1 rl.

HEADLINERS

Artie Shaw's Class in		
Swing (8-26-39) A9-1	Sept.	8,'39†10
Frankie Masters & Orch.		
(1-27-40) A9-5	Dec.	29,'39†11
Geo. Olsen & His Music		
A9-7	Mar.	8,'40†.1rl.
Here's Hal (1-6-40) A9-4	Nov.	24,'39†10
Jimmy Dorsey & Orch.		
(2-24-40) A9-6	Feb.	2,'40†10
Moments of Charm of 1940		
(10-4-39) A9-2	Oct.	13,'39†11
Phil Spitalny & Girl Or.		
Sweet Moments (9-9-39)		
A8-12	Aug.	11,'39.11
Russ Morgan and Orch.		
Ted Fio Rito and His		
Orchestra (11-18-39)		
A9-2	Oct.	6,'39†11
Tempo of Tomorrow		
(7-1-39) A8-11	June	2,'39.10
Richard Himber and Orch.		

PARAGRAPHICS

Bits of Life (1-6-40)		
V9-3	Nov.	17,'39†11
Breaking the News		
(9-2-39) J8-12	Aug.	25,'39.10
Busy Little Bears		
(11-18-39) V9-2	Oct.	20,'39†10
Farewell Vienna (7-15-39)		
V8-11	June	23,'39.10
Not So Dumb V9-7	Mar.	15,'40†.1 rl.
Paramount Pictorial		
(2-24-40) V9-6	Feb.	16,'40†10
Public Hobby No. 1		
(9-16-39) V9-1	Sept.	22,'39†11
Sugar Wind (2-3-40) V8-5	Jan.	19,'40†10
Touchdown Review		
(1-20-40) V9-4	Dec.	22,'39†10

PARAMOUNT PICTORIAL
(New Series)

No. 11—(6-24-39) P8-11	June	2,'39.10
No. 12—(8-12-39) P8-12	July	14,'39.10

POPEYE THE SAILOR

Females Is Fickle E9-3	Mar.	8,'40†.1 rl.
Ghosts Is the Bunk		
(7-22-39) E8-9	June	16,'39..7
Hello How Am I?		
(8-12-39) E8-10	July	14,'39..7
It's the Natural Thing to		
Do (8-26-39) E8-11	July	28,'39..7
Never Sock a Baby		
(11-25-39) E9-1	Nov.	3,'39†.6
Shakespearean Spinach		
(2-3-40) E9-2	Jan.	19,'40†.7
Stealin' Aint Honest E9-4	Mar.	29,'40†.1 rl.

PARAMOUNT SOUND NEWS
Two Editions Weekly

PDPULAR SCIENCE
(In Color)

Title	Rel. Date	Min.
No. 6—(7-29-39) J8-6	Aug.	4,'39.11
1939-40		
No. 1—J9-1	Sept.	15,'39†10
No. 2—(12-2-39) J9-2	Nov.	3,'39†10
No. 3—(1-20-40) J9-3	Dec.	15,'39†10
No. 4—(2-24-40) J9-4		10

GRANTLAND RICE SPORTLIGHTS

No. 64—Death Valley		
Thrills (6-24-39) R8-12	June	9,'39.10
No. 65—Watch Your Step		
(8-19-39) R8-13	July	7,'39.10
No. 66—Hydro Maniacs		
(9-9-39) R9-1	Sept.	1,'39†10
No. 66—A Desert Adventure		
(9-16-39) R9-2	Sept.	22,'39†10
No. 67—Catching Whoppers		
(9-16-39) R9-3	Oct.	13,'39†10
No. 68—A Dog Is Born		
(11-11-39) R9-4	Nov.	3,'39†10
No. 69—Aqua-Rhythm		
(11-18-39) R9-5	Nov.	24,'39†10
No. 70—Judo Experts		
(1-27-40) R9-6	Dec.	8,'39†10
No. 71—Bowling Skill		
(2-3-40) R9-7	Jan.	26,'40†10
No. 72—Human Fish		
(3-2-40) R9-8	Feb.	23,'40†10
No. 73—Two of a Kind		
R9-9	Mar.	22,'40†.1 rl.

STONE AGE CARTOONS

Way Back When a Night		
Club Was a Stick B9-2	Mar.	15,'40†.1 rl.
Way Back When a Triangle		
Had Its Points (2-24-40)		
B9-1		7

SYMPHONIC SERIES

Blue Oanube, The D9-1	Sept.	29,'39†.1 rl.
Merry Wives of Windsor		
(11-18-39) D9-2		9
William Tell (1-6-40)		
09-3	Nov.	24,'39†18

UNUSUAL OCCUPATIONS
(In Color)

No. 6—(7-29-39) L8-6	June	16,'39.10
(New Series)		
No. 1—(10-14-39) L9-1	Oct.	13,'39†.1 rl.
No. 2—(12-16-39) L9-2	Nov.	17,'39†11
No. 3—(2-3-40) L9-3	Jan.	19,'40†10

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Ring Madness 9370	June	30,'39.19
Scrappily Married 03,703	Jan.	12,'40†20
Truth Aches 03,702	Nov.	3,'39†19
Wrong Room, The (930-39)		
03,701	Sept.	22,'39†19

HEADLINERS

No. 4—Sales Slips 93,604	June	2,'39.17

EDGAR KENNEDY COMEDIES

Act Your Age (10-14-39)		
03,401	Oct.	6,'39†18
Feathered Pests 93,406	July	14,'39†16
Kennedy the Great 03,402	Dec.	8,'39†19
Slightly at Sea	Feb.	9,'40†16

INFORMATION PLEASE

No. 1—(10-14-39) 04,201	Sept.	8,'39†10
No. 2—(10-28-39) 04,202	Oct.	6,'39†11
No. 3—(12-2-39) 04,203	Nov.	3,'39†10
No. 4—(1-6-40) 04,204	Dec.	1,'39†11
No. 5—(2-3-40) 04,205	Dec.	29,'39†10
No. 6—(2-3-40) 04,206	Jan.	26,'40†11
No. 7—04,207	Feb.	23,'40†.1 rl.
No. 8—04,208	Mar.	22,'40†.1 rl.

MARCH OF TIME
1938-39

No. 11—War, Peace and		
Propaganda (6-10-39)		
93,111	June	9,'39.19
No. 12—The Movies March		
On (7-8-39) 93,112	July	7,'39.22
No. 13—Metropolis—1939		
(8-5-39) 93,113	Aug.	4,'39.18
1939-40		
No. 1—Soldiers with Wings		
(9-9-39) 03,101	Sept.	1,'39†19
No. 2—Battle Fleets of		
England (10-7-39) 03,102	Sept.	29,'39†18
No. 3—Uncle Sam — The		
Farmer (10-28-39)		
03,103	Oct.	27,'39†18
No. 4—Newsfronts of War		
—1940 (11-25-39) 03,104	Nov.	24,'39†19
No. 5—Crisis in the Pacific		
(12-23-39) 03,105	Dec.	22,'39†17
No. 6—Republic of Fin-		
land, The (1-20-40)		
03,106	Jan.	19,'40†18
No. 7—Vatican of Pius XII		
(2-17-40) 03,107	Feb.	16,'40†18
No. 8—Canada at War		
(3-9-40) 03,108	Mar.	15,'40†19

NU-ATLAS PRODUCTIONS

Arcade Varieties (5-20-39)		
94,210	May	12,'39.11
Lillian Roth		

PATHE NEWS
Released twice a week

PATHE REVIEWS
Released once a month

PATHE TOPICS
Released seven times a year

RADIO FLASH COMEDIES

Blamed for a Blonde		
(10-14-39) 03,201	Oct.	20,'39†16
Chicken Feed 03,203	Jan.	19,'40†18
Coat Tails 03,202	Nov.	17,'39†18
Goodness, a Ghost 03,205	July	5,'40†16
Marriage Go-Round 93,204	July	28,'39.18
Twinpuplets 03,204	Apr.	12,40†20

RAY WHITLEY COMEDIES

Bandits and Ballads		
03,502	Dec.	15,'39†.2 rls.
Cupid Rides the Range		
(10-14-39) 03,501	Sept.	8,'39†18
Molly Cures a Cowboy		
03,503	Mar.	22,'40†.2 rls.
Sagebrush Serenade 93,504	June	6,'39.19

REELISMS

Acres of Plenty (11-18-39)		
04,602	Oct.	13,'39†.9
American Royal (11-18-39)	Nov.	10,'39†.9
Kennel Kings (8-26-39)		
94,612	July	12,'39..9
Men of Muscle (2-3-40)		
04,605	Jan.	12,'40..9
Navajo Land (2-30-40)		
04,607	Mar.	1,'40†10
Nevada Unlimited		
(9-16-39) 04,601	Sept.	15,'39†.8
Pack Trip (9-16-39) 94,613	Aug.	18,'39..9
Siege (3-2-40) 04,608	Mar.	29,'40†10
Vacation Diary (2-10-40)		
04,606	Feb.	2,'40†.9
West Wall (1-6-40) 04,604	Dec.	8,'39†10
World of Tomorrow		
(7-15-39) 94,611	June	23,'39..9
Zoo (8-12-39) 94,612	July	21,'39..9

RKD PATHE SPORTSCOPE

Aquapoise (2-3-40) 04,306	Jan.	19,'40†.9
Devil Drivers (7-15-39)		
94,311	June	16,'39..9
Fly Casting 04,308	Mar.	15,'40..1 rl.
Court Favorites 04,309	Apr.	12,'40†.1 rl.
Gun Play (10-14-39)		
04,301	Sept.	1,'39..9
Hunting Hounds (11-18-39)		
04,302	Sept.	29,'39†.9
Ice Cutters (11-4-39) 04,303	Oct.	27,'39†.9
Pennant Chasers 04,307	Feb.	16,'40†.9
Riding the Crest (7-8-39)		
94,312	July	14,'39..9
Sky Game (12-30-39)		
04,305	Dec.	22,'39†.9
Winter Playground		
(12-23-39) 04,304	Nov.	24,'39†.9

SPECIAL

Five Times Five (9-16-39)		
93,801	July	23,'39.20

WALT DISNEY CARTOONS

Autograph Hound 94,116	Sept.	1,'39..8
Beach Picnic (5-27-39)		
94,114	June	9,'39..8
Billposters, The 04,105	May	17,'40†.1 rl.
Day in a Dog's Life 04,109	July	12,'40†.1 rl.
Donald's Dog Laundry		
04,103	Apr.	5,'40†.1 rl.
Donald's Dutboard Motor		
04,107	June	28,'40†.1 rl.
Donald's Vacation 04,108	June	21,'40..1 rl.
Donald's Penguin (5-27-39)		
94,117	Aug.	11,'39..8
Magician Mickey 04,110	Aug.	2,'40†.1 rl.
Mr. Donald Steps Out		
04,106	June	7,'40†.1 rl.
Officer Duck 04,101	Sept.	22,'39†.8
Riverter 04,102	Mar.	15,'40†.1 rl.
Sea Scout 94,115	June	30,'39..8
Tugboat Mickey 04,104	Apr.	26,'40†.1 rl.

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Conquering the Colorado		
(8-26-39) 0201	Aug.	18,'39†11
Filming the Fleet (9-23-39)		
0202	Oct.	27,'39†11
Sky Fighters (12-9-39		
0203	Dec.	8,'39†11

FASHIONS (In Color)

Fashion Forecast, No. 4		
9604	July	7,'39.10
Fashion Forecast, No. 5		
0601	Sept.	15,'39†10
Fashion Forecast, No. 6		
(2-10-40) 0602	Dec.	22,'39†10
Fashion Forecast, No. 7		
0603	Mar.	29,'40†.1 rl.

FATHER HUBBARD'S ALASKAN ADVENTURES

Aghileen Pinnacles		
(10-21-39) 0103	Nov.	10,'39†11
Birthplace of Icebergs		
(9-2-39) 0101	Aug.	4,'39†11
Climbing the Spirits Home		
0107	May	10,'40†.1 rl.
Valley of 10,000 Smokes		
(12-23-39) 0105	Feb.	16,'40†10

LEW LEHR

Labor Savers 0403	Apr.	12,'40†.9
Monkeys Is the Cwaziest		
People (9-30-39) 0401	Sept.	29,'39†10
Silly Seasons, The		
(12-2-39) 0402	Jan.	5,'40.10

MAGIC CARPET SERIES
(Lowell Thomas)

Evergreen Empire, The		
(10-21-39) 0102	Oct.	13,'39†11
Flying Stewardess 0106	Mar.	15,'40†10
Kangaroo Country		
(12-9-39) 0104	Feb.	2,'40†10
Tempest Over Tunis 9107	June	9,'39.11

TERRY-TOONS

Africa Squawks 9516	June	30,'39..7
All's Well That Ends Well		
0510	Mar.	8,'40†.1 rl.
Barnyard Baseball 9517	July	14,'39..7
Catnip Capers 0559	May	31,'40†.1 rl.
(color)		
Oog in a Mansion, A 0507	Jan.	12,'40†.7
Edgar Runs Again		
(2-24-40) 0508	Jan.	26,'40†.7
First Robin, The 0555	Dec.	29,'39†.1 rl.
(color)		
Gandy Goose in a Bully		
Romance 9515	June	16,'39..7
Golden West, The (8-26-39)		
0501	Aug.	25,'39†.7
Hare and the Hounds 0509	Feb.	23,'40†.7
Harvest Time (2-17-40)		
0556	Feb.	9,'40†.7
(color)		
Hitch-Hiker, The 0505	Dec.	1,'39†.7
Hook, Line and Sinker		
0552	Sept.	8,'39†.7
Ice Pond, The 0506	Dec.	15,'39†.7
It Must Be Love 0511	Apr.	5,'40†.1 rl.
Just a Little Bull 0558		
(color)		
Much Ado About Nothing		
0557	Mar.	22,'40†.1 rl.
(color)		
Did Fire Horse 9518	July	28,'39†.7
One Mouse in a Million		
(12-9-39) 0504	Nov.	3,'39†.7
Orphan Duck, The		
(10-14-39) 0553	Oct.	6,'39†.7
(color)		
Sheep in the Meadow		
(10-14-39) 0502	Sept.	22,'39†.7
Two Headed Giant		
(8-12-39) 0551	Aug.	11,'39†.7
Watchdog, The 0503	Oct.	20,'39†.7
Wicky-Wacky Romance, A		
(12-9-39) 0554	Nov.	17,'39†.7
(color)		
Wot's All th' Shootin' Fer		
0512	May	3,'40†.1 rl.

ED THORGERSEN (Sports)

Big Game Fishing 0301	Sept.	1,'39†10
Clocking the Jockeys		
(10-7-39) 0302	Nov.	24,'39†11
Following the Hounds		
(2-10-40) 0304	Mar.	1,'40†10
(color)		
Over the Seven Seas 0305	Apr.	26,'40†10
Sports Immortals 9305	June	23,'39.11
Topnotch Tennis (2-24-40)		
0303	Jan.	19,'40†10

UNITED ARTISTS

WORLD WINDOWS
(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)	Sept.	1,'39.10
Eternal Fire, The		
(1-28-39)	Sept.	21,'39.10
Lebanon Coast	Dec.	1,'39.10
Petra (1-14-39)	Aug.	1,'39.10
River Thames (4-15-39)	Nov.	1,'39.10

(THE RELEASE CHART--CONT'D)

Title Rel. Date Min.

Ruins of Palmyra.....Dec. 1,'39.10....
Wanderers of the Desert...July 1,'39.10....

UNIVERSAL

Title Rel. Date Min.

GDING PLACES WITH GRAHAM McNAMEE

No. 65—(7-29-39) 3363....July 17,'39..9....
No. 66—(9-30-39) 4351....Sept. 25,'39†.9....
No. 67—(10-14-39) 4352...Oct. 16,'39†.9....
No. 68—(10-14-39) 4353...Nov. 13,'39†.9....
No. 69—(12-23-39) 4354...Dec. 11,'39†.8....
No. 70—(12-30-39) 4355...Dec. 25,'39†.8....
No. 71—4356 .....Jan. 15,'40†.9....
No. 72—4357 .....Feb. 5,'40†.1 rl..
No. 73—4358 .....Feb. 26,'40†.1 rl..
No. 74—4359 .....Mar. 18,'40†.1 rl..
No. 75—4360 .....Apr. 29,'40†.1 rl..
No. 76—4361 .....May 13,'40†.1 rl..
No. 77—4362 .....May 13,'40†.1 rl..

LANTZ CARTUNES

Arabs with Dirty Fezzes
(8-26-39) 3259 .....July 31,'39..7....
Silly Superstition (9-23-39)
3262 .....Aug. 28,'39..7....
Slap Happy Valley 3261...Aug. 21,'39..7....
Snuffy's Skunk Party
(9-23-39) 3260 .....Aug. 7,'39..7....
Stubborn Mule (8-12-39)
3258 .....July 3,'39..7....

LANTZ CDLORED CARTUNES

Adventures of Tom Thumb, Jr. 4267 .....Mar. 4,'40†.1 rl..
A-Haunting We Will Go
(7-15-39) 4261.....Sept. 4,'39†.7....
Andy Panda Goes Fishing
4265 .....Jan. 22,'40†.8....
Kittens Mittens (2-24-40)
4266 .....Feb. 12,'40†.9....
Life Begins for Andy Panda
(9-23-39) 4262 .....Oct. 9,'39†.8½..
Scrambled Eggs 4263.....Nov. 20,'39†.8¾..
Sleeping Princess, The
(12-2-39) 4264 .....Dec. 4,'39†.9....

MENTONE MUSICAL CDMEDIES

Gals and Gallons (6-3-39)
3232 .....July 12,'39.17½..
East and Dumke
With Best Dishes (6-3-39)
3233 .....Aug. 9,'39.17....
Charles Kemper

SPECIAL

March of Freedom
(5-20-39) 4110 .....Sept. 6,'39†20....

STRANGER THAN FICTION SERIES

No. 64—Novelty (9-9-39)
3375 .....July 3,'39.10....
No. 65—Novelty (7-15-39)
3376 .....Aug. 7,'39..9½..
No. 66—Novelty (10-21-39)
4371 .....Sept. 18,'39†.8½..
No. 67—Novelty (10-14-39)
4372 .....Oct. 9,'39†.9....
No. 68—Novelty (10-28-39)
4373 .....Nov. 6,'39†.9....
No. 69—Novelty (1-6-40)
4374 .....Dec. 4,'39†.9....
No. 70—Novelty (12-23-39)
4375 .....Dec. 18,'39†.9....
No. 71—Novelty 4376.....Jan. 8,'40†.1 rl..
No. 72—Novelty 4377.....Jan. 29,'40†.1 rl..
No. 73—Novelty 4378.....Feb. 19,'40†.2 rls.
No. 74—Novelty 4379.....Mar. 11,'40..1 rl..
No. 75—Novelty 4380.....Apr. 15,'40†.1 rl..
No. 76—Novelty 4381.....May 6,'40†.1 rl..

TWO-REEL MUSICALS

Boy Meets Joy (11-18-39)
4221 .....Sept. 6,'39†17....
Pinky Tomlin-Joy Hodges
Bullets and Ballads 4226..Feb. 14,'40†17½..
Follies Parisienne 4228 ...Apr. 17,'40†.2 rls.
International Revels 4227..Mar. 13,'40†17....
Wm G. Sabbot
Rhumba Land (1-6-40)
4223 .....Nov. 15,'39.18....
Wini Shaw
Rhythm Jamboree 4225....Jan. 17,'40†.2 rls.
Judy Starr
Snow Follies (1-6-40)
4224 .....Dec. 13,'39†18....
Lillian Roth
Swing Hotel (10-14-39)
4222 .....Oct. 18,'39†18....
Wini Shaw

VITAPHONE

BROADWAY BREVITIES

Quiet Please (5-27-39)
4006 .....July 1,'39.20....
Fritz Feld (Color)
Wardrobe Girl 4029.....June 17,'39.....
Ginger Manners
A Swing Opera 4030.....July 22,'39..2 rls.
Tess Gardella
Seeing Red (8-26-39) 4018.Aug. 26,'39.20....
Red Skelton
Slapsie Maxie (9-16-39)
5303 .....Sept. 10,'39†17....
Maxie Rosenbloom
Ride, Cowboy, Ride
(10-21-39) 4008 .....Sept. 9,'39.20....
Dennis Morgan
Ice Frolic (10-14-39) 5102.Oct. 28,'39†20....
Eleanor Gardner
World's Fair Junior
(10-28-39) 5104 .....Dec. 9,'39†20....
Royal Rodeo, The
(12-9-39) 5002 .....Nov. 25,'39†15....
John Payne
Remember When (9-16-39)
5101 .....Jan. 20,'40†20....
Eaton Boys
Dne for the Book (1-6-40)
5105 .....Feb. 3,'40†20....
Betty Hutton
Alice in Wonderland 5106.Mar. 9,'40†.2 rls.
Eddie Foy, Jr.
Double or Nothing (3-2-40)
5107 .....20....
Lee Dixon

COLOR PARADE

For Your Convenience
(6-17-39) 4610 .....May 20,'39.10....
Mechanix Illustrated, No. 5
4612 .....June 17,'39..1 rl..
Modern Methods (8-12-39)
4611 .....July 15,'39.10....
Mechanix Illustrated, No. 6
4613 .....Aug. 5,'39..1 rl..
Mechanix Illustrated, No. 1
(9-2-39) 5401 .....Sept. 30,'39†10....
American Saddle Horses
(12-2-39) 5402 .....Nov. 11,'39†.1 rl..
Mechanix Illustrated, No. 2
5403 .....Dec. 2,'39†.1 rl..
New Horizons (1-13-40)
5404 .....Jan. 6,'40†10....
Mechanix Illustrated, No. 3
(2-24-40) 5405 .....Feb. 17,'40†10....

FLDYD GIBBONS' "YDUR TRUE ADVENTURE"

Voodoo Fires (5-27-39)
4309 .....May 6,'39.12....
Haunted House (6-24-39)
4310 .....June 3,'39.12....
Lives in Peril 4311.....July 1,'39..1 rl..
Three Minute Fuse (9-2-39)
4312 .....July 29,'39.11....
Verge of Disaster 4313....Aug. 26,'39..1 rl..

HISTDRICAL TECHNICOLOR FEATURETTES

Sons of Liberty (3-25-39)
4005 .....May 20,'39.20....
Claude Rains
Bill of Rights (9-16-39)
4007 .....Aug. 19,'39†20....
Moroni Olson
Monroe Doctrine (10-28-39)
5001 .....Oct. 14,'39†16....
Charles Waldron
Old Hickory (1-6-40)
5003 .....Dec. 23,'39†17....
Hugh Sothern
Teddy the Rough Rider
(2-10-40) 5004 .....Feb. 24,'40†19....
Sydney Blackmer

LOONEY TUNES

No. 70—Polar Pals
(6-17-39) 4813 .....June 3,'39..7....
No. 71—Scalp Trouble
4814 .....June 24,'39..1 rl..
No. 72—Porky's Picnic
4815 .....July 15,'39..1 rl..
No. 73—Wise Quack
(8-19-39) 4816 .....Aug. 5,'39..7....
No. 74—Porky's Hotel
5601 .....Sept. 2,'39†.1 rl..
No. 75—Jeepers Creepers
(9-30-39) 5602 .....Sept. 23,'39†.7....
No. 76—Naughty Neighbors
(11-4-39) 5603 .....Nov. 4,'39†.1 rl..
No. 77—Pied Piper Porky
(11-25-39) 5604 .....Nov. 4,'39†.7....
No. 78—Porky the Giant Killer 5605 .....Nov. 18,'39†.1 rl..
No. 79—The Film Fan
(1-6-40) 5606 .....Dec. 16,'39†.7....
No. 80—Porky's Last Stand
5607 .....Jan. 6,'40†.1 rl..
No. 81—Africa Squeaks
(2-10-40) 5608 .....Jan. 27,'40†.7....
No. 82—Ali Baba Bound
5609 .....Feb. 10,'40†.1 rl..
No. 83—Pilgrim Porky
5610 .....Mar. 16,'40†.1 rl..

MELDDY MASTERS

Clyde McCoy and Orch.
(5-27-39) 4712 .....Mar. 18,'39.10....
Artie Shaw and Orch.
(4-8-39) 4713 .....Apr. 28,'39.10....
Larry Clinton and Drch.
4714 .....May 20,'39..1 rl..
Leith Stevens and Orch.
(6-17-39) 4715 .....June 10,'39.10....
Rita Rio and Drch. 4716..July 1,'39..1 rl..
Will Osborn and Drch.
(8-5-39) 4717 .....July 22,'39†10....
Eddie Delange and Drch.
4718 .....Aug. 12,'39..1 rl..
Swing Styles (9-16-39)
5501 .....Sept. 2,'39†10....
Vincent Lopez and His Orchestra (10-21-39) 5502..Sept. 30,'39†10....
Rubinoff and His Violin
(11-11-39) 5503 .....Nov. 11,'39†10....
Artie Shaw and His Orchestra (12-9-39) 5504..Dec. 30,'39†10....
Frances Carroll and the Coquettes (12-30-39)
5505 .....Feb. 17,'40†10....
Dave Apollon and His Orchestra (2-24-40) .....Mar. 2,'40†10....

MERRIE MELODIES (In Color)

No. 82—Naughty But Mice
4519 .....May 10,'39..1 rl..
No. 83—Believe It or Else
4520 .....June 3,'39..1 rl..
No. 84—Hobo Gadget Band
(6-17-39) 4518 .....June 17,'39..7....
No. 85—Old Glory
(6-17-39) 4521 .....July 1,'39.10....
No. 86—Dangerous Dan McFoo 4522 .....July 15,'39..1 rl..
No. 87—Snow Man's Land
4523 .....July 29,'39..1 rl..
No. 88—Hare-Um Scare-Um
(8-12-39) 4524 .....Aug. 12,'39..7....
No. 89—Detouring America
(9-9-39) 4525 .....Aug. 26,'39..7....
No. 90—Little Brother Rat
4526 .....Sept. 2,'39..1 rl..
No. 91—Sioux Me 5301....Sept. 9,'39†.1 rl..
No. 92—Land of the Midnight Fun (10-14-39)
5503 .....Sept. 23,'39†.1 rl..
No. 93—Little Lion Hunter
5302 .....Oct. 7,'39†.1 rl..
No. 94—The Good Egg
5304 .....Oct. 2,'39†.1 rl..
No. 95—Fresh Fish
(11-18-39) 5305 .....Nov. 4,'39†.7....
No. 96—Fagin's Freshmen
(12-2-39) 5306 .....Nov. 18,'39†.1 rl..
No. 97—Sniffles and the Bookworm 5307 .....Dec. 2,'39†.1 rl..
No. 98—Screwball Football
(1-13-40) 5308 .....Dec. 16,'39†.7....
No. 99—The Curious Puppy
5309 .....Dec. 30,'39†.1 rl..
No. 100—Early Worm Gets the Bird 5310.....Jan. 13,'40†.1 rl..
No. 101—Mighty Hunters
(1-20-40) 5311 .....Jan. 27,'40†.7....
No.4102—Busy Bakers
5312 .....Feb. 10,'40†.1 rl..
No. 103—Elmer's Candid Camera 5313 .....Mar. 2,'40†.1 rl..
No. 104—Crosscountry Detours 5314 .....Mar. 16,'40†.1 rl..

TECHNICDLOR SPECIALS

Romance in Color 4404....Aug. 19,'39..1 rl..

VITAPHONE VARIETIES

Dean of the Pasteboards
(5-27-39) 4910 .....May 27,'39.10....
Luis Zingone
Right Way, The (6-17-39)
4908 .....July 1,'39..9....
Irene Rich
Witness Trouble 4911.....July 29,'39..1 rl..
Grouch Club
One Day Stand (8-26-39)
4912 .....Aug. 19,'39.10....
Vote Trouble (9-16-39)
5701 .....Sept. 9,'39†.9....
Grouch Club
History Repeats Itself
(10-14-39) .....10....
Sword Fishing (10-14-39)
5702 .....Oct. 21,'39†10....
An Organ Novelty(11-4-39).Jan. 13,'40†.9....
Mr. & Mrs. Jesse Crawford

OTHER PRODUCT

Title Rel. Date Min.

ALLIANCE

Birth of the Movies.....Sept. 1,'39.22....

ATLAS

Pyramids of Mexico, The
(1-20-40) .....11....
Xochimilco (1-15-40) .....11....

BRITISH

Border Collie (8-12-39).....

CENTRAL

Country Fair (2-24-40).....10....
Zoo in Manhattan
(11-18-39) .....10....

ENNIS

Memory Lingers On, The
(8-5-39) .....10....

FRENCH FILM EXCHANGE

Violin, The (9-23-39).....10....

G. P. O.

"Do It Now" (930-39).....11....

KING OF COMEDY

Paper Hanger, The
(3-2-40) .....19....

LENAUER INTERNATIDNAL

Getting Your Money's Worth, No. 3 (10-21-39).....1 rl..

PARAMOUNT BRITISH

'Arf a Mo' Hitler
(10-28-39) .....28....

PATHE CDMMERCIAL

Homes of Today (11-18-39) .....11....
Miracles of Modernization
(7-8-39) .....8....

RENDWN

Smart Footwork (2-24-40).....15....
Thank You, Mr. Silkworm
(2-24-40) .....15....

U. S. FOREST SERVICE

4,000 Gifts of the Forest
(8-26-39) .....2 rls.

YORKE

Couriers of the Nation
(12-9-39) .....17....
Finland Fights! (2-17-40).....5....
Ninth States, The
(10-7-39) .....22....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Overland with Kit Carson
(9-2-39) .....July 21,'39.....
Bill Elliott-Iris Meredith
Shadow, The (1-13-40) 1140. Jan. 5,'40†.2 rls. (each)
Victor Jory-Veda Ann Borg (1 episode 31 min.)
(15 episodes)

REPUBLIC

Title Rel. Date Min.

Dick Tracy's G-Men
(8-19-39) 872 .....Sept. 2,'39.....
(15 episodes) (1st episode 29 min.)
Ralph Byrd
Drums of Fu Manchu
(2-17-40) .....Mar. 15,'40†20....
Henry Brandon-Luana Walters (each)
(15 episodes) (1st episode 30 min.)
Zorro's Fighting Legion
(12-2-39) 873 .....Dec. 16,'39.18.... (each)
Reed Hadley (1st episode 30 min.)

UNIVERSAL

Title Rel. Date Min.

Flash Gordon Conquers the Universe (2-24-40)
4881-92 .....Apr. 9,'40†21....
Larry (Buster) Crabbe (each)
(15 episodes)
Green Hornet, The
(12-2-39) 4781-93 .....Jan. 9,'40†21....
Gordon Jones-Anne Nagel (each)
(13 episodes)
Oregon Trail, The
(5-20-39) 4581-95 .....July 4,'39†21....
John Mack Brown-Louise Stanley (each)
(15 episodes)
Phantom Creeps, The
(9-2-39) 4681-92 .....Oct. 17,'39†21....
Bela Lugosi-Dorothy Arnold (each)

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NEW YORK, U. S. A.

UNRIVALED PERFORMANCE

NO wonder cameramen place full confidence in Eastman's three negative films. They know that each offers specialized ability to meet modern production demands. Even more important, they know that every foot will have the same high quality, the same unvarying dependability. Eastman Kodak Co., Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

PLUS-X
for general studio use

SUPER-XX
for all difficult shots

BACKGROUND-X
for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS



Presto!

...and the deed is done

Not with magic...not with sleight-of-hand!...But with TRAILERS...
LOBBY DISPLAYS...ACCESSORIES...*Best Sellers in the Business!*

Using cold, hard showman's sense plus the piled-up knowledge of twenty-one years experience NATIONAL SCREEN SERVICE boils the whole advertising campaign down to short, sharp, stream-lined low-cost SELLING right in your show-window . . . your screen . . . your lobby . . . your theatre.

Result: The best theatre advertising ever devised . . . reaching more people . . . selling more tickets . . . costing less than any other advertising you can buy.

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ADVERTISING ACCESSORIES, INC.

FILE COPY

MOTION PICTURE HERALD

28 W. 44th St.,
NEW YORK,
N. Y.

100 INDEPENDENTS GIVE SUBSTITUTE FOR NEELY



THREE MORE DISTRIBUTORS ADVANCE 1940-41 SALES CONVENTION PLANS

ONE CITY OUTLAWS CIRCUITS; ANOTHER DEMANDS CUT ADMISSIONS

ARMSTRONG TAKES HIS CASE FOR FREQUENCY MODULATION TO FCC

UNIONS CALL MAJOR CIRCUITS FOR SHOWDOWN ON STAGE UNIONIZATION

GOVERNMENT LISTS 67,129 FILM THEATRES THROUGHOUT THE WORLD

VOL. 138, NO. 12 MARCH 23, 1940

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"NORTHWEST PASSAGE"
HELD OVER 3rd WEEK!
at the big Capitol, N. Y.

Yes, indeed—
March came in
like an M-G-M Lion
bringing a worthy
successor to
"Gone With The
Wind" at the
Capitol Theatre.
And now they're
packing Broadway's
big show-shop
all over again!
It's a Hold-Over
picture if ever
there was one
because Tom tells
Dick and Dick tells
Harry and every-
body flocks over
to enjoy the
Technicolorful
Thrills! Have you
arranged for
Extra Time yet?



"NORTHWEST PASSAGE" *(Book 1—Rogers' Rangers)* in Technicolor • Starring **SPENCER TRACY** with Robert Young, Walter Brennan, Ruth Hussey, Nat Pendleton Screen Play by Laurence Stallings and Talbot Jennings Based on the Novel by Kenneth Roberts • Directed by King Vidor • Produced by Hunt Stromberg • An M-G-M Picture

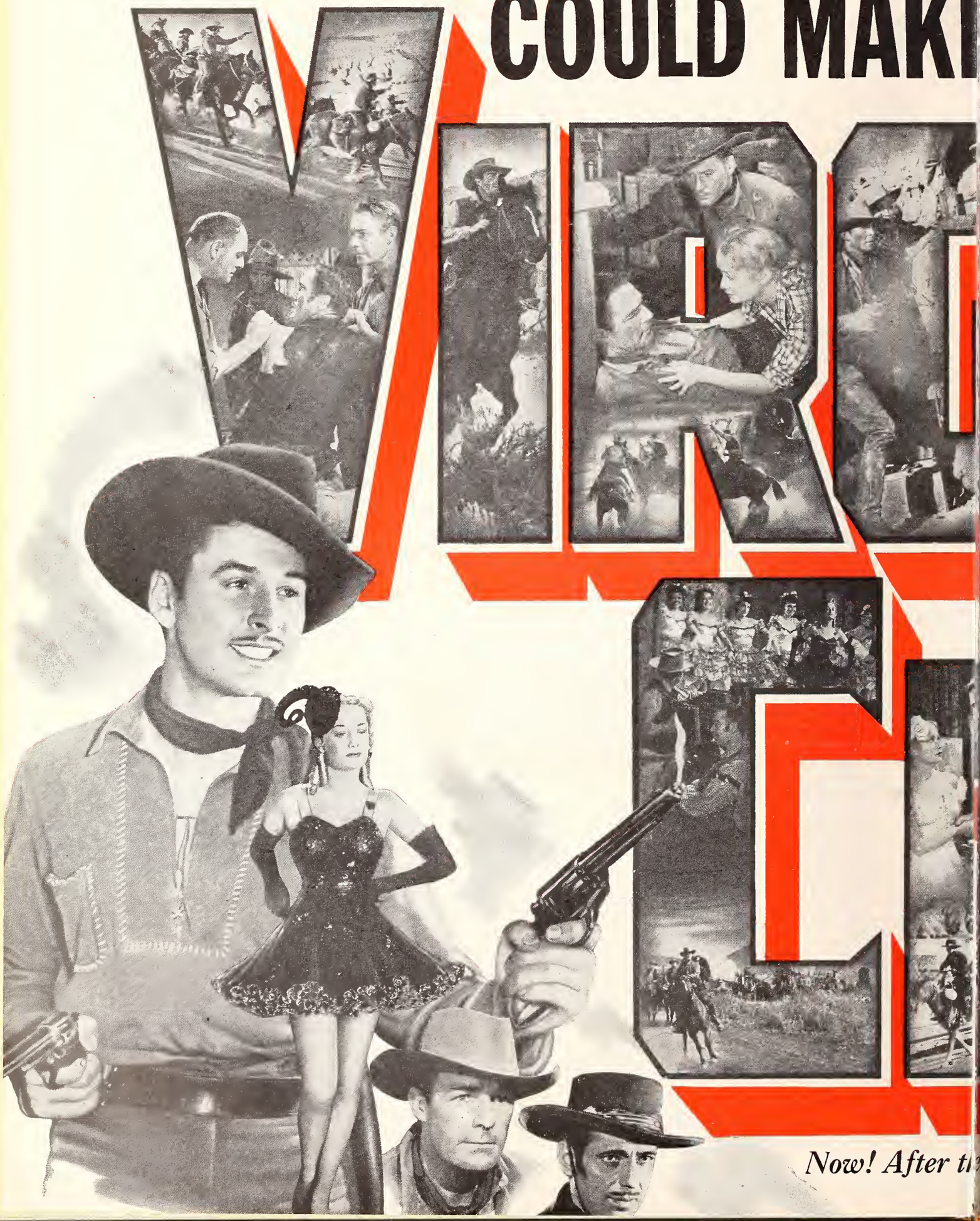
THIS YEAR'S BIG EASTER MONEY COMES FROM THE SAME SPOT IT CAME FROM LAST YEAR!



SHOWMANSHIP STUDIO

Turn and learn!

WARNERS MADE 'DODG
COULD MAKI



Now! After th

CITY' – ONLY WARNERS
THE PICTURE TO TOP IT!





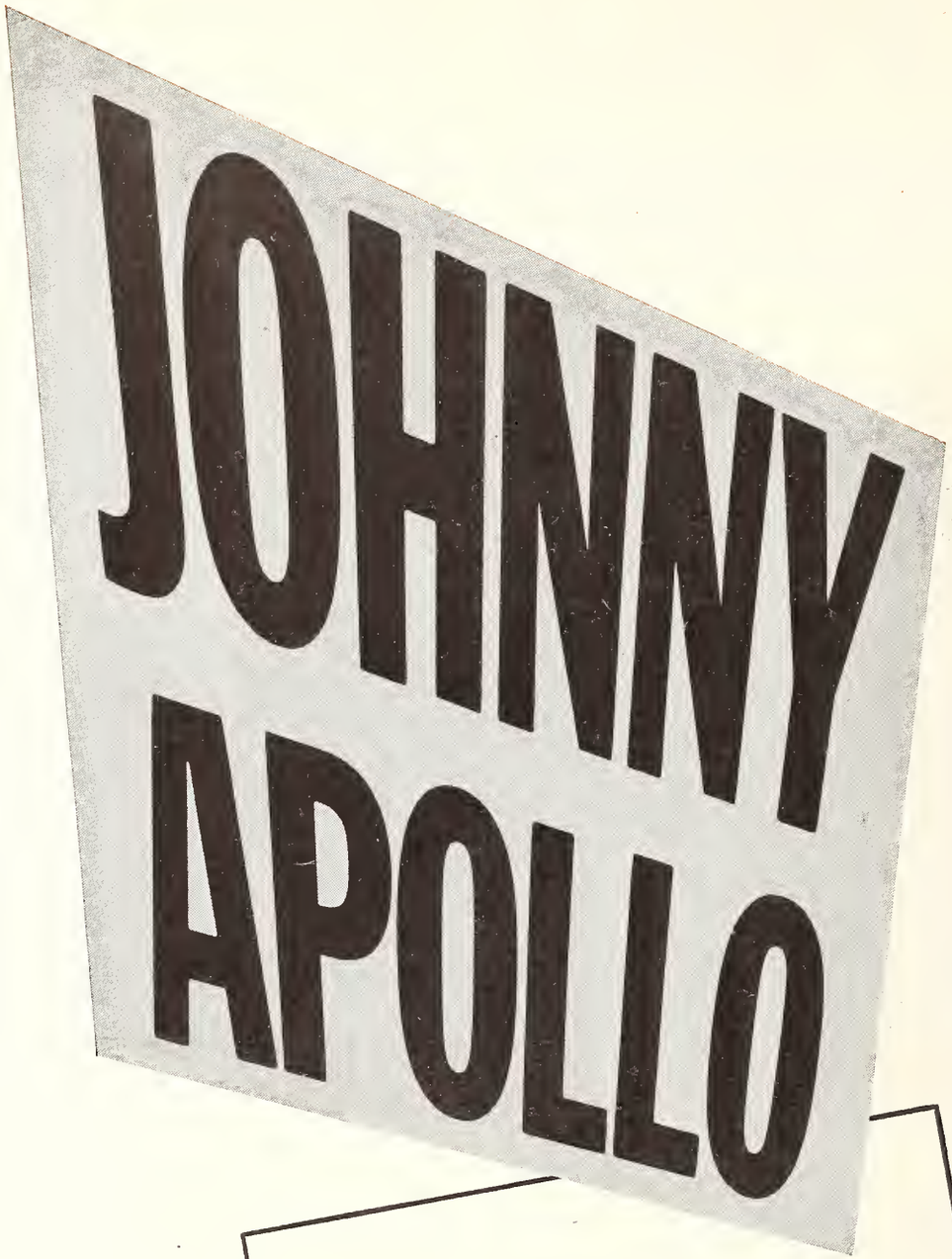
l-off that Made Showmanship History!

ERROL FLYNN
and
MIRIAM HOPKINS
in
"VIRGINIA CITY"
with
RANDOLPH SCOTT
HUMPHREY BOGART
FRANK McHUGH • ALAN HALE
GUINN "BIG BOY" WILLIAMS
Directed by MICHAEL CURTIZ
Original Screen Play by Robert Buckner • Music by Max Steiner
A Warner Bros.-First National Picture



MR. BIG!

This week he gives you VIRGINIA CITY—Next week Louis ('Rains Came') Bromfield's IT ALL CAME TRUE (how Ann Sheridan comes thru!)—and one week later 'TIL WE MEET AGAIN starring Oberon, Brent, O'Brien—*all tremendous!*



Voted "Most Likely to Succeed" by the Class of '40, but he planned the jail break for New York's No. 1 mobster!

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 138, No. 12 March 23, 1940

RADIO'S PROBLEM

WHEN the motion picture was confronted with an impending technological revolution with the coming of sound, it had to fight it out and reach a decision by experience.

This week radio, faced with a revolution in technique by the development of the "frequency modulation" system, invented by Major E. H. Armstrong, went to Washington to talk it out, before the Federal Communications Commission.

It is claimed for the new Armstrong system* that it escapes the interference of static discharges, also that inherent are important extensions of scale and perfection in rendition.

With costly television on hand to be dealt with immediately, there are those in radio who would like to let what they consider well enough alone in the voice department just now. Others in radio contend that improvement if available must be had, regardless of the fact that it may be costly.

If the issue were left to an uncontrolled field it would seem certain that competitive effort would force the frequency modulation system in, regardless of majority opinions. If, however, federal control of the air can be used to maintain present methods yet a while, the invention will have to wait.

Radio is the first and only big industry to be born and developed entirely under government control and license. It becomes, therefore, a crucible of experiment.

*(*See* MOTION PICTURE HERALD *on frequency modulation system, issues of December 9 and 16, 1939.*)

△ △ △

INTO PRODUCTION

THE announcement that Mr. Frederick Ullman, Jr., is going from the post of operating executive of Pathe News to the Hollywood production staff of the allied RKO brings the reflection that there are few changes indeed in newsreel personnel; also that only rarely the makers of films of fact move into the world of the films of fiction.

At the moment only two prior movements of the kind come to mind, the instance of Mr. Emanuel Cohen, of Paramount, and Mr. Charles Ford, of the Universal newsreel, who went picture-making in Hollywood.

Many more publicity persons have gone to dramatic production, possibly more especially because of propinquity, as well as, may one venture, a certain inevitable familiarity with the art of make-believe. At the moment one recalls two contemporary names, Mr. Robert Sisk, of RKO, and Mr. Hal B. Wallis, ascendent at Warner Brothers.

That adjacency does not exist for the newsreel makers. The newsreel is more remote from Hollywood and studio production than any other ramification of the business, farther than the home office, even. No one in the motion picture business knows much about the newsreels outside the working staff. It is a field of operation that is the very antithesis of dramatic production. The basic material, world events, insists on occurring without schedule. There are no story conferences that last over two minutes. There are no retakes, no previews. The newsreel producer designs his product at full gallop and shoots from the hip. It is good the first shot, or else.

Also new to the Hollywood production tradition is the newly announced Paramount assignment to Miss Margaret Webster, Broadway director and actress, on a six-months deal by which she may "write, act or work with any producer or director". At the end of that time she is either to continue with Paramount or else agree not to work for any other picture concern for a year.

That sounds like a mutual exploration arrangement, a searching for new creative capacities.

If it develops, as seems probable, that Miss Webster becomes a director, she will be the only woman active in that capacity in Hollywood. In view of the many creative contributions which women have made and continue to make in script writing and related activities, it is remarkable that so few have ever attained directorships. The last, who was the first for a long time, was Dorothy Arzner, now for a while inactive.

It is just possible that women do not generally get along with actors.

△ △ △

COPY MAN'S LAMENT

PLENTY has been recorded in these pages about "giveaways", their uses and consequences in the region of the box office. The malady of the free-deal and the premium seems to have sore beset some aspects of the art of advertising, too.

Mr. T. Harry Thompson, a stellar writer of advertising for the printed page, gave voice the other day in *Printers' Ink:*

"Words alone fail all of us today. Even detonative words, as Kenneth Collins calls them, explode with the feeble fizz of a wet firecracker . . . unless they are accompanied by . . . a hook of some kind . . . a Tasmanian fly-swatter absolutely free in return for three box tops. Without such a hook our most lyrical copy rates reaction from readers of 'Came the Yawn'.

"We are definitely back to the era of gimmicks, gadgets and gimmes. When Colonel Stoopnagle said: 'Just tear off the top of a Pontiac and mail it to your nearest dealer,' he was playing for a laugh, and got it. But the idea has multiplied. . . . Don't judge daytime radio and premiums by your personal reactions. It's for millions of women."

Now, even advertising finds that giveaways—device of radio to prove audience—are as endless and incurable as "relief".

△ △ △

A WORLD'S FAIR publicity promoter was in the office the other day, working on the subject of motion picture cooperation. "Down to the movies at last," the editor observed in his customary doubtful mood. "Thought the Fair was too high hat for that."

The agent leaned over to whisper.

"Haven't you heard our new slogan on Flushing Meadows: 'We've buried the Gardenia'."

△ △ △

FOR sheer gauche illiteracy one can always find the most perfect specimens in the show business. A loud lobby in New York's Forty-seventh Street this week proclaims an act entitled "The Coster and Beale Girls". It is a "Black Crook" imitation and an endeavour to ride the historic fame of Koster and Bials' Music Hall in old Herald Square.

—*Terry Ramsaye*

This Week in the News

Neely Air Split

REPRESENTATIVES of the organized industry in New York were well along in conversation the other day on the subject of taking the fight against passage of the Neely anti-block booking bill in Congress to the public via the air waves, when all talk stopped abruptly after one of the participants made his colleagues realize that radio presentation of their side automatically gave the other side the opportunity to present theirs—and some of the conferees began to wonder whether a "rebuttal" by the Neely proponents might overshadow the majors' arguments, giving the proponents, as it were, the last word.

Possibility of such a "counter-attack," always a worry to the party of the first part in any political, economic or legislative battle, arises out of the code of practice of the National Association of Broadcasters, which requires that radio stations shall provide free time for the discussion of controversial subjects in such a way that conflicting viewpoints in public matters have a fair and equal opportunity to be heard.

Because in no event may time be sold for such controversies, except for out-and-out political broadcasts, the plan to "air the Neely bill," reputedly conceived by Harry Brandt, president of the New York Independent Theatre Owners Association, was to obtain from a network at least a half hour for a coast-to-coast anti-Neely presentation, possibly with Hollywood name talent. NBC is said to have been approached and with favorable results. Next Wednesday, March 27th, had even been pegged as the date for such a program, or even the starting date for a series of programs.

First presentation of the idea to corporate officers resulted in the immediate calling of a meeting in the third-floor offices, Loew Building, Longacre Square, New York, of Howard Dietz, director of advertising of Metro-Goldwyn-Mayer. On hand, besides Mr. Dietz, were Mr. Brandt; Lionel Toll, his publicity director; Oscar A. Doob, director of advertising for Loew theatres; Silas Seadler, advertising manager of MGM; Al Wilkie, Paramount publicity manager, and Alec Moss, Paramount advertising manager.

It's "disposition" was later described by a spokesman for the film companies as, "It was merely a matter to consider." But, Mr. Brandt's offices said, "the matter has not been disposed of, it was merely postponed."

A proposal of 100 independents in Michigan to substitute a trade practice program by Federal statute in place of the socalled "onerous" Sections 3 and 4 which are now in Senator Neely's document, is described on page 14.

Union Trouble

FOR THE FIRST TIME since the International Alliance of Theatrical Stage Employees signified intentions to aid Philadelphia musicians of the American Federation of Musicians in "breaking" the four month old deadlock between the musicians union and Warner theatres in Philadelphia the IATSE on Monday served notice on Warners that unless the music controversy was settled by April 1st the IATSE's projectionists, stagehands and electricians would walk out in a "sympathetic strike," thereby crippling the largest center of Warner operations.

Disney Reissues

TRAILERS went to all RKO exchanges this week incorporated in prints of a reissue of Disney's Academy Award winning short, "The Ugly Duckling," asking audiences to indicate by applause whether they would like to see a reissue of "Snow White and the Seven Dwarfs," the industry's first feature cartoon which grossed millions on its original runs two years ago.

The test of public reaction was taken first at the Center theatre in New York where the prints were shown with "Pinocchio," which next Wednesday will conclude a seven-week run at that theatre. "Pinocchio" this week began 300 day-and-date openings across the country without the single bill and advanced admission requirements originally planned for inclusion in the license agreements. RCA-Victor, a "first cousin" of RKO, Disney distributor, will contribute to "Pinocchio" merchandising by a "Pinocchio" radio broadcast of the musical score and playdate mention in 51 of the 300 playings.

Following the reissue test at the Center it was reported that "Snow White" would not follow "Pinocchio" there "because the house is too big." (The Center seats 3,381; the Music Hall, nearby, where "Snow White" played to 800,000, who paid $565,000, in late '37 and early '38, seats 6,200).

Paris cabled RKO's New York office this week that Disney is experimenting in France, Belgium and Switzerland with a sort of Grand Parade of six "hit" Disney shorts linked into a single film in the manner of a story book of children's fables, each subject representing a separate chapter with music and narration welding the series together. "Ferdinand the Bull" and "The Practical Pig" are included.

The story of Walt Disney Enterprises becoming "big business," via $4,000,000 stock flotation, his first, is told on page 46.

War Time Project

HERBERT WILCOX, producer of many films to which the British Government has given an approving nod,* plans to set something of a precedent by making a unique Allied film in the United States, according to reports in Hollywood, New York and Washington.

The British Ambassador to the U. S., Lord Lothian, and the RKO president, George J. Schaefer, were consulted by Mr. Wilcox before he returned to Hollywood from New York, last weekend. RKO has been releasing Wilcox productions for several years. His latest, "Irene," is scheduled for release next month.

Dr. A. H. Giannini has been appointed chairman of a board of trustees, as yet unnamed, to administer the allocation of the profits of the picture which, according to an announcement in Hollywood Wednesday, would be produced exclusively in the interests of charity with top flight players and production talent representing the international industry contributing their services gratis. RKO Radio will advance funds for financing the project free of charges save interest and the picture will be distributed internationally through that company's exchanges at actual cost, the announcement said.

The entire profits are to go to the Los Angeles Community Chest of which Dr. Giannini is chairman and which embraces 88 member charities, the British and French Red Cross and the war charity organizations of Belgium, Finland and each nation where the film is exhibited.

Stars who have pledged their cooperation are Brian Aherne, Charles Boyer, Madeleine Carroll, Ronald Colman, Errol Flynn, Cary Grant, Sir Cedric Hardwicke, Charles Laughton, Vivien Leigh, Herbert Marshall, Ray Milland, Anna Neagle, and Laurence Olivier. Directors and producers volunteering their services in addition to Mr. Wilcox are Alfred Hitchcock, Frank Lloyd, Victor Saville and Robert Stevenson. Also said to be interested are Charles Chaplin, Alexander Korda and Merle Oberon.

The picture will be feature length and the story, not yet chosen, will be entirely fictional and for entertainment purpose without propaganda content, according to the announcement. William Moorin, Hollywood representative of the Odhams Press, British publishing house, has established headquarters at the RKO studios to handle publicity on the enterprise and will function independently of the studio publicity department.

*"*Victoria the Great,*" "*Sixty Glorious Years*" "*Nurse Edith Cavell,*" *and others.*

The Fair Scare

INDUSTRY PARTICIPATION in the New York World's Fair, regarded by some exhibitors to be potential box office competition, was voted down this week. A number of plans had been suggested and some of the companies, led by some Paramount executives, favored having a film exhibit of some kind at the Fair. But the companies could reach no unanimous agreement on a type of exhibit, and all planning has been called off. Furthermore there was the little question of who would pay the bill, some half-million dollars.

Meanwhile negotiations for a "Hollywood Stunt Week" at the San Francisco Fair continue. Y. Frank Freeman, of Paramount, president of the Motion Picture Producers Association, is also reported to have authorized the sending of the replica of the *S.S. Dog Star,* used in "Rulers of the Sea," to Treasure Island for the California Fair.

Strike Film

GENERAL MOTORS has frequently "sold" its cars to the public via the "sponsored, educational" film, usually 16 mm, and usually shown to dealers, churches, clubs, and the like.

"Why can't we do the same?" apparently have reasoned the members of the United Automobile Workers of America, which fought the corporation for several years, precipitated several strikes, and won some concessions in a settlement last summer.

The result is a 16 mm film called "United Action," 33 minutes long, produced by the union, and being released by it and Garrison Films, Inc., New York.

The film depicts organization efforts of the union, the strike, the settlement. It was shot on the scene, at Detroit. The sound—labor songs, and so on, sung by the American Peoples Chorus—was supplied by Frontier Films, Inc., New York.

Garrison Films this month began releasing it to school labor-study groups, and other non-theatrical outlets, on a percentage deal with the union. The union itself is distributing the film to its locals, and to other unions who may want to study "strike technique," *The Daily Worker,* Communist newspaper, New York, describing the film as "a valuable case history for educational use by trade unions in all fields."

Garrison disclaims intent to distribute to theatres, said a spokesman for the company, which last year released such documentary features as "Return to Life," "Fight to the Last," "People of the Cumberland."

Frontier Films now is working on a full length film on "civil liberties."

The Arnold "Problem"

MOTION PICTURE LAWYERS and corporation executives currently engaged with the big problem of the anti-trust prosecution that is being pushed toward a May 1st trial by Thurman Arnold, might find some interest in that which Washington is describing as "the Arnold problem," styled by some political writers at the Capitol as "a great problem to business, banking, labor, the professions, the New Deal."

Frank C. Waldrop, political writer for the Washington *Times-Herald,* says Mr. Arnold is a problem "because he is enforcing the anti-trust laws without mercy and without discrimination" . . "the first time such a policy has ever been undertaken in this Republic."

Mr. Waldrop observes that if the assistant attorney-general, "who chatters through the frayed ends of a wet cigar, flies around the room like a movie producer and wisecracks real wisecracks . . . isn't dampened down before the end of this campaign year he may have half the people in the United States serving subpoenas on the other half as monopolists.

"If he is tampered with, on the other hand, he is just quick-triggered enough to bellow 'I quit,' and his policies happen to be too popular around the country for any political party to have that happen. Some problem, Thurman!"

Meanwhile the organized motion picture business moves along with its problem of federal courtroom preparation and pre-trial testifying in the "key" New York Arnold trust prosecution. This week's developments in that case and other anti-trust matters affecting the motion picture industry are reported on pages 15 and 16.

DEPARTMENTS

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Samuel Untermyer

PAGES of important motion picture history were reopened this week, pages which told the dramatic story of the sale by William Fox, in 1929, of his "great movie empire," of Fox Films and theatres, to the Chase Bank, pages which told the story of the sharp controversy between Warner Brothers and the American Telephone Company over Warners' financial remuneration for launching the Telephone Company's invention of the day—"talking movies."

Samuel Untermyer, lawyer, died last Saturday in his 82nd year at his winter home in Palm Springs, California. In his 61 years at the bar, during which he participated in some of the biggest cases of corporation, utility, banking, transit and political litigations, it would be expected that motion pictures would come across his horizon of activity. This happened most importantly in the Fox case when he was paid $1,000,000 for three months' service, and a short while later was an arbitrator in the Warner-Telephone Company dispute.

The Non-Sectarian Anti-Nazi League, which Mr. Untermyer headed from the beginning, started the boycott against German motion pictures which eventually resulted in almost complete elimination of German films from American screens.

Aviation & Movie $$

FLOYD B. ODLUM, president and chairman of Atlas Corporation, $63,000,000 investment trust, on Tuesday morning announced that his company is merging with Curtiss-Wright Corporation, a leading aircraft manufacturer, whose securities approximate $106,000,000. Thereby, because of the Odlum-Atlas substantial investments in RKO ($3,414,311) and Paramount Pictures ($412,650), emerges another mixing of aviation and motion pictures, preceded by aviation-film associations of Howard Hawks, Howard Hughes, et al.

Atlas Corporation declared that the transaction in no way will affect its film industry holdings, which will be assigned to a new corporation known as Special Situations' Company. Special Situations' will be assigned $25,000,000 of the Atlas portfolio, all shares of which will be owned by Atlas' common stockholders.

George Newell Armsby, banker and industrialist, who was chairman of Curtiss-Wright, is, like Mr. Odlum, a participant in motion pictures. He is a member of the board of Loew's, Inc.; a member of the board of Capitol Theatre Corporation, New York, and of the Moredall Realty Corporation, owner of the Broadway Capitol.

The European war with its demand for airplanes obviously figures prominently in Curtiss-Wright operations.

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THIS WEEK IN PICTURES



By Staff Photographer

REALIGNMENT at RKO Pathe. Frederick Ullman, Jr., above left, general manager and vice-president, has resigned to become a producer under Lee Marcus at the RKO studios. Walton C. Ament, center, news editor, becomes general manager and editor and Frank Donovan, vice-president.



By Staff Photographer

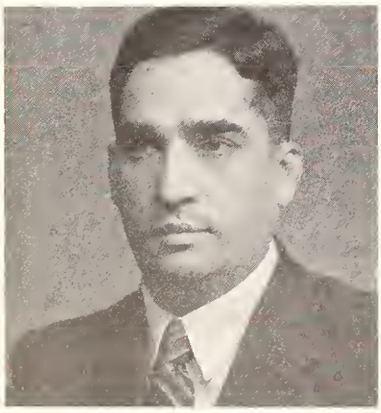
SHIP NEWS. John W. Hicks, Jr., Paramount vice-president in charge of foreign operations, and Adolph Zukor arrive in New York on the Uruguay after an extensive tour of South American countries. Story on page 45.

SIR KENNETH CLARK, films chief of the British Ministry of Information, at Ealing Studios with Michael Balcon, producer, on a set representing the interior of a German submarine used in Mr. Balcon's subjects for the Government.





AMERICANISM NOTE. Members of the American Legion of California meet MGM studio executives who were responsible for the two-reel color short, "The Flag Speaks", after a parade which marked the premiere of the subject at Grauman's Chinese. Left to right: David Miller, director; Richard Goldstone, co-producer; Dr. Russell W. Starr of the Legion; Jack Chertok, co-producer; Mayor Fletcher Bowron, Dr. John R. Lechner and William S. Dunn.





M. A. FAZALBHOY and Mrs. Fazalbhoy of Bombay, India, who are on their way to the United States by Pacific Clipper. Mr. Fazalbhoy is managing director of Messrs. Fazalbhoy, Ltd., operators of one of the largest motion picture equipment and supply companies in India, and of National Studios, producers. Mrs. Fazalbhoy is the first Khoja Mohammedan woman to make the trip by air.

JOSEPH A. McCONVILLE of Columbia, below center, reaches Panama on a tour of Latin America and is greeted by Harry Prosdocimi, branch manager, and Aaron Pines.



EARL J. HUDSON, center below, new president of the United Detroit circuit, with Frank Downey, MGM resident manager in Detroit, and Mayor Edward J. Jeffries, Jr., who is signing a proclamation for Edison Celebration week in the motor city. Bob Corbin, manager of the Michigan, arranged it for his campaign on "Young Tom Edison", first half of MGM's two-picture biography of the inventor.





By Cosmo-Sileo

THREE GENERATIONS of Thomas Edison's family attended the Music Hall opening of Mickey Rooney's newest vehicle. In rear, John Edison Sloane, grandson; Madeleine Edison Sloane, daughter; Thomas Edison Sloane, grandson. In front, Mrs. Mina M. Edison Hughes, widow, and Michael Edison Sloane, grandson.



DON G. WEST, of the Tri-States circuit, Des Moines, with Ronald Reagan on the set of "An Angel from Texas" on the Warner lot at Burbank.



AT THE SPEAKERS' TABLE at the 25th anniversary dinner held by Local 384, Motion Picture Machine Operators, of the IATSE in Jersey City last week: Charles May, Local 384 secretary; Thomas Vincent Green, secretary 14th district IATSE; Anthony Boscarelli, business agent; Frank Mandrake, Boston Local 384, and Fred Hoppke, vice-president. Back row, P. A. McGuire, International Projector Corporation, honorary member of Local 384; John Walsh, business agent Local 59; Vincent Saponar, sergeant-at-arms Local 384; Albert de Tiotta and Frank Morris, executive board; J. Van Rosencrance, inspector of combustibles, Jersey City; Toby Abramowitz, A. Katz.

FRED JACKSON, left, of the Black Hills Amusement Company, Rapid City, S. D., meets Robert Preston on the Paramount lot.





CHARLES L. CASANAVE, vice-president and general manager of National Screen Accessories, Inc., and Advertising Accessories, Inc., and a former Chicagoan, stoppeo to visit his home town on the way to California. Left to right, above, Mr. Casanave, Samuel Spring, National Screen counsel; Mrs. Casanave and Charles Spaulding, assistant to Mr. Casanave.

AWARDS *for* SHOWMANSHIP

THE Quigley Grand Awards, presented annually for outstanding showmanship at the theatre, were given last week to Ray Bell of Washington, D. C., and Lige Brien of Ambridge, Pa., at a luncheon ceremony in Hollywood before a representative group of production executives. Y. Frank Freeman, president of the Academy of Motion Picture Arts and Sciences, was toastmaster. The speakers and guests at the presentation are pictured on this and the opposite page.

(Photos by MGM and Warners)



Above. The speakers: Y. Frank Freeman, president, Producers Association; Walter Wanger, president, Academy of Motion Picture Arts and Sciences; Frank Capra, president, Screen Directors Guild; Ralph Morgan, president, Screen Actors Guild; Charles Brackett, past president, Screen Writers Guild.



Above. Reeves Espy, Margaret Ettinger and Gerald Rackett.



Below. E. J. Mannix, posed with Ray Bell, Loew's Theatres publicity director in Washington, D. C., Silver Plaque winner.

Above. Harry Edington, Winfield Sheehan and A-Mike Vogel, Managers' Round Table chairman.



Above. Ray Bell receives his Award as Silver winner for the year from Mr. Freeman.

Below. Charles Casanave and J. J. Nolan.







Above. Harry Rapf, Sol Lesser, Dr. A. H. Giannini, Ralph Morgan, Walter Wanger.



Above. Guests at the presentation luncheon in the Victor Hugo Restaurant. Starting from inside the horseshoe and proceeding down and around, they are: William Hendricks, Arthur Eddy, Harold Rodner, Ben H. Wallerstein, Perry Lieber, William C. Thomas, Howard Strickling, Don McElwaine, Robert Doman, William Peirce, Jr., Walter Compton, Tom S. Pettey, John Joseph, Jack Gross, Harry Crocker, Dema Harshbarger, Dean Dorn, Al Cohn, Pat Casey, Watterson Rothacker, Don Gilman, Nat Wolf, Jesse Lasky, J. J. Nolan, Charles Casanave, A-Mike Vogel, Winfield R. Sheehan, Harry Edington, Frank Capra, Lige Brien, Y. Frank Freeman, Ray Bell, Walter Wanger, Ralph Morgan, Dr. A. H. Giannini, Sol Lesser, Harry Rapf, Boone Mancall, Harry Sherman, George Bagnall, Charles Brackett, Walter Selden, Gerald Rackett, Margaret Ettinger, Reeves Espy, Edwin Schallert, Billy Leyser, Hugh Quigley, Bert Holloway, Lance Heath, Murphy McHenry, John Leroy Johnston, Lynn Farnol, Jock Lawrence, Edwin Stein, Frank Seltzer, Jules Seltzer, Al Vaughn and three guests of Charles Casanave.



Above. Lige Brien of the Prince, Ambridge, Pa., receives his Bronze Plaque from Mr. Freeman.



Above. Facing the camera, John Leroy Johnston, Murphy McHenry, Lance Heath, Bert Holloway. The heads in the lower left and right corners are Lynn Farnol and Jock Lawrence.



Above. Don McElwaine, Howard Strickling, William Thomas, Perry Lieber.



Above. Jesse Lasky and Nat Wolf.

Below. Pat Casey and Al Cohn.





Left. Frank Seltzer and his brother, Jules, winner of the Bronze Grand Award Plaque in 1937.

100 INDEPENDENTS GIVE SUBSTITUTE FOR NEELY

Propose Local Arbitration Boards, 20 to 25% Cancellation, Ban on Forced Shorts and Playing Time, Score Charges

Marking a line down the middle of the road between those in the industry who insist upon passage of the Neely anti-block booking bill as it now stands in the Senate (S. 280) and those fighting against any form of such trade practice legislation, 100 independent theatre owners of Michigan, banded together as Co-operative Theatres of Michigan, Inc., six-year-old film booking cooperative, this week explained a substitute set of proposals which would supplant socalled "onerous" block and blind buying clauses with a seven-point trade practice program placed on the federal statute books, as follows:

1. "A mandatory provision that all disputes on contracts, over-buying, clearance, etc., be submitted to a fair arbitration board to be set up locally. This board to be comprised as set forth in the final drafts of the 'Code' or as Allied suggested recently, but in any event equitable to all concerned, with the deciding vote always in the hands of an outsider or a neutral. This would still allow the right, granted under the Constitution, of appeal to the Federal District Court.

2. "A mandatory 20 to 25 per cent elimination or cancellation clause on all 'block-booking' contracts.

3. "Prohibition of 'forcing' of shorts, newsreels, trailers, and reissues.

4. "Prohibition against 'forcing' selected playing time on percentage pictures.

5. "Prohibition against distributors charging 'score charges'.

6. "A provision providing 'identification' of pictures contracted for, to eliminate, reasonably, 'blind buying'.

7. "Provide for cancellation by producers of parts of 'blocks', not to affect exhibitor's cancellation percentage arrived at numerically originally."

Talk of "substitutions" for the Neely bill has been growing. The Motion Picture Theatre Owners of America is also among the most recent. Unalterably opposed to legislation for years, the MPTOA says it is prepared to talk substitution, "rather than have the harsh and costly requirements of the Neely bill jammed down our throats by misguided pressure groups," adding: "It may be well for the industry, which refuses to provide a uniform option to cancel, to consider a more practical statute," and, "if statutory regulation is inevitable, we believe exhibitors should have something to say about the law they must live or die under."

In this connection it was suggested by the MPTOA that a "block booking law" might be in the form of "a simple statute providing that no license agreement for the exhibition of five or more copyrighted motion picture films over 2,000 feet in length shall be valid and enforceable at law unless it provides an option to cancel upon reasonable notice one picture out of each group of five in the order of release without liability."

ACTION AWAITED ON TRADE PROGRAM

Action upon the suggestions made in a recent bulletin of the Motion Picture Theatre Owners of America, over President Ed Kuykendall's signature, that six trade practice concessions be included in new season contracts by the majors, still is awaited in New York. It was expected that the MPTOA executive committee might confer with the executives of the majors, or have written suggestions discussed.

Could Cancel One Out of Five

"Further, if the distributor fails to provide in the contract such a minimum option to cancel pictures as they are released the whole contract will become invalid and unenforceable, this making the cancellation privilege 100 per cent."

This MPTOA proposition would bring cancellation privileges of, say, 20 per cent, which is about the present maximum—minimum being 10 per cent, but, more important than present practice, it would provide that one out of every group of five could be cancelled in the order of release, rather than 20 per cent of a total block of releases, as at present.

The Cooperatives' Plan

The trade practice program which the 100 Cooperative independent owners of Michigan would have placed on the federal statute books has many of the concessions demanded by exhibitors down through the years. It has many of the proposals which the majors brought to Washington last year to have ratified by the Department of Justice, after their formulation by majors and exhibitors, but which the Department nullified on the grounds that they were "incompatible" with the Department's charges in its "key" anti-trust suit in New York.

Cooperative Theatres already has filed its proposed "amendments" to the Neely bill with the Senate interstate commerce subcommittee, where the measure is awaiting a public hearing.

Anticipating reactions that their amendments "call for a more strict regulation (of the industry) by the Government than the present Neely bill," Thomas McGuire, an executive of Cooperative, declares that any such reactions would be a misunderstanding.

"There would be no supervision by the Government needed under these proposals," he said, "A complaint to the local (federal) district attorney by any injured party that the law was being violated would be sufficient to cause an investigation by that government agency.

"Action against a wilful violator could be rapidly obtained through the district attorney or the federal district court."

A spokesman for the organized industry in New York on Tuesday disparaged this aspect of the proposal, adding that civil actions in no way would bring a solution, "as witness the 50-odd civil anti-trust actions now pending against the majors in federal courts all over the land."

"As we stated to the Interstate Commerce sub-committee," continued the independents' spokesman, "our proposals are made to allow the industry to wash its own linen, and to stay away from government regulation other than passage of these amendments (enforcing a trade practice program), rather than Senator Neely's Sections 3 and 4."

From "inside tracks," the independent group discloses, it has heard that "many independent owners and groups have agreed that these seven amendments would be desirable and would go a long way toward eliminating most of the grief now plaguing the industry, but their groundless fear of 'too much government regulation' deters them from publicly approving our stand."

To "Wash Own Linen"

The independent group further warns, "If those in the industry who do not want the present Neely bill provisions, do not so advise their congressmen and the members of the Committee on Interstate Foreign Commerce and get behind a set of amendments that they do want, to help clean up the industry, they will most likely find the present Neely Bill provisions enacted, with the good possibility of getting that added bugaboo 'Community Selection,' which the proponents have sold to the nation's social and women's groups, and this 'Community Selection' will saddle the industry with about 6,500 local censorship boards."

The Screen Actors Guild in Hollywood, campaigning among talent for defeat of the bill, is using the following argument set up by Co-operative Theatres: "While the bill would prohibit distributors from forcing blocks of pictures on exhibitors, it would do nothing to prevent an exhibitor's competitor from buying the major's blocks, and the exhibitor would have to raise his price or bid and this would tend to raise the price of the bid on the whole block in order not to be left without pictures.

"A delay of from three to four years could be expected if the bill was passed, because of legal fights against the measure throughout the nation."

Cooperative Theatres of Michigan, with headquarters in the Fox Building, Detroit, buys and books films for the following houses in that territory:

DETROIT—Center, Loop, Highland Park, Granada, Alden, Aloma, Avenue, Boulevard, Cameo, Casino, Colony, Crystal, Flamingo, Gayety, Graystone, Hazel Park, Lakewood, Norwood, Palmer Park, Stratford, Your, Avalon, Calvin, Eastown, Fenkel, Linwood, Mack, Uptown, Oriole, Piccadilly, Roosevelt, Tower, Tuxedo, Westwood, Arcade, Beechwood, Campeau, Castle, Catherine, Conant, Farnum, Fine Arts, Home, Lasky, Park, Rex, Russell, Capitol, Delthe, Warfield, Alhambra, Beverly, Century, Circle, De Luxe, East End, Grande, Great Lakes, Harmony, Hollywood, Iris, Kramer, Lancaster, Martha Washington, Maxine, Mayfair, Midway, Ourtown, Plaza, Redford, Rialto, Rio, Rivola, Roxy, Senate, Strand, Whittier;

FERNDALE—Ferndale; ROYAL OAK—Royal Washington; BUCHANAN—Hollywood; FLINT—Michigan, Rialto, Richard; JACKSON—Family; MUSKEGON—Ritz; OXFORD—Oxford; PETOSKEY—Hollywood; GRAND RAPIDS—Powers, Savoy; LAPEER—Lyric; ST. CLAIR—St. Clair; TRENTON—Trenton; WYANDOTTE—Wyandotte.

ONE CITY OUTLAWS CHAINS; ANOTHER ASKS CUT SCALE

Morrilton, Ark., Bars Anyone from Operating More Than One Theatre; Minneapolis Grand Jury for 10¢ Saturdays

Governmental and individual insistence upon upsetting the status quo of motion picture trade practice, through the many anti-trust suits and legislative attacks awaiting action on the calendars of courtrooms and lawmakers from coast to coast, took several most unusual turns this week.

The City Council of Morrilton, Arkansas, enacted an anti-chain ordinance, first of its kind on local books, prohibiting any individual or firm from operating more than one theatre within its limits; a grand jury in Minneapolis recommended that exhibitors charge children no more than 10 cents on Saturdays; and a "private" fight was waged on the floor of Congress between Representative John G. Alexander and W. A. (Fighting Al) Steffes, in proxy, over the Neely Bill.

All of these movements stirred up a greater muddle over the manner and method of motion picture operation, with following developments in or related to the federal courts and the motion picture business:

Rumblings grew louder of very-inside negotiations pointing to a settlement of the Government's "key" anti-trust suit against the majors in New York, through a "consent decree", or its equivalent, as reported in *Motion Picture Herald*, March 16th, on page 8.

Regardless, the Department of Justice continued questioning executives of defendant companies, this week querying Joseph M. Schenck, Spyros Skouras, Y. Frank Freeman and others, and at the same time abandoned an earlier decision to question witnesses in Hollywood.

A third anti-trust attack by independents against majors in Philadelphia was filed Tuesday, for $330,000 damages, while a Dallas action for $315,000 was settled and various other trust suits in the field assumed advanced positions on calendar or in trial.

An ordinance adopted last week in Morrilton, Ark., and said to be the first anti-chain legislation against theatres, on a city statute book, prohibits "any person, firm, corporation, or association of persons" from operating or being interested in the operation of more than one film theatre within the city's limits.

The ordinance immediately was protested by the Malco Realty Corporation, holding company for Malco, Inc., which has bought property on Railroad Avenue and was expected to build another house there, to implement its Rialto, now in operation.

The other house in town is independent; it is the Ritz, operated by Sid Metcalf and S. B. McSwain. It burned down recently, and is being rebuilt. Mr. McSwain and Mr. Metcalf appeared before the Council, for the bill, and claimed that erection of another house in opposition to them, and especially if run by a chain, would freeze them out.

ASK APPROVAL OF JUSTICE DEPARTMENT

The approval of the Department of Justice is being sought for a proposed deal by which Keith-Albee-Orpheum and the Skouras Theatre circuits would acquire eight theatres, in the Bronx, New York, from the Springer-Cocalis circuit. Under the deal, each circuit will obtain four houses.

The reporting of the transaction to Washington was made under the standstill agreement in the Government's New York anti-trust prosecution. The circuits affiliated with producer-distributors agreed not to acquire more theatres without knowledge of the Department of Justice. The Government agreed not to force through its petition for an injunction against further theatre acquisitions by the major company circuits.

Discuss Minneapolis Cut Price Suggestion

The Minneapolis-St. Paul Allied organization on Monday discussed a Minneapolis grand jury recommendation, advanced recently, that children of up to 18 years of age be admitted to theatres on Saturday afternoons for 10 cents.

A special committee was to discuss the matter with the Minnesota Amusement Company. Action, in any event, was expected only after the return to the city of W. A. (Al) Steffes, head of the Allied of Northwest, who has been convalescing in Florida.

The grand jury recommendation concerned, particularly, suburban houses; the recommendation was for a reduction to ten cents, most prices being higher.

Congressional Argument On Floor Over Neely

Suggestions, advanced two weeks ago, by Representative John G. Alexander (Rep., Minn.), that the motion picture industry clean its own house without the enactment of federal legislation, have drawn fire from Al Steffes, president of Allied Theatre Owners of the Northwest, who charged the Congressman's remarks helped the "trust."

Inserting Steffes' letter in the Congressional Record last Friday, Congressman Alexander observed that "my remarks in the Record of March 5 regarding the motion-picture industry bill have received widespread notice and attention, and in all but one case my statement was received with approval. The one word of criticism," he added, "is from my good friend, W. A. Steffes."

Mr. Alexander also inserted a letter of approval from an Indiana exhibitor signing himself "A. H.," which said "We were coming along nicely with some swell concessions from the producers, all that we needed; and that publicity hound, Arnold, threw a monkey wrench into the whole proceedings.

"I have yet to see the time that if I had a grievance I could not sit down with the manager of the district and iron out the trouble," "A. H." concluded.

In his letter, Mr. Steffes reiterated that the "trust" was leaving no stone unturned in its propaganda drive against the Neely bill, and suggested a Congressional investigation of the methods used. The efforts of the proponents, he declared, "were necessary to prevent the bill from being swamped in a sea of propaganda."

The Allied official denied flatly that distributors would make concessions voluntarily, should the bill be delayed; and he outlined the efforts to bring voluntary reforms.

"It would be a denial of justice to stay action on the Neely bill on the theory that the abuses at which it is aimed can or will be remedied by voluntary action of the producer-distributors," he said.

"Because of their general soundness," he told the Congressman, "your observations are dangerous in the present situation and have been gleefully seized upon by the trust.

"The independent home-owned theatres mean more to the domestic economy of the state of Minnesota than the producer-owned chains, the earnings of which do not remain in the state but are remitted to the parent companies in New York.

"Your remarks have been given wide publicity in the trade press and unless you cooperate in getting the underlying facts before the public they may do grave injury to the cause of the independent theatre owners."

Congressman Alexander, at the time, March 6th, that he demanded the Government let industry alone, remarked, in expansion:

"(the industry) . . . should rectify its program, so as to meet the criticism on the part of the public which favors the bill. . . . Why is it necessary to make such business problems matters of legislation? Why do we have to try, and I believe foolishly, to legislate business ethics and principles of business management? It is not only foolish; but it is just another one of the many insidious ways in which we are doing away with individual initiative, contaminating business with politics. . . ."

"Consent Decree" and "Key" Trust Suit

Attorneys and other representatives of the five major defendants, in the Government's New York anti-trust case, which have theatre affiliates, have participated in discussions of out-of-court settlements of the case, which is scheduled for May 1st, it was disclosed on Monday. The representatives of the other three major defendants, Universal, Columbia, and United Artists, it was said, did not know of the discussions to settle the case until the past few days.

The reason for excluding the defendants without theatre properties from settlement discussions was that any settlement must have some solution approaching "divorcement" of theatres from distribution and production.

The attorneys of the three non-theatre-owning companies were privately skeptical, on Monday, of the significance of settlement by "consent decree" to them.

Jack Cohn, vice-president of Columbia, denied, on Monday in New York, that his concern had "indicated any attitude to a consent decree." The denial was directed at a published report that the company would refuse to join a settlement of the case. Mr. Cohn added:

"No executives of our company have ever

(Continued on following page)

CIRCUITS IN 'CONSENT DECREE' TALKS

(Continued from preceding page)

entered into a discussion which would tend to be a basis for such a report. If Columbia Pictures adopts an attitude in regard to this question, an official announcement will be made at the proper time."

U. S. Questions Schenck In New York Trust Action

Profits for the player's reputation are the prime consideration of Twentieth Century-Fox, in lending its stars to other producing companies, Joseph M. Schenck, chairman of the board, testified on Monday, in pre-trial examination, in the Government's New York anti-trust prosecution.

The part must help the player, Mr. Schenck noted; and, in determining whether to loan a player out, the company carefully considers it, the story, the reputation of the director, and of the cameraman, he declared.

What houses the picture would play in did not enter the consideraitons, he said.

Denies Standard Payment

He denied a standard payment, among all studios, for the borrowing of talent. He asserted that, generally, the technical men, directors, and writers, were paid for the actual time they were borrowed, and that, generally, stars who were under contract to make a specified number of films per year, were paid for the number of pictures they were borrowed for, regardless of time spent.

A company loaning an ordinary featured player would receive the equivalent of the player's salary, plus an extra three weeks' pay, he said.

Concerning loaning out of sets, he remarked that his company charged 10 per cent of the cost of any such set.

It is more difficult now to borrow stars than when he was head of the United Artists Corporation in the late Twenties, Mr. Schenck said, because at that time "stars were anxious to travel in the illustrious company of pictures that United Artists had then."

Mr. Schenck has no active part in National Theatres' management, he said. He confers about 20 times per year with Spyros Skouras, National Theatres' head, he told special Assistant Attorney General Robert L. Wright, who conducted the query.

He denied that discussions on loaning of talent took plan between him and his brother, Nicholas, president of Loew's during their approximately four conferences per year.

Their discussions during these meetings, he treated lightly. The two brothers criticize each other's product, he said. He tells Nicholas that Loew's spends too much money for pictures, and Nicholas replies that Loew's "make good pictures," he said.

He has no interest in the film industry, apart from ownership of stock in his company and in the United Artists Circuit Theatres, he claimed.

He admitted advantage to his company, in the ownership of theatres. Such ownership, he asserted, meant better exploitation of films, longer first run and advertising of stars.

Spyros Skouras Testifies

National Theatres does not "invade" other territories where exhibitors have built up business over many years and it does not acquire houses in those territories, Spyros Skouras, head of the circuit, testified on Tuesday.

Mr. Skouras said that National Theatres had not increased its theatres since the reorganization of Twentieth Century-Fox in 1934 and that he does not confer with the latter's executives on their distribution policy. He said there was no collusion between large exhibitors on the division of territories, as contended by the government.

A Protest

To Motion Picture Herald:

In your issue of March 9, I am one of 550 "named to testify against the major companies."

I cannot speak for the other 549, but it is grossly inaccurate and unfair to me to have my name so listed. This list was the first information I had that the Government intended to call upon me to substantiate its charges.

The Government's answer stating that I am among those alleged to have knowledge of the monopolies of exhibition in Boston is correct. But this in no way means that I am to testify against the major companies.

In the interest of fair play, I wish you would kindly publicize this statement promptly.

For many years I have subscribed to a number of copies of the Motion Picture Herald because I find them invaluable in keeping abreast of activities in our business and because I believe you try to be accurate in reporting.—Irving A. Isaacs, The Humbolt Theatre, Roxbury, Mass.

The inclusion of Mr. Isaacs' name in the list published was due entirely to the fact that his name was in the list officially issued by the U. S. Attorney General's office.—The Editor.

Other points in the testimony revealed that: he holds 5,000 shares of Twentieth Century-Fox stock; he takes no active part in the management of Skouras Theatres, and that he is of the opinion that the clearance system is necessary.

Freeman Explains Policy

On Wednesday Y. Frank Freeman, Paramount executive studio manager, testified that his company first embarked on a policy of acquiring theatres because exhibitor organizations had cut down its film outlets.

In an aside Mr. Freeman gave a personal recipe for settlement of the suit: "One way is to let these fellows (referring to the Government) run a studio for about six weeks and they'll be willing to 'give the whole industry back to the Indians.'"

On the stand Mr. Freeman told U. S. Attorney Wright that an affiliation between producing companies and theatres "is almost essential," in that large theatre groups could not plan ahead in paying film rentals and meeting union wages if they did not have a definite product supply. Mr. Freeman traced the beginning of Famous Players, now Paramount, in exhibition in 1919.

The Government said William F. Rodgers, of MGM, would take the stand on Tuesday, and Neil F. Agnew, of Paramount, would testify Wednesday, and that Adolph Zukor, Paramount board chairman, probably would follow.

U. S. Cancels Plan to Query Coast Witnesses

Its proposal to make pre-trial depositions of independent exhibitors on the West Coast, was dropped by Government attorneys, last week, in New York Federal Court, in the "key" Government prosecution of the majors for anti-trust violations. The exhibitors, it is understood, will testify personally, at the trial.

The notification to this effect was delivered to New York Government attorneys last Thursday by Paul Williams, special assistant attorney general, who has been investigating on the Coast. The Government had originally intended to begin examination of Hollywood witnesses on April 15th, these to be conducted by Mr. Williams.

Regarding the Government's 300 page set of answers to the majors' interrogatories, it was regarded as certain, this week, in New York, that, at a March 27th hearing in Federal Court, before Judge Henry Goddard, who will try the case, most of the Government stipulations will be protested.

U. S. Extends Time For Columbia Plea

Columbia had, beginning on Monday, an additional two weeks, granted by the Government, in which to decide whether the Government's 300-page answer to the other defendants' consolidated interrogatories, met its own requirements. March 28th is the date on which it must accept the answers or petition for more information.

Universal Pictures, last Friday, served answers to all of the Government's 59 interrogatories. Most of them were labeled confidential. They were immediately sent to Washington by the New York Department of Justice officials.

Third Anti-Trust Suit Filed in Philadelphia

David Milgram, head of the Affiliated Theatres circuit, operating 18 Philadelphia territory theatres, filed a $330,000 triple damages anti-trust suit on Tuesday, in United States district court, that city, against the Warner Theatres and the majors.

This is the third anti-trust action in Philadelphia, and the largest damage suit against the circuit and the majors. In addition to the triple damages, it asks suit costs and attorney fees.

The suit names as defendants, in addition to various Warner corporations, Paramount Pictures, Paramount Picture Distributing Corporation, RKO Radio Pictures, Loew's, Inc., Twentieth Century Fox Film Corporation, Columbia Pictures, Universal Film Exchange, and United Artists.

The suit was filed by Maurice Stern, attorney, for Mr. Milgram, in the name of the Affiliated RFS Corporation and the Rialto Theatres Corporation.

Specifically, it asks damages for its Rialto and Walton theatres in the Germantown area, and alleges that collusion between the Warner circuit and the distributors changed the zoning boundaries in that part of the city, after Milgram had acquired the Walton.

The federal district court in Philadelphia still has another suit, filed in January, by the Admiral theatre, for $225,000, against the same defendants, in an allegedly similar situation.

The anti-trust suit by the Landis Theatre, Vineland, New Jersey, against the majors and Warner Brothers, in the same court, will begin April 8th, it is expected. Eugene Mori operates the Landis. He has been backed by the town's officials.

The anti-trust action by the Gary Theatre Company against the Balaban and Katz circuit and the majors, in Chicago federal court, scheduled to reach decision on Monday, was advanced to next Monday because of the illness of Albert Gavitt, plaintiff's attorney. The court last week announced, orally, its intention to dismiss the case for lack of evidence.

The Midwest Theatres, in its suit against Co-Operative Theatres, in Detroit, has prepared a second amended bill of complaint detailing "conspiracy" and other citations.

UNIONS CALL MAJOR CIRCUITS FOR SHOWDOWN ON ORGANIZING TALENT

Bioff Directs Hollywood Unions by Telephone from Chicago While Awaiting Action on Appeal from Remanding to Jail

Collaborators of William "Willie" Bioff on the Hollywood labor scene refuse to abandon him though the West Coast leader of the International Alliance of Theatrical Stage Employees and chairman of the Conference of American Federation of Labor Studio Unions is trying by a court appeal to avoid being sent to a Chicago jail to complete a 1922 term. Bioff, so ran a statement from the Conference this week, will "remain as our chairman and will continue to direct film labor negotiations, even if he has to do it from a jail cell."

Negotiations in Hollywood between producers and Bioff's studio union groups over the latter's rescinding of a 10 per cent wage increase, continued stalemated this week.

Given Time to Appeal

The statement came after news was received in Hollywood that Bioff last Friday in Chicago criminal court had lost a round when Judge John Prystalski dismissed Bioff's writ of habeas corpus and ordered him remanded to the House of Correction. However, the judge delayed entering the order until March 25th and continued Bioff's $5,000 bail, thus allowing time for a Bioff appeal to the state supreme court. The following day his attorneys in Springfield, the capital, filed a writ of error, asking the supreme court to review the appellate court decision of 17 years ago.

In the proceedings before Judge Prystalski, State Senator Abraham Marovitz, attorney for Bioff, pleaded that his client had rehabilitated himself.

The judge replied that he had no pardoning power, but that, if the facts given him by Bioff counsel were correct, Governor Henry Horner could pardon him.

He also asserted that the issue in the case was whether the state, after 17 years, still had the right to enforce the judgment against Bioff.

Setting of minium number of weeks work guaranteed on deals with free lance directors as well as setting of minimum salaries will be sought by Screen Directors Guild when bargaining contract is reopened for changes, according to a decision made on Tuesday.

The minority group of the Guild met Monday night to offer a proposal to the board of directors and ask that negotiations include two weeks guarantee on each one reel short subject, three weeks of work on two reel subjects and three weeks on westerns and features. Minimum salaries to be sought are $300 weekly on shorts and $350 weekly on serials and westerns and $500 weekly on features. However, all demands to be presented in negotiations with producers must be approved by the Guild board first.

Local 306 To Press Picketing Tactics

Local 306, New York City projectionists union, the largest in the country, next week will picket non-union New York houses, of which there are only about 15, the union's officials said this week. The picketing will not affect houses which employ members of the Empire State Operators union, Local 306's rival.

This week the local and the circuits with whom it has been negotiating for some time on wage raises awaited the report of a five-man arbitration committee which conferred lengthily last week after several months of meetings.

It has been reported, speculatively, that the projectionists probably would win a 5 to 10 per cent pay raise and a second week's vacation. The projectionists had asked for a 25 per cent pay boost.

The IATSE, which holds its annual convention in Louisville the week of June 3rd, has been reported discussing the organization of television technical workers in New York City.

FRANCO-BRITISH FILM EXCHANGE IS PLANNED

by AUBREY FLANAGAN
in London

Sir Kenneth Clark, director of the Films Division of the British Ministry of Information, is planning an exchange of documentary motion pictures with France.

Under the plan, and the official made a recent trip to Paris to study the matter, British pictures would be sent to France to be shown with French sound tracks made in England, and French films dubbed in French would be exhibited in England.

Non-theatrical distribution of 16 mm. pictures in rural areas also is a part of Sir Kenneth's idea.

Newspaper Fights Nick Case Contempt Charge

It "rendered a public service," the St. Louis *Post-Dispatch* asserted on Monday, in answer to a citation for contempt of court by Circuit Judge Thomas Rowe, arising out of the printing of editorials and cartoons, on March 5th and 6th, calling attention to the difficulties with which a lay mind confronts the fact that John P. Nick, former head of the St. Louis projectionists' union, and State Representative Edward M. Brady were acquitted of criminal charges of extortion the while civil cases for the same offenses were successfully prosecuted.

The publication, in its answer filed before Judge Rowe, also asserted that its action strengthened "public confidence in, and respect for, the courts," and it stood, in defense, on constitutional free speech and free press grounds.

Appearing for the *Post-Dispatch* were Joseph Pulitzer, president of the Pulitzer Publishing Company, and three staff members, Benjamin H. Reese, Ralph Coghlan and Daniel R. Fitzpatrick.

The Missouri Press Association has offered its legal aid to the newspaper.

Nick and Brady were jointly indicted by a grand jury, some time ago, on charge of extortion of $10,000 from theatre owners of St. Louis in 1936. Nick was acquitted, after several mistrials; Brady won a directed acquittal.

Nick remains under indictment, together with Clyde Weston, former business agent of the local projectionists union, on a charge of $6,500 extortion from theatre owners of that city in 1937. Their trial had been scheduled last Monday, but because of the contempt charge against

(*Continued on following page*)

Executive Secretaries of Four A's Accompany Officer of Variety Artists in Conference with Large Circuits' Leaders

Climaxing the long threatened drive of the Associated Actors and Artistes of America to unionize talent in all film theatres having stage or vaudeville shows, the executive secretaries of its member unions accompanied Hoyt S. Haddock, executive secretary of its American Guild of Variety Artists, to a meeting on Tuesday in New York with executives of vaudeville circuits.

Other Unions Help

Mr. Haddock, a labor consultant, elected head of the Guild several weeks ago, after organization of the AGVA had lagged due to executive changes, was aided in the sessions by the officials of the Screen Actors Guild, Actors Equity, the American Federation of Radio Artists, and Chorus Equity. These unions already had resolved that their members would not work in theatres where the American Guild is not recognized as sole bargaining agency.

The conference, which may inaugurate a new code for vaudeville performers, drawn up by the Guild several months ago, was held in the office of Charles C. Moskowitz, in charge of the Loew circuit's metropolitan houses. Committees were to be appointed later this week to study disputed points.

Conferences with the management of New York's Roxy theatre were attempted several weeks ago by Mr. Haddock but dropped in favor of meeting with all circuits at once.

Present were L. E. Thompson and William Howard of RKO; Irving Lesser of Roxy; Al Reid of the Fabian circuit; Robert M. Weitman and Harry Leonard of Paramount; Frank Phelps of Warner Bros.; Harold Janecky of Skouras Theatres; William Brandt of Brandt Theatres; Marvin Shenck, C. C. Moskowitz and Sidney Piermont of Loew's; James Porter, attorney for AGVA; Stephen Kent of Screen Actors Guild, and Phil Irving, president of the New York local of AGVA.

Challenge World's Fair Leaders

That the vaudeville union's new management was not letting any grass grow was shown by meetings on the same day by Mr. Haddock with authorities of the New York World's Fair, and with an attorney for 24 Brooklyn and Queens night clubs.

Mr. Haddock asked for a closed shop at the 1940 New York World's Fair, and for union conditions at the Brooklyn and Queens clubs.

The organization on Monday announced the signing of a closed shop agreement with the Havana-Madrid night club, the principals' minimum salaries to be $45 weekly, and chorus minima $30 weekly.

The Four A's ruled last week that its members would not be permitted to work at either the New York exposition or the San Francisco Golden Gate Exposition unless every performer belonged to one of the Four A unions.

Last year, the excuses offered for incomplete unionization, by officials of the fairs, was that they had no control of the labor policies of their concessionaires.

The San Francisco unit of the Variety Artists has been organized completely, and an executive board of 21 members chosen.

For some weeks the Radio Artists and the variety artists' guild have been discussing a plan for joint offices in key cities.

UNIONS PRESS ORGANIZATION DRIVE

(Continued from preceding page, column 2)
the *Post-Dispatch* the case was reset for the April term of the St. Louis circuit court.

Soundmen Present New Demands to Independents

The Soundmens' Local of the IATSE served notice last Friday in Hollywood to all independent studios except Republic, and to all sound servicing organizations, for new pay rates in relation to hours. The new base pay for soundmen on a weekly basis of 42 hours or less would be, under the new demands, $4.17 an hour, for "Class One" men. The scale which had obtained was $2.37 hourly for a basis of 54 cumulative hours.

In specifying the new pay scales, Harold V. Smith, business representative of the local, wrote that if the agreement was "not signed and in my hands within a reasonable time, to be determined at our discretion, no member thereafter will be permitted to violate rules and regulations and to work for less than minimum wage scales." He also wrote that lack of compliance would be referred to the organization for "financial penalties and economic restrictions."

Letters were sent to the Talisman, Selznick International, General Service and Grand National studios, and to the RCA, Erpi, Glen Glenn and other sound companies. It was said that negotiations with the larger companies would follow.

Richmond Local's Party

The 25th anniversary of the Richmond, Va., Local 360, MPMO, will be celebrated next Wednesday, with a banquet in the Winter Garden of the Hotel Richmond. Leroy Ford is chairman.

San Francisco Victory

Local B-18, of the IATSE, has obtained an agreement on wages and working hours, covering 130 employees in seven of San Francisco's first run houses; it is now negotiating for employees of subsequent-run theatres.

Wilmington Local Acts

Local B-94 of the IATSE in Wilmington, Del., last week was negotiating for a contract with the Warner and Loew circuit houses in that city.

Rubin in Federal Bar

The New York Federal Court last Friday admitted, to practice before it, J. Robert Rubin, vice-president and general counsel of Loew's, Inc. It is understood the admission was sought so that Mr. Rubin might take an active part in the defense of the company, in the Government's New York anti-trust prosecution, which begins May 1st. Mr. Rubin, a graduate of Syracuse University, has been a member of the New York State bar since 1906.

Mordaunt Hall at CBS

Frederick Mordaunt Hall, formerly film critic for the New York *Times* (for 12 years), a managing director of the Fox Film Company, from 1919 through 1921, and more recently drama critic for the Boston Evening *Transcript*, has joined the magazine division of the Columbia Broadcasting System publicity department, in New York City.

IATSE Convention in Louisville June 3rd; Minneapolis Rejected

"Louisville, Kentucky, the week of June 3rd"—this was the word sent out this week from New York national headquarters of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada, on the site and time of their annual convention, at which President George E. Browne is expected to be reelected.

The convention will be at the Kentucky Hotel.

This was chosen over the Brown Hotel, originally selected, reportedly because of difficulties of the union with J. Graham Brown, owner of the hotel. Mr. Brown's employees, up to last week, didn't belong to a union. He claimed he didn't care whether they joined one, but that he would not force them to join one. The union executives of the city refused to hold a union convention in a non-union hotel.

Edward H. Weyler, secretary of the State Federation of Labor, noted that the disagreement reflected three years of controversy with Mr. Brown.

Minneapolis had been the city originally chosen. Then it was discovered there were not enough hotel rooms available that week, with 1,000 reported to be needed by the Alliance.

Kirsch, Smith Top Exhibitor Groups

The Illinois Allied reelected Jack Kirsch president, and extended his term from the customary one year, to three, at its annual convention, last Saturday, in Chicago.

Other officers elected were Van Namikos, vice-president; Richard Salkin, secretary-treasurer; and Harry Nepo, sergeant-at-arms.

Nate Wolf was named to the directors' board in place of John Jones. All other directors were reelected.

▽

Smith Akron Exhibitor Chief

The Akron, Ohio, Independent Exhibitors Association last week elected Wolfort Smith president; Al Ploenes, first vice-president; Charles Stalder, second vice-president; and R. E. Paulas, secretary.

▽

New York ITOA Ball

The annual "Movie Ball" of the New York Independent Theatre Owners' Association, will be held Saturday, at the city's Hotel Astor.

▽

March 30th, Denver Meet

The Theatre Owners and Managers of the Rocky Mountain Region are to hold their annual convention at the Cosmopolitan Hotel, in Denver, on March 30th, with President Charles R. Gilmour presiding.

"Founder's Day" will be celebrated by a banquet, and midnight show, the former to be at the Shirley Savoy Hotel. R. J. O'Donnell, chief barker of the Dallas Variety Club, and John Harris, national chief barker of the Variety organization and a Pittsburgh resident, will be speakers. Rick Ricketson, president of the Rocky Mountain Screen Club, will be toastmaster.

▽

Virginia Committee Reports

The legislative committee of the Motion Picture Theatre Owners of Virginia reported to its members recently on the session of the Virginia Assembly which "developed into an active one for the membership of the committee." It was noted in the report that no admission tax was proposed; that proposals for increases in personal and corporate income taxes were defeated; that a measure, sponsored by the committee, was enacted, requiring carnivals and circuses, after June 20th, to register and pay a $500 bond; that the committee defeated a bill which would have given the state Department of Labor the power to make rules and regulations having the effect of law, as to the installation, use, and operation of boilers.

The legislative committee report went into other details of measures proposed or enacted at the Assembly session.

On the committee are Charles A. Somma, chairman; Morton G. Thalheimer, vice-chairman; Nat Glasser, Herman Rubin, Frank O'Brien, Allen Sparrow, R. C. Overbey, Hunter Perry, Benjamin Pitts, Elmore Heins, Sam Bendheim, Jr., Harold Wood, Rives S. Brown, Ellison Loth, Sydney Gates, Charles Roth, C. C. Lincoln, C. L. Abercrombie, and A. Julian Brylawski.

Sheehan to New York

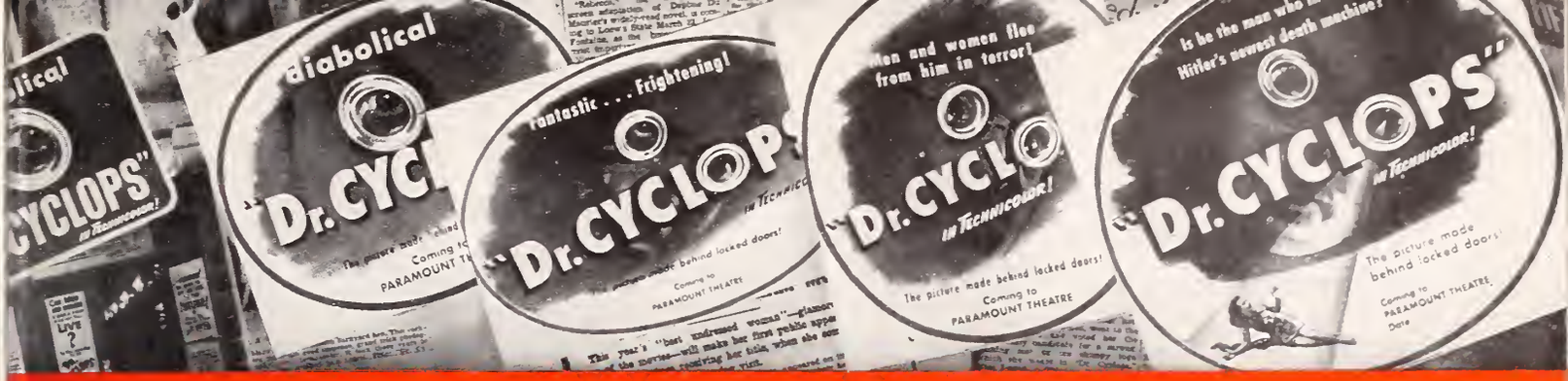
Winfield "Winnie" Sheehan, former Fox executive and now a producer, who has completed his one picture contract with MGM, is expected to leave the coast soon for New York. Mr. Sheehan's picture was "Florian."

Bernhard in Florida

Joseph Bernhard, president and general manager of Warner Brothers Circuit Management Corporation, has gone to Florida to recuperate following a six-weeks stay in the Lenox Hill Hospital.

"Rebecca" on Radio

Highlights from Selznick International's "Rebecca" were on the Kate Smith Hour, on the Columbia Broadcasting System national network, on Friday evening.



6 CITIES CIRCUS "CYCLOPS" TO COLOSSAL COLLECTION OF CONSUMER CASH !!!

Most Amazing Picture Ever Filmed...Paramount's "DR. CYCLOPS," all-Technicolor feature fantasy thriller romance, packs 'em in, comes close to equalling "Beau Geste" record as smart theatre showmen ballyhoo this box office bonanza to Mr. and Mrs. Entertainmentwise Citizen in KANSAS CITY, ALTOONA, HARTFORD, PROVIDENCE, NASHVILLE, and DENVER...

Turn the page and read how it's done!





How to exploit "Dr. CYCLOPS"

Never before such a ballyhoo "natural"! Optical illusion stunt actually showing 14-inch girl alive and talking creates tremendous interest... Altoona Tribune gives entire front page to "Cyclops" stunt... Nashville theatre builds 14-ft. chair in lobby... Altoona runs "Did-I-Feel-Small" contest ... Providence runs "trick photo" contest. Dozens more stunts were pre-tested and every one sold tickets. If you call yourself a showman... here's your chance to go to town. SEE "DR. CYCLOPS" PRESS BOOK FOR DETAILS ON ENTIRE CAMPAIGN!

How to build that "Dr. CYCLOPS" front

Make 'em marvel at the thousand and one thrills in the picture. Build a "Dr. Cyclops" laboratory in the lobby ... trick up a 24-sheet with flashing eyes ... use oversized furniture with sign, "How things would look to you if you were Dr. Cyclops victim... huge over-sized cut-out of Dr. Cyclops ... use multicolored lights in marquee to punch home the Technicolor. Fronts to fit every budget are fully outlined in the press book. Shoot the works on "Cyclops"... it pays off in solid gold!

How to press agent "Dr. CYCLOPS"

Here's a picture that's NEWS... chock-full of novelty and originality—the kind of material that lands on front pages, with pictures. Trick stills have been specially shot for newspaper planting. Newsworthy feature stories have been prepared and have proven their value in every test city. Look at the clippings in this advertisement for a small idea of how editors go for sensational "Dr. Cyclops"!

How to advertise "Dr. CYCLOPS"

Get the whole town talking about "Cyclops" with those sensational teasers that aroused so much excitement in the 6 test cities. Then follow up with the smash ads each selling the "wonder" quality of the show. Tag lines like "The most amazing picture ever made" and "The picture made behind locked doors" have proven effective business getters. And don't forget to cash in on the big fan magazine campaign on "Cyclops." Plant your ads right, and "Dr. Cyclops" will be the most talked-about man in town!



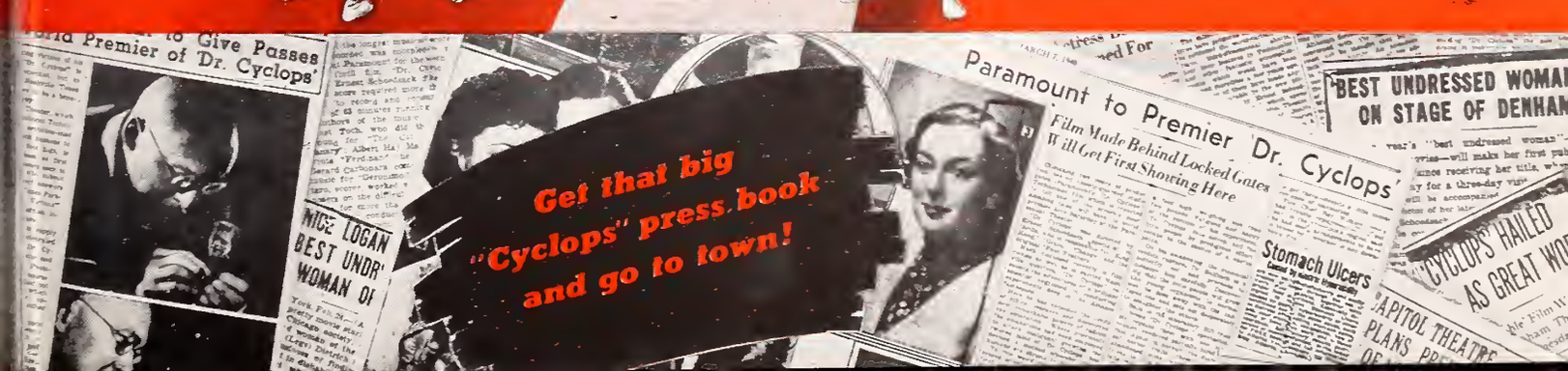


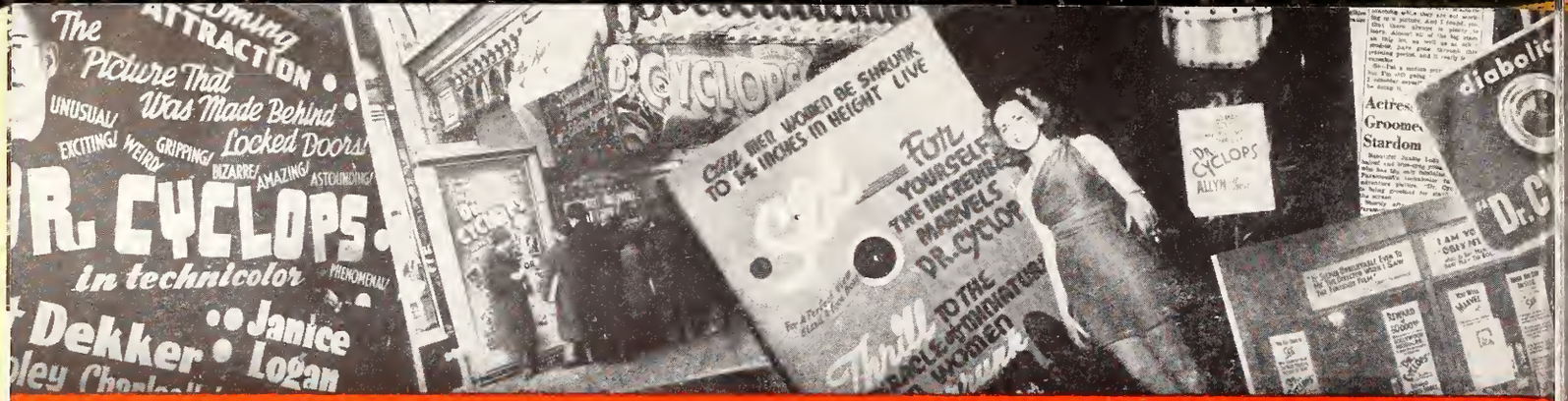
Paramount's Dr. CYCLOPS

in Technicolor

WHAT A GUY!

He can shrink humans to 14 inches before your eyes . . . Yes, and he can build old man box office into a giant before your eyes!





REMEMBER THIS "DR. CYCLOPS" **in its six pre-release engagements has proved the biggest Paramount grosser since "Beau Geste."**

REMEMBER THESE "DR. CYCLOPS" **wins raves from every critic!**

"I know of no awards being offered for the most amazing picture ever made, but certainly 'Dr. Cyclops' would be a cinch if there was one!" —*Rocky Mountain News*

"Decided novelty replete with camera magic. Should intrigue and please!" —*Film Daily*

"As neat a series of 'goose bumps' as has ever been induced by a motion picture. Will create much word-of-mouth interest!" —*M. P. Daily*

"Packed with entertainment from start to finish!" —*Denver Post*

"Make-believe of the highest order. Hartfordites were completely fascinated and delighted!" —*Hartford Times*

"A delightful change to something different!" —*Hedda Hopper, Hollywood Columnist*

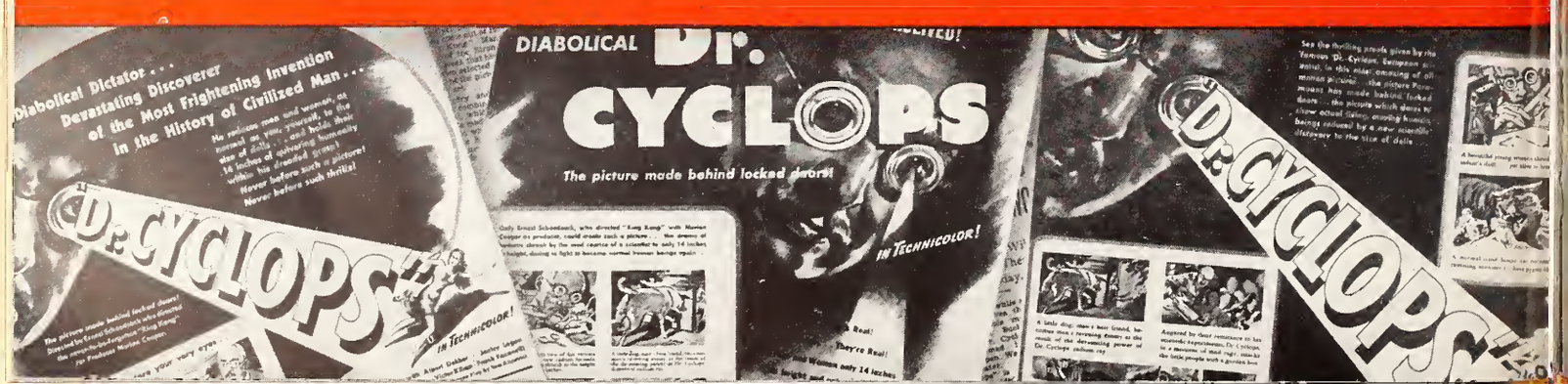
"One of the most unusual pictures ever made. Excellent box office possibilities!" —*Hollywood Reporter*

REMEMBER THAT "DR. CYCLOPS" ***in Technicolor!***

Albert Dekker · Janice Logan · Thomas Coley · Charles Halton · Victor Kilian · Frank Yaconelli · Directed by Ernest Schoedsack · Original Screen Play by Tom Kilpatrick

is released April 12. ***Get going now..***

Paramount Pictures



CENSORS MADE FIRE 'WATCHDOGS'; LOSS UNDER 2 MILLIONS IN 45 CITIES

Theatre Property Damages Maintain Record Low; Not One Death in Year; Local and National Rules Observed

Winter's heavier than usual fire claim on motion picture theatres this year touched 45 houses in as many cities, as of record, with probably another dozen unreported. Auditorium heating, taxing the systems, again added to the seasonal toll, which however, was not greater than in recent years, continuing a remarkably low rate of personal and estate damage, not a single death took place at the scene of a theatre fire, alongside the usual 10,000 annual deaths by all fires in the United States, and actual damages in dollars ran under two millions, compared to the country's annual fire bill of $302,000,000.

Theatres in virtually every locality now are adhering to strict rules controlling equipment and mass assemblages, as promulgated both by local authorities and national associations of fire underwriters, plus a standardization of technical operations.

Fires and Damages

Following is a listing of theatre fires of the year:

Destruction by fire of seven film theatres in Arkansas within 10 days brought a statement from the state fire marshal, Guy E. Williams, that strict adherence to the rules governing fire prevention in theatres will be required. All theatres, he said, are being inspected and new houses will not be allowed to operate until they have been approved.

The remodeled New theatre, Caraway, Arkansas, operated by C. W. Tipton, was burned with a loss of $7,000. The L and L, Cave City, Walter Lee, operating, had $1,100 damages. Clarendon's Paramount was burned, $2,000 loss suffered by J. W. Crabtree. At Dermott, a booth fire destroyed C. H. McCroskey's Allied, losses put at $20,000. Harrison's Plaza burned, likewise Carl resley's Dixie, Huntsville. Sid Metcalf and S. B. McSwain will replace their destroyed Ritz at Morrilton; also destroyed in Arkansas was the Star, at Star City.

Heavy damage, running from $40,000 to $50,000, hit the Paramount of the Martin-Studstill Enterprises, at Andalusia, Ala., and damages of $25,000 were counted after the burning of the Uniontown in the Alabama town of the same name.

In Kentucky, the Warsaw, at Warsaw, Ky., burned while "Some Like It Hot" ran through the projector; damage, $30,000 to $40,000, and in Pittsfield, Mass., the Capital fared better, with only slight damage in a $150,000 block fire. Western Massachusetts Theatres operate.

The Melba, at Ash Grove, Mo., was destroyed, also the Orpheum, at Parsons, Mo., which will be rebuilt. Much of the interior of the Aladdin, Mound City, Kas., was destroyed (damage, $4,000), and a three-hour fire in the Fallon, at Fallon, Nev., cost $10,000.

The Lisbon, at Lisbon, N. H., burned; damage, $15,000; a boiler room fire in the Colonial, North Kannapolis, N. C., cost $60,000 to that unit of the Maurice Legrende Circuit. Another North Carolina fire was at the Carolina, Goldsboro, where Dan Trueblood, projectionist, aided in the orderly exit

Roof Collapses but No Casualties

In Brooklyn, N. Y., the Lido had a fire but since has reopened. The roof caved, but there were no casualties—due to a quick emptying. Coney Island's Mardi Gras was completely destroyed—losses, $50,000. RKO's Academy of Music, New York, had a heavy smoking.

Undetermined origin was the official finding in the destruction of the Dubar, colored, in Cincinnati; damages of $7,500. Also in Ohio: Overheated furnace fire, La Rue theatre, La Rue, cost, $25,000.

In Oklahoma, trash fire, destroyed the State theatre, Beggs, damage $9,000; Cozy, at Stroud.

The Orpheum, Carlisle, Pa., a four-story building, was burned—a Comerford property; $55,000 damages were the cost of the destruction of the Rivoli, at Ebensburg.

The Majestic, at South Carolina, J. R. Patterson operating, was destroyed, also the Dixie, at Metter, Ga., which cost $60,000, and the Rex, Shinnston, W. Va., operated by Miss L. B. Monroe, who will rebuild. Nebraska had fires at George Monroe's Empress, Kearney, damages, $23,000, and at the Pace, at Gordon, with losses above $50,000.

The Alvarado theatre, Alvarado, Tex., had a $15,000 fire, and Franklin Young's Strand, at Marshall experienced a $40,000 blaze. Also in Texas was the Dodd theatre fire, costing $18,000, at Malakoff, and in West Virginia there was complete destruction of E. H. Whitaker's Lyric, at Winona, and C. B. Hager's Slagle, at Slagle.

Mayor W. L. Crooks, at Benecia, suffered $10,000 damages at his Majestic. Benicia, and a $40,000 fire occurred at the completely destroyed Seminole, Homestead, Fla. The Cozy, La Porte, Ind., got off with but $500 damage to sound equipment, but Chicago's neighborhood Main theatre was wrecked, costing $20,000. Also in Illinois was the fire at George Spicer's LaRose theatre, Roseville, and an Iowa fire at the Garden in Des Moines, where Tom Warner, projectionist, was burned.

Stage Shows Hit

Although some changes in the laws were made during the winter for added fire protection, new Connecticut regulations seemed to represent the only serious interruption of the status quo. The Department of State Police there notified exhibitors that stage shows of any kind will be prohibited in houses which do not adhere to the regulations of firproof proscenium construction and the use of asbestos curtains.

Already affected are the Saybrook and Madison houses of Leo Bonoff, and the Plainfield, oprated by Michael Daly.

None of the many newly-constructed neighborhood or small town theatres complies with these restrictions, it was noted. Loew-Poli's older houses in Waterbury, Bridgport, Meriden, and New Haven, however, will be able to continue vaudeville without interference or with minor repairs.

MISSOURI TAXES SHOW BUSINESS IS BETTER

If sales tax collections are any indication, film theatres did over $600,000 more business in Missouri in 1939 than in 1938. The $315,816 collected under the two per cent sales levy in 1939 from "theatres and picture shows," represents a total business of $15,790,808. In 1938, Missouri collected $303,086, which represented a business of $15,154,318. Total tax collections in 1938 were $20,375,730; in 1939, they were $22,264,482, a new high.

Movie competition, represented by other shows, attractions and amusements, athletic contests and dances, did a total business of $4,101,711 in 1938 and $4,216,555 in 1939, on the basis of the sales taxes collected. Dances fell off slightly, from $249,119 to $239,662, but athletic contests increased from $1,524,318 to $1,635,154, and the first group increased slightly from $2,328,778 to $2,341,745.

This, on the basis of reports from the office of Forrest Smith, state auditor, and collector of the tax.

Arrangement with Maryland Insurance Inspector Binds Board Members to Get Answers to 39 Questions from Theatres

Owners of Maryland's 115 motion picture theatres, excluding Baltimore's 90-odd houses, face a unique situation whereunder the Maryland State Censor Board, maintained by taxes paid by the theatres and the reviewing fees paid by film exchanges, will be used in "snooping" duties to check and re-check theatre properties from cellars to garrets to determine anything that resembles a fire hazard. The arrangement was concluded with John B. Gontrum, state insurance inspector.

A New Venture

This is the first instance in knowledge where any but duly authorized and experienced officers of law, fire, building or other related municipal departments have ruled what constitutes a fire hazard; it is the first time, so far as the record shows, where "political" censors will rule on anything in exhibition except the suitability of a motion picture. Why the City of Baltimore was excluded from the order was not disclosed in the report at hand, but, presumably, it is because of its size, protecting local autonomy.

The blank which each censor must carry and apply to his or her inspection of each theatre, from the sub-cellar to the roof, requires answers, which the censor must personally attest, to the following questions, the 39 of them:

Are there any portable emergency heaters in booth? Is there a carbon tetrachloride extinguisher in booth? Are aisles and stairways to fire exits clear? Are exit doors unlocked and in working order when theatre is occupied? Are exit lights properly maintained? Are "No Smoking" signs posted in auditorium? Is smoking permitted by audience or others? Are suitable ash trays provided in rest rooms? Is heating plant enclosure free of rubbish, ashes and odd storage?

Are janitors' supplies and utensils kept in an approved manner? Are janitors' used cleaning rags properly disposed of? Are stage dressing rooms clean and orderly? Are extinguishers in theatre conspicuously located and are soda and acid extinguishers recharged annually and dated? Are ashes deposited in metal containers? Is oil-burning equipment defective, improperly maintained or leaking? Are metal containers provided by paper towels in rest rooms?

Was anyone smoking in booth? Are walls free from posters, pictures, placards, etc.? Is booth clean and orderly? Does booth contain clothing, magazines, newspapers, furniture? Is fire door on entrance in good working order and is it held open or fastened open except by fusible link? Are shutters on peep and focus holes in good working order and are they held open except by fusible links? Is film in booth kept in an all-metal cabinet?

Is there a can with a self-closing lid for scrap film?

Was any film found outside of booth; how much; where? Does amount of film cement in booth exceed three ounces? Is there a sand pail for hot carbon? Is there any temporary or defective wiring in booth? Is a "No Admittance" sign posted at entrance of projection booth? Do ushers or other unauthorized persons frequent booth? Is operator experienced and careful in his duties? Is relief operator competent? Are "No Smoking" signs in booth?

VIRGINIA CITY PARTY

WITH whoopee and parades Warner Brothers, its advertising and publicity department bolstered by recruits from the star roster, took possession of Reno and Virginia City for the premiere of its "Virginia City". They found that ghost towns don't come to life without a struggle.



Above. The parade, led by Errol Flynn, comes down the street in Reno.



Right. S. Charles Einfeld chats with Rosemary Lane.

Right. The broadcast from the stage of Piper's Opera House in Virginia City, one wall of which later collapsed.

Below. Errol Flynn entering the Opera House for the broadcast.





Virginia City Lives Again, as Warner Party Tells the World

160 Newspaper Writers and 35 Stars at Wild West Premiere

by WILLIAM R. WEAVER
Aboard Virginia City Special

Data provided and sworn to by a staff of extremely fatigued young men in charge of the press car, returning from Virginia City, are to the effect that, up to this point, correspondents aboard have filed approximately four times as many words of copy describing their experiences of the last three days than were filed, in total, on the exploitations expedition to Dodge City, Kan., some eleven months ago. The implication is that the cross-country consequence of all this reportorial enterprise will be a ticket wicket response likewise exceeding that obtained for "Dodge City." "Dodge City" was a double Box Office Champion. (A Showmen's Review of "Virginia City" is on page 42.)

More Aboard and More to Write

There is good reason to accept the above mentioned data as reliable. There are more correspondents aboard—some 160 at last checkup—and there is more for them to write about. There are more stars aboard—35 of them made the rounds of the three Reno theatres presenting the picture last night (Saturday)—and the site of the film story, a ghost town abruptly thriving with the lusty life of a spectacular past, is itself a rich source of copy for columnists. Dodge City had come under the softening influence of civilizing commerce; Virginia City is unchanged, inclusive of the fighting in the streets, not staged.

It is set down here on the authority of S. Charles Einfeld, Warner vice-president in charge of advertising and publicity and guiding spirit of this and the Dodge City invasion, that the present undertaking in behalf of exhibition's box office represents a substantially larger financial outlay. It is of record that "Virginia City" is a more costly production, structurally and technically, and offers a more compelling array of marquee names in the cast. Mr. Einfeld does not go on to declare that the gross intake of the new film will exceed that of last year's enterprise, but his point is inescapable.

25,000 in Spending Mood

It is a complex and arresting exploitation on technique which the resourceful Mr. Einfeld has devised for this wholesale promotion of a motion picture. Possibly only the president of the Reno Chamber of Commerce could tell you precisely how much money the merchants of that gay and money-wise city appropriated toward defraying the expense of bringing 18 carloads of visitors from Hollywood, plus feeder trains from New York and Chicago, but the report that it was plenty goes undenied.

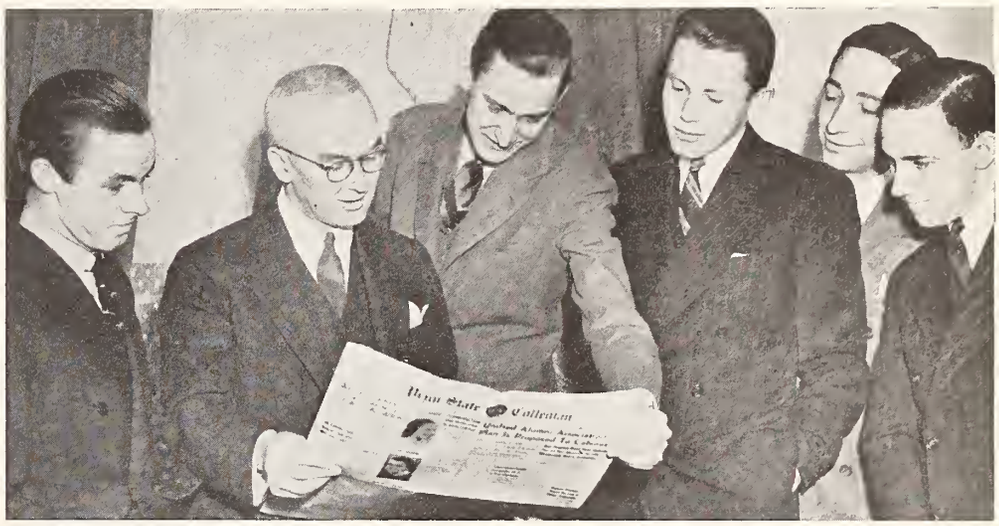
Probably only he knows exactly, too, how much the merchants, dealing in their varied and fascinating commodities on their famous 24-hour schedule, reaped in profit from an attraction that brought 25,000 all-day and all-night visitors to their town in spending mood.

The nub of the matter is that civic organizations along the line of approach, civic hosts at the scene of arrival and thereabouts, together with assorted other indirect beneficiaries of these expeditions, meet most or all of the expense, nationwide publicity contributing to exhibitor profit accruing as a virtually gratis asset.

Naturally, this aspect of these enterprises has not been stressed. A carload of movie stars might attract a lesser turnout of townsmen at the stopovers if their presence were billed in the nature of a Rotarian enterprise. Conducted as they are, gaily and as if without commercial intent, these exhibitions of studio interest in

(*Continued on folowing page, column* 1)

Collegiate Press Sees "Johnny"



Twentieth Century-Fox in New York, last Friday, gave the first soda-pop motion picture "cocktail" party on record—coca-cola flowing right from the bottle, through straws, with *aqua pura* topping it off as "chaser." And the occasion was one of those big-ballyhoo "field premieres" at that.

Charles Edward McCarthy, director of the company's advertising-publicity department, brought to New York 35 young editors of as many college papers in the east, to get their reactions to Fox's new "Johnny Apollo," produced by Darryl Zanuck, for the reason that "Johnny Apollo" was the alias of a rich college boy whose father's Wall Street depredations caused the boy to take the "road to ruin" via the gangster route, which eventually ended behind bars. Another reason for the assemblage, which went unmentioned, concerned the little matter of obtaining some space for the picture in the college papers, which are read by many thousands of prospective paying customers.

Mr. McCarthy and his press crew, consisting of Rodney Bush, Earl (Pink) Wingart, Bill Chambliss, Irving Kahn and Steve Freeland, gathered at New York's St. Moritz hotel on Central Park South to greet their guests at a little warming-up reception in Suite 414. When the Broadway trade press arrived at reception hour, it found the "party" in full swing, sipping soda-pop, of all things — "there's nothing finer than 'pop' for the youth of our land," said Mr. McCarthy, remembering the 21-year-old average age of the boys.

That and a banquet some hours later led up to Mr. McCarthy's main point—a fast motor cavalcade for all hands to a surprise premiere of "Johnny Apollo" at George Skouras' Victoria theatre at Ossining, in the very shadow of the Sing Sing Prison.

Mr. McCarthy had considered a full-dress arc-light "Hollywood opening" right in Sing Sing, using the prison's emergency searchlights, all of which was okay with the prison authorities, until they learned that the climactic moment of the picture was a first-class jailbreak.

The college boys were given another banquet Saturday night, were taken to see a Broadway play, "Too Many Girls," the same evening, and started home Sunday, after they held a forum on "Johnny Apollo" over CBS that morning, when the picture above was taken. Robert Benchley, Jr., of the *Harvard Lampoon,* is standing on the extreme left beside Mr. McCarthy and four other young journalists.

Virginia City Gets New Lease on Life

(*Continued from preceding page*)

crowds, show the citizens what movie stars really look like, and sow good will.

The over-zealousness of some of the natives to get a look at the visiting Hollywood glamour girls and boys resulted in a little roughness, and that, too, was taken by all in their stride.

Complete Coverage

Coverage of the present expedition has been complete beyond precedent. Associated Press, United Press and International News Service have full staffs aboard the train. Metropolitan newspapers, from the august New York *Times* down to the least august of tabloids, have been represented. The pictorial magazines, and some not so pictorial, have their camera men along, and wherever the train has stopped there has been a crew with microphone to clamber onto the observation car platform and make the air lanes available, this phase of operations attaining peak with a national NBC hookup airing an hour program from historic Piper's Opera House in Virginia City.

It may be interpolated here, so showmen may know, that the worn term, "working press," is not abused in its application to the men and women who go along on these journeys in the public's entertainment interest. On Friday, leaving Hollywood at noon, they covered platform addresses and impromptu ceremonies at half a dozen stops, the last around midnight. Up at 8 next morning, they covered an address of welcome by the Governor of Nevada at Reno, a miles-long parade of floats, bands, exhibits and reproductions of the gay past before noon, and then, filing reports of these exercises, boarded buses to be taken to Virginia City, 30 miles away and mostly up.

Thorough Preparation

Virginia City, populated by about 500 hardy citizens in these latter days, somehow had marshaled a population counting 20 times that number, and the preparation, in the old tradition, had been long and thorough. It was a loud, demanding and peremptory public that had to be dealt with here, as stories seeping out for weeks to come will verify. This matter attended to, the press was rushed back to the train for a scheduled two hour rest period, arriving two hours too late for it, and then there was the premiere to be covered, a ball to be attended after that, and if a reporter had his copy on the wire by 3 a.m. there was still the town and its newsworthy night life to be inspected professionally or however.

Among the stellar personalities making the trip were Errol Flynn, star of the picture, Ken Murray, master of ceremonies, Leo Carrillo, ditto, Humphrey Bogart, Rosemary Lane, May Robson, Alan Hale, Bruce Cabot, Mary Astor, Guy Kibbee, Patricia Ellis, Gilbert Roland, Hobart Bosworth, Tom Mix, Bill Boyd and Jeffrey Lynn.

Six Writers on "History"

Walter Wanger's film "Personal History," inspired by Vincent Sheean's non-fiction best seller of the same title, will give screen play credit to six writers, James Hilton, Charles Bennett, Robert Benchley, Alfred Hitchcock, Joan Harrison and Alma Reville.

Form Jewish Film Company

The Jewish National Film Corporation has been incorporated in Albany, N. Y., by Benjamin J. Weinberg, H. G. Kosch and Jean Sikoff, all of New York City.

ANOTHER CHAMBER BACKS A PREMIERE

City officials of Albany, Ga., have voted to finance a Chamber of Commerce goodwill tour into Florida for the world premiere of Paramount's "The Biscuit Eater," scheduled April 11th at the Albany theatre, Georgia. A. E. Runnels, secretary of the Chamber of Commerce, and J. E. Legreve, director of the organization, left Wednesday to make a circuit of every large city in Florida. The two will be press agents for the picture, carrying copy prepared by Paramount for each key city newspaper.

"The Biscuit Eater" gets its title from Georgia vernacular for "no good dog." Billy Lee, Cordell Hickman, Helen Millard and Richard Lane are starred in the picture, with Promise, the dog.

Pennsylvania Censors Fight Obscene Films

A drive against obscene films, to which the Pennsylvania State Board of Motion Picture Censors has pledged its cooperation, was instituted this week in Philadelphia by Sergeant Raymond Latchford, head of the city's vice squad, which recently has directed its attention against punchboards and pinball machines.

The State Board indicated that it would view all films seized and Mrs. Edna Carroll, chairman; John Clyde, vice-chairman; and Workman Druver, executive clerk of the board, will attend all court hearings to aid in the prosecution.

With detectives posing as customers to obtain the necessary evidence, police initiated the drive last Monday, when 100 reels of film and a projector were seized in a raid on a camera supply house in the city. They arrested Benjamin Malena, who was held under $1,500 bail pending a hearing. On Wednesday, police arrested Albert Burry, a radio repair man, for possession of four reels of asserted obscene films, and held on $1,000 for court. Burry was seized in his shop by detectives, who posed as customers. An attorney for Burry insisted that the films had not been offered for sale.

"Birth" Appeal Postponed

The argument on "The Birth of a Baby," scheduled before the Court of Appeals last week, has been postponed until next term. Its ban for exhibition in New York State was upheld last year by the Appellate division. One dissenting vote gave the American Committee on Maternal Welfare, Inc., and Sam Citron, appellants, the right to appeal.

Stock Transferred

The North American Co., of Chicago, will transfer to the Associated Music Publishers, Inc., all the outstanding capital stock of Wired Radio, Inc., a subsidiary. The Associated Music Publishers will retire $500,000 of preferred stock, held by the North American Co., out of cash proceeds, and repay the balance of the North American Co., investment from royalties.

U.S. Films Hold Argentine Mart

American films continued in the dominating position in the Argentina market in 1939, according to unofficial figures from the office of the American Commercial Attaches in Buenos Aires to the Motion Picture Division of the Department of Commerce. The figures show that 309 of the 455 films exhibited in Argentina last year were American or 69 per cent of all films shown.

This compares with 323 American films out of a total of 492 shown in Argentina in 1938; 394 of 555 in 1937, and 366 of 518 in 1936. The greatest increase in the last four years is shown by Argentina domestic product, which rose from 18 films in 1936 to 52 in 1939. Germany, on the other hand, was second to the United States in 1936 with 42 films but only had seven films exhibited in 1939.

The nationality of other films shown in Argentina in 1939 were as follows: France, 47; Great Britain, 17; Italy, 10; Spain, 6; Mexico, 4, and others, 4. This compares with the preceding year as follows: France, 52; Great Britain, 19; Italy, 8; Spain, 11; Mexico, 8, and others, 10.

The above figures must be considered in light of the following additional factors. 1. The number of copies of each film varies considerably; the average number of copies for an American feature is five, but this average is higher for Argentina films and lower for European films. 2. The figures include only the pictures originally shown in Buenos Aires first run houses. Omitted are some 60 or 70 films, including a number of westerns, which are not reviewed by the trade papers there; the additional pictures are mostly American. 3. Newsreels and short subjects, also mostly American, are likewise not included.

A preliminary estimate indicates that approximately 65 feature films are planned by Argentina studios in 1940. This number is divided among the national producers as follows: Argentine Sono Film, 15; Lumiton, 8; E.F.A., 10; Pampa Film, 10; Rio de La Plata, 6; Patria, 2; Mendez Delfino, 2; Nira, 1; Buenos Aires Film, 6; Side, 1, and Atlas, 4.

Opens South African House

The 20th Century theatre, first South African house in which Twentieth Century-Fox has an interest, was opened Friday in Johannesburg. It seats 2,200 and will operate in opposition to the Metro and Schlesinger first-runs in that city. The cost of the entire development, including the theatre, was about $2,000,000. The theatre will be the major outlet in South Africa for Twentieth Century-Fox and United Artists films.

Preferred Claim Ruling

The court of appeals, at Toledo, Ohio, has ruled that a deposit of $9,728, made by the Seitz Theatre Company, Sandusky, Ohio, in the closed Commercial Banking and Trust Company of that city, is a preferred claim and should be paid in full because of a written agreement that it was to be set apart in the trust department.

Closing Des Moines Office

With the resignation of Frank D. Rubel, Des Moines manager, Harold F. Field of Pioneer Theatres is closing the Des Moines office. The Minneapolis headquarters will serve the 17 Iowa houses.

THE HOLLYWOOD SCENE

Young Blood

(Part II)

Young producers, art directors, talent heads and others are having their day in Hollywood, as well as editors, writers and directors. Perhaps the most spectacular, without having yet made a film, is a leading native of Kenosha, Wisconsin, 24-year-old Orson Welles, currently under contract at RKO Radio to act, direct and write as well as produce.

Other young producers at RKO include George Stevens, who also directs his pictures, and George Haight, who handled "The Life of Vernon and Irene Castle." At that studio, too, is Julius Evans, who handles talent and casting after having been a stage director here and in London.

Matty Fox Only 28

At Universal, 28-year-old Matty Fox is assistant to the president, a post he has held for the last two years, and there, too, is Jack Otterson, supervising art director.

James Roosevelt has actively entered the production field for himself through the recently formed Globe Productions, releasing through United Artists. Hal Roach, Jr., already has seen action as an associate producer.

MGM has five of its producers under the age of 35, including Joseph Mankiewicz, who joined that studio in 1933 to write, and whose last picture was "Strange Cargo." Milton Bren, after being executive producer with Hal Roach, joined MGM, and last produced "Remember."

The List Grows

After having been a short subjects producer, Jack Cummings, who began to work in films in 1922, when he was 17, went to features. His latest picture is "Broadway Melody of 1940." Also graduated from the ranks of short subjects is Jack Chertok, slated to produce features after having been MGM's short subjects producer. Richard Goldstone, currently co-producer with Mr. Chertok, is to carry on in that department.

At Columbia, Leon Barsha is producing westerns starring Bill Elliott and Charles Starrett, after having been a cutter and a director. Robert Fellows, at Warners, made his debut as an associate producer with "Virginia City." Wolfgang Rheinhardt's latest was "Dr. Ehrlich's Magic Bullet," and William Cagney is now working on "City for Conquest."

William Thomas, of Paramount, was associate producer of "The Farmer's Daughter." At that studio are Keith Grennan, manager, Cliff Lewis, advertising and publicity director, and Roy Fjastad, manager of the music department under Louis Lipstone.

(This is the second of two articles on younger members of the industry. The first appeared in last week's issue.)

CAMERAS TURNING ON NINE PICTURES

This week in Hollywood saw the start of nine films, more than the number put before the cameras since the beginning of February. Six films were finished, three less than last week; 32 were shooting, against the 35 of the week before; 20 were being prepared, two less than in the previous period, and 60 being edited, compared to last week's 64.

Work was started on "The Lone Wolf Meets a Lady" and the third of the Elliott westerns at Columbia, "Pals of the Purple Sage," Monogram; "Anne of Windy Poplars," RKO Radio; "Covered Wagon Days," Republic; "The Young People" and "Million Dollar Diamond," Twentieth Century-Fox; "Ski Patrol," Universal, and "Brother Orchid," Warner Brothers.

Completed were "Edison, the Man," Metro - Goldwyn - Mayer; "Destiny," Paramount; "Grandpa Goes to Town," "Young Buffalo Bill" and "In Old Missouri," Republic, and "Sandy Is a Lady," Universal.

Continuing to lead in the number of pictures currently shooting was MGM, with "Two Girls on Broadway," "Waterloo Bridge," "Pride and Prejudice," "The Mortal Storm," "Twenty Mule Team," "Susan and God," "Andy Hardy Meets a Debutante" and "Boom Town." Before the cameras at Columbia were "Dead Man's Isle"; at Monogram, "Tom Boy"; Paramount, "The Ghost Breakers," "Henry Aldrich No. One" and "North West Mounted Police"; RKO, "Tom Brown's School Days"; Republic, "Women in War"; Hal Roach, "Turnabout"; Edward Small, "South of Pago Pago"; Twentieth Century-Fox, "Lillian Russell," "Maryland" and "Cisco Kid No. Three"; Universal, "If I Had My Way" and "I Can't Give You Anything But Love, Baby," and Warner Brothers, "Sea Hawk," "All This and Heaven, Too," "Torrid Zone" and "Flight Eight."

Three short subjects were completed; one apiece by MGM, Columbia and RKO. None started or was shooting, but nine were being prepared and 11 edited.

Name News

Dorothy Canfield has been signed by Metro-Goldwyn-Mayer to develop her story, "New Americans in Vermont," for screen treatment.

▽

Y. Frank Freeman went east for home office conferences with Paramount officials in New York.

▽

Adolph Schimel, Universal home office attorney, arrived at the studio for conferences.

▽

Herbert Yates left for New York after three weeks of conferences at the Republic studio.

▽

Maurice Silverstone, Emanuel Silverstone and Charles Schwartz returned to New York.

▽

Margaret Webster, stage director, has been signed by Paramount and will write, act, direct or work with producers before receiving an assignment.

▽

W. S. Van Dyke has been assigned to direct "I Love You Again" for Metro-Goldwyn-Mayer.

▽

William Cameron Menzies has been assigned by Walter Wanger Productions to assist in the production of "Personal History."

▽

Irving Reis joined RKO Radio in a directorial capacity.

▽

Seymour Nebenzahl is to produce "To Own the World" for Metro-Goldwyn-Mayer.

▽

Norman Moray, Warner Brothers short subjects sales manager, left for San Francisco after studio conferences.

▽

Henry Henigson returned from a trip to Chicago.

▽

Anita Loos has been signed to a new long-term writing contract by Metro-Goldwyn-Mayer.

▽

Edwin L. Marin left on a vacation following the completion of his direction of "Florian."

▽

Howard Koch completed work on the screen play of "The Sentence" for Warner Brothers.

▽

Kay Van Riper has been assigned to work on the screen play of "Strike Up the Band" for Metro-Goldwyn-Mayer.

▽

Bradbury Foote has been named to work on the screen play of "Osborne of Sing Sing" for Metro-Goldwyn-Mayer.

FLASHING OF NEWS EVENTS CALLED MAIN TELEVISION AID TO THEATRES

NBC "Trouble Shooter" Says Medium Will Help Exhibitor with Trailers, Hollywood with Story and Player Demands

by ARTHUR HUNGERFORD

When a new medium for mass communication and entertainment is launched, there is always the feeling among established allied enterprises that they may be adversely affected. We already know, however, that television will be successful only insofar as it not only adds a new service for the home but also strengthens existing entertainment mediums. The television industry already gives promise of becoming a major enterprise, providing thousands of new jobs. It is true that there will be adjustments in living habits as there were in the case of other engineering developments, for example, the telephone, the motion picture, and the radio. As the television medium is developed, its net effect on allied industries will be one of benefit. It will not displace other media. It will build a new enterprise which will draw to some extent on existing enterprises, but will attain an identity quite peculiar to its own characteristics.

Notes Radio-Screen Collaboration

As radio and motion pictures grew to full stature, we saw a growing collaboration between the two media. Many important radio programs today feature talent which either has become or will become promising names for exploitation at the theatre box-office, when movies featuring these stars are released. It is true that radio programs have also made use of the services of great Hollywood stars. This has had a definite promotional value in keeping the star's name before the public between motion picture productions.

With the development of television as a practical home service, providing pictures and sound in the home, many exhibitors feel that the potential threat in television is serious. In order to arrive at a just conclusion it is first necessary to consider the fundamental characteristics, for only insofar as the two mediums are similar in their impact on the individual can they be called seriously competitive.

Television is first and primarily a communication medium. It is a means by which happenings can be communicated by picture and by sound to a widely scattered mass audience. This is television's greatest mission. To serve this function, it is necessary to provide elaborate facilities, including networks of television stations and millions of television receivers in the homes. It is at once obvious that there are not sufficient events of great national interest to justify this tremendous investment in facilities unless other uses could be found for the same facilities. Add to this the complication that television will be a free service to the American home.

Advertising, Education, Entertainment

Among the other uses for a great new television communication system are the possibilities of advertising merchandise. With the double force of sight and sound, it will be many times easier to impress upon a prospective consumer the advantages of purchasing advertised merchandise. It will be in this fashion that television will earn its way. We may expect network television programs featuring famous people like Jack Benny; we may also expect the use of commercial films; we further expect some use of entertainment films in conjunction with minute movies to deliver the commercial message.

Television has a third major service to perform in the educational field. Programs of instruction on a thousand different branches of every day activities will form a large part of our future schedules. Nor is this instructional value limited to any field.

Lastly, but by no means the least important, are the tremendous entertainment possibilities of television, since it is technically possible to produce full-length plays, variety programs, musical programs, and novelties. In addition, it is technically possible to transmit motion picture film practically without limitation, which further increases the scope of the television medium. It is in this category that television may seem to infringe on the status quo in the film industry. It is true that we now broadcast complete movies such as might be seen in the theatres. We are agreed, however, that this is definitely not ideal. When television becomes prosperous, we will use only movies prepared specially for television. Broadly, the use of film on television will assume a position comparable to the place of the electrical transcription in radio. Film will be used where it is desired to take advantage of the most extreme flexibility possible, while permitting the producer to preserve a program for later exhibition on remote television stations.

"Commercials" Most Popular

In addition to the theatrical films now televised, NBC also uses a great many commercial motion pictures. Still other parts of our film schedule are linked in some way with the personal appearance of a narrator who may be a great explorer or an authority in his chosen field. This type of film has proved far more popular with our audiences than other types. Programs succeed best when they are produced with a small audience of four or five in mind. They are directed to entertain the family group, and not an auditorium audience.

There are other essential differences. For example, there is little immediate prospect of a widespread use of color. In the theatre, the color feature is gradually taking its place as standard practice.

From the above analysis of the fundamental characteristics of television, it is apparently not a serious hazard to the motion picture exhibitor. And, on the constructive side, television can do much to help the motion picture exhibitor. Television undoubtedly will be used by the picture companies as a promotional medium to direct attention to motion picture features. This already has been tried successfully. The National Broadcasting Company on two occasions has broadcast trailers advertising feature motion pictures, even to the point of attaching a theatre identification.

Players and Stories

Long program schedules on television will demand fantastic amounts of literary material and likewise a tremendous number of actors and actresses.

In the field of news, television will make its greatest contribution to the motion picture theatre. If the theatre is in a position to help satisfy the insatiable appetite for news, the box-office growth will follow. This will be an accomplished fact through the use of television in the theatre itself. Already several theatres in New York City have installed television receiving sets in their lounges. It is not difficult to imagine the tremendous box-office appeal of a big screen television projection of the running of the Kentucky Derby, at the exact moment during which it occurs. Nor can we be too optimistic about the appeal of a nationally important prizefight, which could be viewed by everyone in the theatre as if they were in a ringside seat at Madison Square Garden. One promoter has intimated privately that he could conceive of a day when heavyweight championship bouts would take place in well lighted small arenas and be viewed by a television audience in hundreds of theatres.

Indirect Benefits

There may be other beneficial effects of an indirect nature. These advantages come from the fact that we do use a considerable amount of motion picture film and that we may continue to do so for some time. It is logical to assume that a large proportion of these pictures will be of a commercial or semi-commercial nature. It is also reasonable that with greater production of motion pictures, unit cost of production may be reached.

Lastly, television can make use of millions of feet of old motion picture film, for which the exhibitor no longer has any interest.

In these ways, television will help the motion picture industry, producer and exhibitor alike. In the logical order of events, the advent of television is merely the metamorphosis of radio from a purely sound medium to a sound and sight medium. As the sound motion picture has almost entirely displaced the silent motion picture, so radio must expect a great adjustment. Yet radio is facing this inevitable adjustment with high courage and is offering to the country and to the whole entertainment industry a new medium whose proportions and ramifications we can only begin to discover at this early stage. We feel that the motion picture industry also has much to gain in the development of a strong television medium. Television invites the cooperation of the film industry, producer and exhibitor alike.

Recognizing the existence of criticisms in some film exhibition quarters of broadcasting's box-office competitive factors and now the growing expressions of fear in exhibition of potential television competition, the National Broadcasting Company in New York this week assigned Arthur Hungerford, its contact man and "trouble shooter" in relations with the film industry, to explain its position both as the largest broadcaster in the U. S. and as the principal telecaster of the day, from this viewpoint: "Television as an Aid to the Exhibitor".

Mr. Hungerford, for NBC, finds that television will not supplant any existing media, that it will help the exhibitor when advance trailers on features are telecast, tying in with specific bookings, will open new talent and story sources, hasten Hollywood's grooming of "starlets", and aid the box office through telecast "flashes" on news and sports events "piped" direct to a theatre audience.

ARMSTRONG PLEADS HIS CASE FOR FREQUENCY MODULATION BEFORE FCC

Intimates at Hearing on Permission to Enter Commercial Field That "Organized" Radio Is Reluctant to Adopt System

by FRANCIS L. BURT
in Washington

Frequency-modulation's static-free method of broadcasting, on Monday set out to determine its "place in the sun" at Washington hearings designed by the Government to ascertain if FM stations have reached "a stage of development that is acceptable for rendering regular as distinguished from experimental broadcast service to the public." The hearings were scarcely an hour old before the Federal Communications Commission, when there were signs that FM's orbit would be spotted by the opposition of the "big" radio interests, as expected.

Commercial Sanction Is Question

Actually, the question before the FCC is to determine whether FM will be granted permission to enter into commercial broadcast service. That question hangs on whether the Commission will allocate sufficient bands for the projected service, which will be broadcast only in the ultra-high frequencies.

One of the chief problems appearing to face the FCC in the hearing is the clash of FM broadcasting with television in the demand for the ultra-high frequency allocations. Major Armstrong minced no words in asking for FM assignments in television territory, under the guidance of his counsel, Horace Lonus.

The potential significance of FM was disclosed by MOTION PICTURE HERALD, in two articles, on December 9th and 16th, pages 29 and 37, respectively, in which it was told that "battle lines" were forming in radio over the "revolution" expected in broadcasting from FM, necessitating the eventual "junking" of some 40,000,000 home radio receivers, and all old broadcasting stations.

Moves to Larger Auditorium

Before an audience so large that the sessions had to be transferred from the Interstate Commerce Commission hearing room ordinarily used by the FCC for large gatherings to the Department of Labor auditorium, Major Edwin L. Armstrong, radio inventor, and first "witness," presented a full exposition of his FM system of broadcasting which, he predicted, in the course of a decade will supersede the amplitude modulation now in use. Major Armstrong is professor of electrical engineering at Columbia University.

Inferentially, he developed that "organized" radio interests were reluctant to adopt his system, which he told a MOTION PICTURE HERALD correspondent between sessions can be adapted with equally beneficial results to both the visual and audio transmissions of television stations.

This reluctance was brought out in his testimony. He said that in 1935 a long series of experimental transmissions were made from a frequency-modulation equipped two kilowatt television transmitter installed by Radio Corporation of America in its Empire State Building station, but after those demonstrations RCA expressed no interest in frequency modulation.

Reproduces Sound-Film Record

To demonstrate the difference in reception between frequency and amplitude modulated stations, Mr. Armstrong reproduced for the FCC a sound-film record he had made of reception under adverse conditions, which appeared to bear out his claims that FM reception under such conditions is superior.

The inventor of Frequency Modulation disclosed that radio stations using his system have taken a leaf out of the television book and have been experimenting with radio relays for the linking of stations into chains.

Mr. Armstrong testified before the FCC that real high-fidelity receptions cannot be achieved on the present broadcast band by either FM or AM stations because of the fact that, at the second Hoover conference in the early 'twenties, "eight wise men, of whom I was one" felt that a ten-kilocycle separation would be adequate and that separation became the basis of the present allocation system.

In the ultra-high frequencies above 25,000 kilocycles, however, he said, high-fidelity can be achieved by using a wider band. FM operation does require a wider band than AM transmission, he told the commission, but the sharply limited radius of signals at those frequencies makes it possible to put a considerable number of stations on the same channel, in the case of FM service, because of the ability of receivers to select a signal only slightly stronger than another on the same frequency. With AM operation, he contended, such selection is not possible.

17 Stations in Operation

Mr. Armstrong argued that FM transmission has been proved to have advantages which merit the granting of a specific space in the radio spectrum. Some 17 stations using the system already are in operation and their records fully support the claims made for frequency modulation, he said. There are three manufacturers producing transmitters and ten with licenses to make receivers.

Major Armstrong was on the stand for two full days, a large part of the time under a barrage of questions from members of the commission and its staff.

Under cross-examination, he disclosed that the FM group wants an area in the radio spectrum in the neighborhood of 42,000 kilocycles, which would necessitate the ousting of television from frequencies assigned it in that region. However, he declared, this would work no hardship on television, which is not using the space assigned it and which could be adequately provided for in other frequency bands.

His suggestion that if a substantial part of the spectrum in the area desired could be granted all the problems of FM broadcasting would be solved brought from FCC Chairman James Lawrence Fly a demand that the group submit a definite and "feasible" program of development before the commission takes any action.

Major Armstrong told the commission that the introduction of FM broadcasting would result in a reduction in congestion in the present broadcasting band, but that there was no reason to believe it would put existing broadcasters out of business. "The present broadcasting band will continue to operate just as the old Model T Fords continued to operate until they were worn out or the public found they could get a better automobile," he observed.

During the course of his testimony, the inventor disclosed that the sale of his receiving set patents—the regenerative circuit, the superheterodyne and the super-regenerative circuit—brought him a total of $755,000, every cent of which has been sunk in research on frequency modulation.

He submitted copies of the licenses which are being granted transmitter and receiver manufacturers and broadcasters for use of the frequency modulation system, explaining that the transmitter manufacturers are charged no royalty on sets manufactured but are required to make a flat payment of not more than $25,000, which is waived if the manufacturer agrees to spend the money in research.

Broadcasters are charged a flat sum, dependent on power, for each transmitter, the figure ranging from $300 to $5,000, and the license granted is good for the life of the transmitter.

A number of transmitter manufacturers are negotiating for licenses, he said, but only three have thus far been granted, to General Electric, Western Electric and Radio Engineering Laboratories.

Battle Lines Drawn

Lines for the fight between the FM broadcasters and the television branch of the industry were drawn Tuesday by Paul Porter of the Columbia Broadcasting System, who told the commission that as between the two CBS was more interested in the development of picture radio.

Mr. Porter offered no direct testimony, explaining that his organization had not undertaken research in frequency modulation, and appeared for the purpose of putting Columbia on record. Opposition to the FM proposals will be offered next week by Radio Corporation of America, which is expected to head the resistance to the proposed seizure of television channels.

The hearings were to continue through Thursday afternoon, to be resumed again Monday and will probably continue through most of that week.

RCA EXPANDING TELEVISION PLANS

Last week at a sales meeting of 400 *RCA Victor dealers in New York, Thomas F. Joyce, vice-president and advertising director of RCA Manufacturing, announced a program of RCA-NBC television expansion, including a campaign to sell* 25,000 *television receivers in the New York area. A substantial reduction in the price of sets and extension of NBC television were also announced.*

This week the merchandising campaign began with a full page ad in the New York Times *and New York* Herald-Tribune, *in* Motion Picture Herald *and* Motion Picture Daily, *and elsewhere, signed by David Sarnoff, president of the Radio Corporation of America.*

It was institutional copy, the only one of its kind planned by the parent company to acquaint the public with the new television service. Future advertising in the campaign, RCA said, would be handled by manufacturing companies and through department stores selling telecasters.

IN THE CUTTING ROOM

Our Town

(Lesser-UA)

Pulitzer Prize Play

From the Pulitzer Prize Play of 1938, "Our Town," screen version, was directed by Sam Wood, who handled "Raffles" and "Goodbye Mr. Chips." For the Sol Lesser production William Cameron Menzies was production designer (Mr. Menzies won a special Academy trophy for his use of color in "Gone With the Wind").

A story of live and love in a small New England town, the screen play was written by Thornton Wilder, who wrote the play, and Frank Craven and Harry Chandlee. As in the play, Mr. Craven is narrator of the action, in addition to contributing to the screen play.

Also in the stage play was Martha Scott, who repeats her role here. Other principals are William Holden, Fay Bainter, Beulah Bondi, Thomas Mitchell, Guy Kibbee and Stuart Erwin.

Release date: To be determined.

Dr. Kildare's Strange Case

(Formerly called "Dr. Kildare's Girl")

(MGM)

Kildare Series

Fourth of the series, this picture with the characters created by Max Brand again portrays them through the personalities of Lew Ayres, Lionel Barrymore, Laraine Day, Nat Pendleton, Alma Kruger and George Reed.

The highlight of the film is the depiction of the new insulin shock treatment for insanity. The director is Harold Bucquet who has handled all the Kildare series.

Almost all scenes take place within the hospital. Two brain operations are shown.

Release date: March 29, 1940.

And One Was Beautiful

(MGM)

Melodrama

The principals in this film based on the magazine story by Alice Duer Miller are Jean Muir, returning to the screen after two years on the stage; Laraine Day, Robert Cummings and Billie Burke.

The story is that of a man for whose love two sisters battle. One hides a crime for which the man is imprisoned, but on confessing realizes that it is her less beautiful sister whom the man loves.

Robert Sinclair directed, as he did "Woman Against Woman" and "Dramatic School." Frederick Stephani produced.

Release date: April 19, 1940.

Renfrew No. 7

(Monogram)

Renfrew Series

The mysterious disappearance of planes carrying gold engages the attention of James Newill, "Renfrew of the Royal Mounted." Seen with him are Dave O'Brien, Louise Stanley, Joseph Stefani and Dewey Robinson.

Based on the stories by Laurie York Erskine, the screen play was written by Edward Halperin, who last wrote "Yukon Flight."

The picture was produced by Phil Goldstone and directed by Ralph Staub, who served similarly on "Yukon Flight."

Release date: To be determined.

IN NEWSREELS

MOVIETONE NEWS—No. 54, Vol. 22.—Byrd Expedition arrives at Little America....Procope, Finland Minister to this country, sums up his country's position....British royalty tour Scottish arms factory ....Fashions for dogs....Annapolis holds Spring football practice....Girls train for softball season at Los Angeles....Boys take to sea in a schooner.... Lew Lehr....Baseball.

MOVIETONE NEWS—No. 55, Vol. 22.—Welles confers with French President and Premier....Irish parade in New York....Japanese prince and princess on skis at ski troop maneuvers....Harold Dahl, freed by Franco, arrives in America....New giant clipper plane tested....Fashions in hats....Lew Lehr.... Colorado downs Duquesne in basketball....Johnny Paychek trains for Louis fight....Ski races.

NEWS OF THE DAY—No. 252, Vol. 11.—Review of the 105 day war in Finland....Byrd Expedition in Little America....Army's huge flying fortresses soar above California....Discover Tomb of King Psousennes in Egypt....Blossoms bloom on Easter bonnets ....Sports.

NEWS OF THE DAY—No. 253, Vol. 11.—Welles confers with Allied statesmen....Polish Army exiles parade in France....Royal Air Force drops leaflets in Germany....Tornado hits Shreveport, La....U. S. Army bombers in flight over Yosemite Falls.... Harold Dahl welcomed at pier by wife....Irish parade in New York....Texas quadruplets display Easter bonnets....Baseball....Basketball finals in New York.

PARAMOUNT NEWS — No. 57. — Rangers-Bruins hockey match....Paychek in training for Louis fight ....Louis also training....Paint Golden Gate bridge ....Adolph Zukor in Brazil....Mrs. Roosevelt "adopts" Philadelphia girl....Primary election in New Hampshire....LaGuardia addresses Poles in New York....Herbert Hoover and Finnish Minister Procope discuss peace pact....Byrd Expedition at Little America.

PARAMOUNT NEWS—No. 58.—Test proposed new liner design....Tornado in Shreveport, La.....Beauty contest in Coral Gables....Mine blast in Ohio.... Train and truck crash in Texas....Police dogs in graduation exercises....Welles confers with Europe's diplomats....French war films propaganda puzzle.... Hasey returns wounded from driving ambulance in Finland....Harold Dahl, aviator in Spanish war, returns....Doctors study wrestler Tillet who then wins over Gino Garibaldi.

RKO PATHE NEWS—No. 69, Vol. 11.—Byrd Expedition nears South Pole....Flying fortresses in defense maneuvers....Finnish Minister Procope and Herbert Hoover discuss plight of Finland....Three youths build steam automobile....Golden Gate bridge repainted....Dirt track motorcycle races start.... Baseball.

RKO PATHE NEWS—No. 70, Vol. 11.—Ohio coal mine explosion traps 71....American Legion forms war-aid bureau....U. S. volunteers return from wars ....National Guard called in Oklahoma feud.... National League wins all-star game....Thousands apply for jobs with Billy Rose....Police dogs join California force....Colorado wins basketball title.

UNIVERSAL NEWSREEL—No. 858, Vol. 12.—War ends in Finland....British King and Queen tour gun factories....U. S. Army bombers in spectacular flight....Easter fashions....Boys build wood-burning automobile....Annapolis football candidates hold Spring training....Basketball....Skiers in crazy obstacle race....Byrd Expedition reaches Antarctic.

UNIVERSAL NEWSREEL—No. 859, Vol. 12.—Irish March in New York in snow....Swiss get a navy ....Army bombers fly over Yosemite....Tornado in Shreveport, La.....71 trapped in coal mine blast.... Glass hats as beauty aid....Dogs trained for California police....Huge stratoliner tried out....Freed flyer back from Spain....Cleveland baseball team in training....Colorado wins basketball title.

La Conga Nights

(Universal)

Herbert Holiday

Playing not only the part of a music-mad millionaire but of his own mother and his four sisters as well, Hugh Herbert heads the cast of this comedy of dancers and finances.

Seen as the young dancers befriended by Mr. Herbert in one of his roles are Dennis O'Keefe and Constance Moore, with the cast including Ferike Boros in the role of the keeper of the boarding house owned by the millionaire, and Frank Orth, Eddie Quillan, Sally Payne, Armida and Joe Brown, Jr.

The original screen play was written by Jay Dratler, Harry Clork and Paul Gerard Smith.

Lew Landers, who directed, handled "Enemy Agent" and "Honeymoon Deferred," Ken Goldsmith, producer of "Honeymoon Deferred," had charge of "La Conga Nights."

Release date: May 31, 1940.

The Saint Takes Over

(RKO Radio)

Mystery Series

Fifth of the "Saint" stories by Leslie Charteris to be brought to the screen, this production finds the title character clearing the name of his friendly enemy, a police inspector, accused of taking a bribe, which in reality had been planted by a group of racetrack crooks.

George Sanders and Wendy Barrie again are teamed in the leading roles with Jonathan Hale in his usual role, the police inspector. The cast also includes Paul Guilfoyle, Cyrus Kendall, Morgan Conway, Robert Keane, Pierre Watkin and Roland Drew.

Collaborating with Mr. Charteris on the screen play were Lynn Root and Frank Fenton, with Jack Hively directing, as he did on the latest "Saint" picture and "Two Thoroughbreds." Howard Benedict produced. His first was "Curtain Call."

Release date: To be determined.

Son of the Navy

(Monogram)

Orphan Finds Navy

James Dunn, Jean Parker and young Martin Spellman are the principals in this story of a young orphan who of his own accord "adopts" a naval officer as his father, finally getting a mother as well.

Based on an original story by True Boardman and Grover Jones, the screen play was written by Marion Orth and Joseph West. Marion Orth wrote "Under the Big Top," West "Stunt Pilot."

Directed by William Nigh, who did "Streets of New York," the picture had Grant Withers for associate producer.

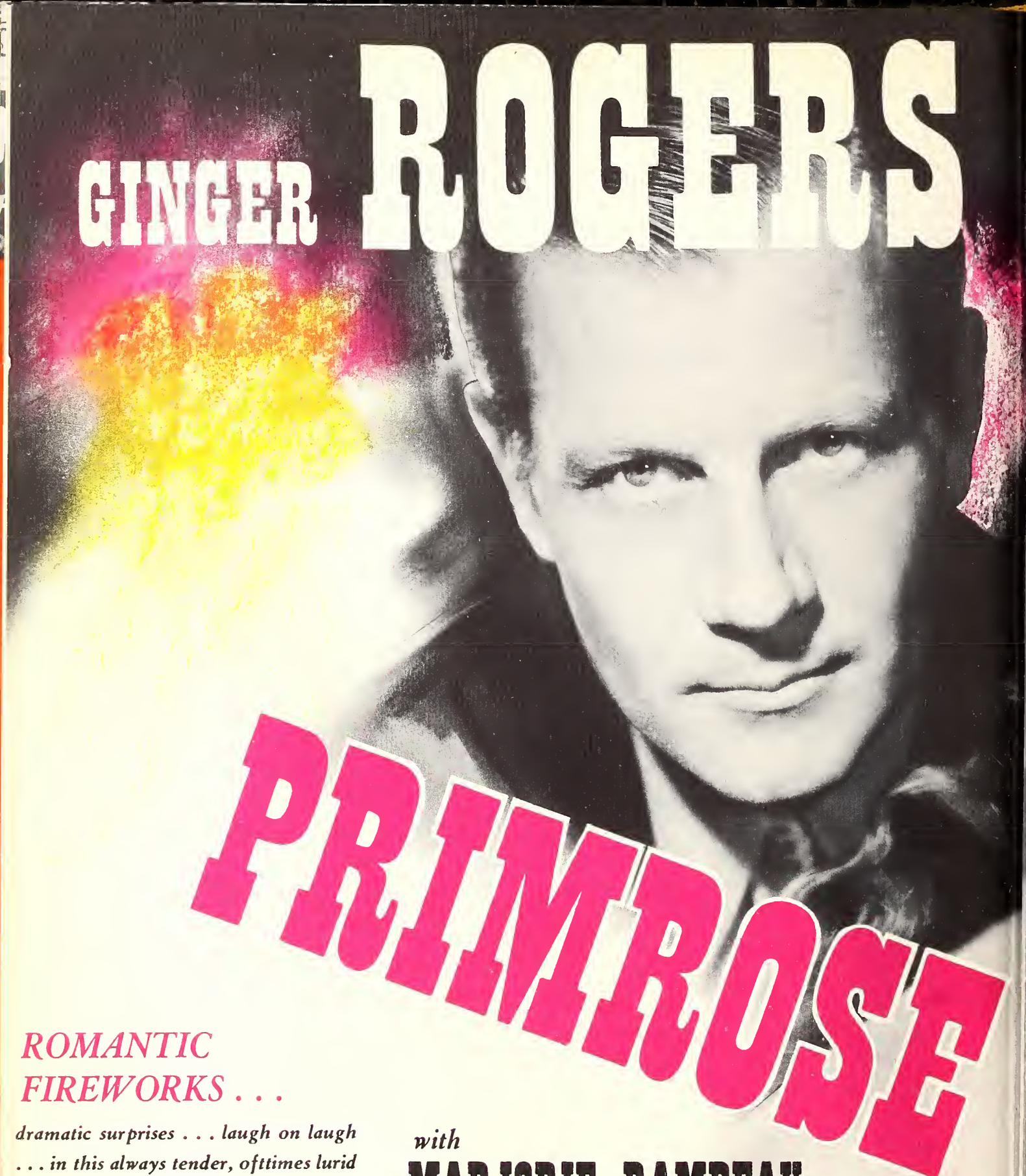
Release date: March 30, 1940.

Extend Hyde's Contract

Alex Hyde, director of the Metro-Goldwyn-Mayer studio orchestra, has had his contract extended. He started with Loew's American theatre in New York in 1914 and has been with the company ever since.


one stolen kiss
made her as tender
as she had
to be tough...

GINGER ROGERS



PRIMROSE

ROMANTIC FIREWORKS . . .

dramatic surprises . . . laugh on laugh . . . in this always tender, ofttimes lurid love story of a "Dead End" girl who didn't know a thing about men; a mother who knew too much, and a live-wire boy who thought he had "a way with women."

with

MARJORIE RAMBEAU
HENRY TRAVERS
MILES MANDER
QUEENIE VASSAR · JOAN CARROLL

Screenplay by Allan Scott and Gregory La Cava

JOEL McCREA



PATH

Produced and directed by

GREGORY La CAVA



THE DARING SCREEN VERSION OF THE SENSATIONAL BROADWAY PLAY . . .

RKO RADIO PICTURES

Ginger putting new ginger into the role that shocked New York when the play ran 20 big weeks!...Joel showing new romantic attractions...the rest of the cast bringing to life the most amazing family you ever met!...Different enough to shout about!—and BOX-OFFICE through and through.

PRIMROSE PATH

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Cliff Edwards, the voice of Jiminy Cricket in Walt Disney's "Pinocchio," also had a voice in "Gone With the Wind." Engaged by Dave Selznick for "Wind," Edwards felt that a milestone in his histrionic career had arrived. Director Victor Fleming had him prepare with greasepaint, soldier uniform, etc. But as the cameras kept grinding, they would stop at Vivien Leigh and just skim the others on the set. Edwards kept saying his lines.

After the sequence was shot, Edwards directed a question to the director: "I saw the camera going around but it shot only Miss Leigh. What was the idea of having me in makeup and uniform if you didn't want me in the picture?"

"All we wanted was your voice," replied Fleming. "But we thought you'd be more in atmosphere if you were madeup."

▽

Pet aversion of bachelor U. S. Supreme Court Justice James C. McReynolds is tobacco. This antipathy got a motion picture newsreel cameraman a brisk lecture on the Justice's recent 78th birthday, as disclosed by Drew Pearson and Robert S. Allen.

The Justice was coming jauntily out of his fashionable 16th Street apartment house when the newsreel man, chewing a cigar, spoke up: "Mr. Justice, would you mind doing that over? My camera was out of focus."

McReynolds complied, then scowled and snapped: "Young man, if you hadn't been chewing on that filthy weed and had been paying attention to your business you would have got your picture the first time."

▽

Maybe Hitler and his Nazis aren't so tough on war restrictions after all. True, they won't lift a finger to help the "outside" picture business, or many another line which is feeling the iron hand, but they have relented on some other things. For instance, German women can now go into mourning without losing any points from their 100-point annual clothing ration cards.

▽

Cecil B. DeMille, the other day, rejected Walter Hampden, of the stage Hampdens, for the role of an Indian chief in his new "North West Mounted Police," because Hampden has gray eyes. So Hampden went out and had made a pair of "invisible" glasses for $500. Fitting under the eyelids they have Indian-brown "pupils" etched into the glass, which turn with the eye itself.

▽

Don't look now, but the motion picture business has in its midst a person who has $140,000,000—which is plenty of anything, even if 'twas only 140,000,000 apples.

She is Lady Yule, interested in film enterprises in England, one of the underwriters of the Pinewood Studios project near London, who arrived in New York the other day for a bit of a visit.

Sir David Yule, her late husband, who made most of his fortune in India, died in 1928, leaving an estate of some $100,000,000. Lady Yule, herself, is reputedly worth a little matter of $40,000,000 in her own right.

▽

California's David Weissman reports that dairy products are now manufactured by the Nazis from coal. Oh, for a newsreel picture of Goering milking a coal mine!

The mail these days is arriving with clippings from Southern exhibitors who are chuckling over the "Gone With the Wind" review written by one Jack Carver for his Toombs County *Democrat,* newspaper down at Lyons, Georgia, where Mr. Carver concluded that if Rhett Butler had joined the Lost Cause in the second reel instead of after intermission, the Confederacy would have won the war. He finds Rhett "strangely reminiscent of Clark Gable," and "a cross between Jessie James and Little Boy Blue."

"Gerald O'Hara was Scarlett's pa," observes Carver. "He was most animal like. Proud as a peacock, he roared like a lion and rode like a dog. After Sherman came he was crazy as a bedbug.

"Scarlett was in love with Ashley Wilkes, who was in love with his cousin Melanie who was in love with Ashley, and so they were married.

"This irritated Scarlett no end and so, in quick succession she married, for spite and cash respectively, a couple of fellers whose names we didn't get. But then, neither did Scarlett for long.

"Our Uncle Lum considered playing Rhett but turned it down when he found out there wasn't anything but mint in the mint juleps.

"During the siege of Atlanta, only three things were running. Belle's place, Prissy's nose, and the laundry that kept Rhett's white suits snow white. You'd have loved Belle. Everybody did.

"Melanie's baby arrived about the same time Sherman did. Both were equally welcome to Scarlett.

"It was, so far as our painstaking research has revealed, the first baby ever born in technicolor.

"Anyway, the South lost the war again in the picture. (What could you expect with a lot of Yankee producers?) and Scarlett married Rhett to get even with him.

"Their married life was just like setting in hell's fire and listening to the heavenly choir.

"Finally, after Melanie died (the doctor's always right) Scarlett realized that she didn't love Ashley but Rhett. Scarlett was as changeable as a baby's underwear.

"However, Rhett had had enough of her foolishness and when she told him, he says, 'Frankly, my dear, I don't give a damn.'

"Neither, by this time, did the audience."

▽

That British Tommies on duty in France think of something other than making war is revealed in cabled advices from London, which state that a poll conducted by the London *Sunday Express* to determine what front-line troops want the most, showed an almost unanimous lineup for "glamorous stills of beautiful American screen stars," to decorate billets and trench quarters.

▽

To the office of manager Pat Notaro of the Columbia theatre, Sharon, Pa., stormed an inebriated customer, shouting that the management had pulled a fast one by not showing the last half of "Gone With the Wind." Questioning disclosed that the gent had spent the early part of the evening at the nearby Liberty, watching "Wind," and after having gone out for a couple of quick ones during intermission, by mistake re-entered the Columbia, which was showing "Castle on the Hudson." Try as he could, he explained, he couldn't connect the two plots.

Julian Meade, having written "Adam's Profession, and Its Conquest by Eve," about his own home garden in Danville, Va., set out to see America, paying his way as a lecturer on gardens, and his new book, "Bouquets and Bitters: a Gardener's Medley" (Longmans, $2.75) is the informal chronicle of that adventure.

Hollywood was importantly on Mr. Meade's itinerary, and Myrna Loy was one of the Hollywood stars who was at home when Mr. Meade called. On her library table lay Henry Beston's "Herbs and the Earth," and outside the house, close to the fence which bars less fortunate tourists, is the herb garden, which Miss Loy tends herself. She grows, from seed, dill, tarragon, borage, fennel and saffron, and loves to hoe and weed them; and, she told Mr. Meade, that when people peer through the fence and say: "Hello there, Myrna!" she says "Hello" and goes up the lane out of sight. Mr. Meade, apparently, did not suggest that she might do her hoeing a little further from the fence.

Joan Bennett "looked so fragile and lovely that it was hard to think of her spading up the California sod"; but she earnestly consulted Mr. Meade about how to make a compost-pile. You begin, he told her, with wilted lettuce and faded corsages.

Harold Lloyd has a Dutchman's garden, where scarlet roses clash with pink; and he tells his gardeners not to rake the leaves off his California lawn, so that he may be reminded of autumn in the East.

Bette Davis told him she kept her garden informal, so she could take care of it herself if she had to; she learned about gardening from her Boston grandmother. . . .

▽

H. C. (Doc.) Gantz, of Chicago's motion picture cameramen's Local No. 666, has taken on the somewhat difficult task of identifying some of the many "isms" of the day, as follows:

SOCIALISM—If you have two cows, you give one to your neighbor.

COMMUNISM—If you have two cows, you give them to the Government and the Government then gives you some of the milk if you behave yourself.

FASCISM—If you have two cows, you keep the cows and give the milk to the Government; then the Government sells you some of the milk.

NEW DEALISM—If you have two cows, you are expected to shoot one and milk the other, then pour the milk down the drain, after which the Government may decide to pay you for not producing any milk.

NAZI-ISM—If you have two cows, the Government shoots you and keeps the cows.

CAPITALISM—If you have two cows, you sell one and buy a bull.

▽

A "soprano" was doing her stuff at the Tower theatre in Kansas City the other evening with results that were not so good.

"Maybe she's too close to the microphone," suggested an assistant. "She's too close to the band," suggested another. "She's too close to the theatre," concluded Barney Joffee, house manager.

U.S. LISTS 67,129 THEATRES IN WORLD

As of January 1, 1940, there were approximately 67,129 sound and silent motion picture theatres in 98 countries of the world, compared with 92,816 theatres on Jan. 1, 1939, according to a world market survey prepared by Nathan D. Golden, Chief of the Motion Picture Division of the U. S. Bureau of Foreign and Domestic Commerce. In explanation of this large decrease, Mr. Golden points out that in the 1939 compilations nearly 30,000 so-called "theatres" in Russia, which were nothing more than meeting halls for workers where pictures were shown, have been dropped from the classification of motion picture theatres. Only those theatres in Russia which charge an admission have been incorporated.

Theatres in Czechoslovakia, Danzig, Sudetenland and Austria are in Germany's total for 1939.

SOUND, SILENT THEATRES IN WORLD

Territory	Grand Totals 1939	1938	1937	1936	1935	1934
Europe	35,936*	63,043	59,187	66,876	60,150	39,547
United States	17,003	16,228	17,000	16,258	15,378	10,143†
Far East	6,568	6,201	5,834	5,244	5,185	4,718
Latin-America	5,403	5,239	5,174	5,292	5,044	5,002
Canada	1,251	1,224	1,089	1,033	905	823
Africa, Near East	968	881	813	676	637	689
TOTALS	67,129*	92,816	89,097	95,379	87,299	60,918

*In the 1939 survey, the Motion Picture Division of the Department of Commerce dropped nearly 30,000 so-called theatres in Russia which were nothing more than meeting halls for workers where films were shown.

†Based upon Bureau of Census trade survey in December, 1934; the survey was later admitted to be incomplete, thus explaining the wide discrepancy between the 1934 and 1935 totals.

▽

EUROPE

Country	1939	1938	1937	1936	1935	1934
Germany	7,797†	6,500	5,395	5,273	4,782	5,100
England	5,300	5,300	5,000	4,950	5,070	4,897
France	4,650	4,600	4,500	4,100	4,000	4,000
Italy	4,013	4,049	4,900	4,800	4,221	3,794
Russia	3,000*	30,000	26,000	34,990	29,691	9,987
Spain	2,852	3,500	3,500	3,500	3,450	3,252
Sweden	2,134	1,907	1,783	1,641	1,581	843
Czechoslovakia	See (†)	1,305	1,847	1,833	7,833	1,955
Belgium	1,000	1,100	1,000	800	790	750
Austria	See (†)	See (†)	779	765	779	850
Poland	834	769	741	693	498	728
Hungary	524	524	420	410	400	380
Finland	410	285	265	220	242	232
Yugoslavia	395	383	349	318	336	319
Rumania	372	372	325	350	301	380
Switzerland	360	354	354	334	340	320
Denmark	346	370	358	352	344	340
Netherlands	335	333	297	305	305	308
Norway	270	247	250	240	225	241
Portugal	210	215	210	210	210	250
Irish Free State	200	200	190	190	181	...
Greece	175	170	150	153	142	122
Bulgaria	144	111	100	94	94	128
Turkey	140	120	121	121	110	100
Latvia	95	100	100	98	86	107
Lithuania	76	73	69	64	63	60
Estonia	64	62	58	58	62	94
East Canary Islands	52	22	60	...	...	...
Luxemburg	30	30	30	...	...	...
Danzig Free City	See (†)	24	22	...	...	...
Albania	18	18	14	16	14	10
TOTALS	35,896*	63,043	59,095	66,876	60,150	39,547

*In the 1939 survey, the Motion Picture Division of the Department of Commerce dropped nearly 30,000 so-called theatres in Russia which were nothing more than meeting halls for workers where films were shown.

†Large gains in Germany's totals resulted from inclusion of Austria, Sudetenland, Czechoslavakia and Danzig.

▽

THE FAR EAST

Country	1939	1938	1937	1936	1935	1934
Japan	1,875	1,749	1,717	1,016	1,634	1,600
Australia	1,400	1,371	1,541	1,420	1,334	1,050
India	1,030	1,025	900	670	675	675
New Zealand	618	721	424	410	435	366
Philippines	350	258	235	211	313	273
Neth. India	330	170	154	198	248	192
China	225	275	300	300	300	276
British Malaya	123	97	123	122	57	58
Siam	90	80	123	123	77	68
French Indo-China	90	110	100	100	40	40
Chosen	60	60	56	45	43	43
Ceylon	18	19	19	18	18	18
Fiji Island Society Islands	11	11	11	11	11	11
TOTALS†	6,220	5,946	5,703	5,244	5,185	4,718

▽

CENTRAL AND LATIN AMERICA

Country	1939	1938	1937	1936	1935	1934
Brazil	1,300	1,450	1,246	1,370	1,351	1,200
Argentina	1,208	1,021	1,021	1,425	1,493	1,604
Mexico	829	823	1,115	835	701	701
Cuba	375	375	375	350	300	225
Colombia	274	276	250	210	200	170
Chile	263	243	233	180	171	243
Peru	215	205	201	200	141	110
Uruguay	181	150	128	128	137	137
Venezuela	174	147	111	111	88	134
Puerto Rico	121	121	96	100	100	127
Panama	54	51	51	47	44	38
Costa Rica	42	40	39	37	35	29
El Salvador	41	34	31	29	30	36
Bolivia	39	20	19	19	24	23
Guatemala	38	34	34	31	32	28
Ecuador	37	37	34	34	31	29
Trinidad	31	27	23	19	17	...
Dominican Republic	28	28	22	23	21	36
Nicaragua	27	24	25	25	24	22
Honduras	23	27	23	29	29	14
British Guiana	23	23	23	23	5	5
French West Indies	19	19	15	15	15	...
Jamaica	17	17	15	15	14	14
Bermudas	11	9	9	8	9	9
Paraguay	8	15	14	6	11	9
Netherlands West Indies	9	9	7	6	5	4
Haiti	7	7	7	8	7	7
Bahamas	3	3	3	5	4	4
Barbados	3	3	3	5	3	...
British Honduras	3	1	1	1	2	2
TOTALS	5,403	5,239	5,157	5,292	5,044	5,002

▽

AFRICA AND NEAR EAST

Country	1939	1938	1937	1936	1935	1934
South Africa	340	300	275	300	300	350
Algeria	180	165	166	130	130	130
Egypt	125	118	101	102	90	89
Palestine & Trans-Jordan	45	43	35	29	27	22
Tunisia	43	37	32	27	30	...
Syria	40	40	39	24	24	26
Iran	35	35	35	30	30	30
Iraq	25	20	17	7	4	4
East Africa	24	16	13	11	13	19
West Africa	9	9	15	12	12	12
Madagascar	4	4	4	4	4	4

SAYS 65,006 HOUSES ARE WIRED

The number of theatres wired for sound throughout the world in 1939 showed a decrease of 1,356. On Jan. 1, 1940, 65,006 theatres were wired as compared with 66,362 wired as of Jan. 1, 1939.

On Jan. 1, 1940, a total of 35,936 theatres were in operation in Europe, with 34,694 wired for sound. Latin America shows an increase. On January 1, 1940, there were 5,403 theatres operating, of which 4,884 were wired for sound, as compared with 5,239 theatres, of which 4,571 were wired for sound, on Jan. 1, 1939. The Far East also shows an upward trend.

Estimates indicate that on Jan. 1, 1940, there were 17,003 theatres, all wired for sound, in the United States, as compared with 16,251 on Jan. 1, 1939.

SOUND THEATRES IN WORLD

Territory	Grand Tota's 1939	1938	1937	1936	1935	1934
Europe	34,694	37,578	34,819	29,207	27,956	23,460
United States	17,003	16,228	17,000	16,258	15,378*	10,143
Far East	6,220	5,796	4,869	4,387	3,712	3,362
Latin-America	4,884	4,571	4,355	4,068	3,338	2,783
Canada	1,251	1,224	1,089	1,033	833	710
Africa, Near East	954	856	764	610	480	411
TOTALS	65,006	66,253	62,895	55,563	51,697	40,869

*Based upon Bureau of Census trade survey in December, 1934; the survey was later admitted to be incomplete, thus explaining the wide discrepancy between the 1934 and 1935 totals.

▽

SOUND THEATRES IN EUROPE

Country	1939	1938	1937	1936	1935	1934
Germany	7,797†	6,450	5,395	5,271	4,780	4,489
England	5,300	5,300	5,000	4,950	4,712	4,608
France	3,850	3,750	3,700	3,900	3,300	2,900
Italy	3,800	3,800	3,600	2,800	2,724	2,095
Russia	3,000*	8,000	6,337	2,285	3,000	1,800
Spain	2,852	1,600	1,600	1,600	1,550	1,333
Sweden	2,134	1,907	1,783	1,641	1,581	843
Czechoslovakia	See (†)	1,245	1,608	1,348	1,343	1,025
Belgium	1,000	950	800	740	725	650
Poland	816	743	703	659	467	428
Hungary	524	483	420	385	362	315
Yugoslavia	379	330	301	263	246	174
Switzerland	360	354	354	328	330	310
Rumania	354	354	293	350	298	300
Denmark	346	370	348	352	312	325
Netherlands	297	297	297	297	291	252
Finland	...	285	265	210	214	120
Norway	270	247	250	240	205	204
Irish Free State	200	200	190	190	160	...
Portugal	185	185	185	186	170	168
Greece	175	170	145	140	112	107
Turkey	140	120	100	93	85	60
Bulgaria	130	110	97	89	89	88
Latvia	95	100	100	98	86	107
Lithuania	76	73	63	44	43	44
Estonia	64	62	58	58	54	58
Austria	See (†)	See (†)	706	692	706	650
Danzig Free City	See (†)	24	22	...	...	...
Albania	18	18	14	14	11	7
TOTALS	34,162*	37,578	34,612	29,207	27,956	23,460

*In the 1939 survey, the Motion Picture Division dropped nearly 30,000 so-called theatres in Russia which were only workers' meeting halls.

†Large gains in Germany's totals resulted from inclusion of Austria, Sudetenland, Czechoslovakia and Danzig.

▽

SOUND THEATRES IN FAR EAST

Country	1939	1938	1937	1936	1935	1934
Japan	1,701	1,574	1,353	1,237	827	877
Australia	1,400	1,371	1,541	1,420	1,334	999
India	1,030	1,025	600	600	500	506
New Zealand	618	721	424	610	435	366
Netherland Indies	330	160	154	172	192	172
Philippine Islands	320	230	213	148	121	127
China	225	250	250	183	178	157
British Malaya	110	83	97	96	57	50
French Indo-China	85	85	50	50	18	18
Siam	65	60	22	22	10	12
Chosen	60	50	46	29	24	24
Ceylon	18	19	18	14	10	9
Fiji & Society Islands	3	3	3	3	3	3
TOTALS	5,965	5,796	4,475	4,387	3,712	3,362

▽

SOUND THEATRES IN LATIN AND CENTRAL AMERICA

Country	1939	1938	1937	1936	1935	1934
Brazil	1,250	1,250	1,084	1,170	906	800
Argentina	1,208	1,021	1,021	1,000	1,000	600
Mexico	443	437	543	402	200	350
Cuba	375	375	375	300	225	150
Columbia	254	256	230	150	120	120
Peru	215	201	201	180	122	85
Chile	205	200	192	159	150	148
Uruguay	181	150	124	124	122	118
Venezuela	174	147	111	111	85	75
Puerto Rico	121	121	96	100	100	93
Panama	54	51	51	47	44	36
Costa Rica	42	40	39	36	35	26
El Salvador	41	30	27	27	24	24
Bolivia	39	20	19	19	19	20
Ecuador	37	37	34	34	31	27
Guatemala	33	30	28	23	17	16
Trinidad	31	27	23	19	17	...
Dominican Republic	28	28	22	23	21	13
Nicaragua	27	24	25	25	23	15
Honduras	23	27	23	29	29	14
British Guiana	23	23	23	23	2	2
French West Indies	19	19	15	15	...	...
Jamaica	17	17	15	15	14	14
Bermudas	11	9	9	8	9	9
Haiti	7	7	7	6	5	5
Netherland West Indies	9	9	7	6	5	2
Paraguay	8	8	4	6	5	5
Bahamas	3	3	3	5	4	4
Barbados	3	3	3	3	3	...
British Honduras	3	1	1	1	1	1
TOTALS	4,884	4,571	4,341	4,068	3,338	2,783

▽

SOUND THEATRES IN AFRICA AND NEAR EAST

Country	1939	1938	1937	1936	1935	1934
South Africa	340	300	275	250	200	200
Algeria	180	160	131	130	60	60
Egypt	125	118	101	102	90	72
Palestine & Trans-Jordan	45	43	35	29	27	22
Tunisia	43	34	27	24	27	...
Syria	40	40	39	24	24	23
Iran	35	32	32	25	25	...
Iraq	25	20	17	6	6	6
East Africa	24	16	13	11	12	13
West Africa	3	3	10	7	7	7
Madagascar	2	2	2	2	2	2
TOTALS	862	856	764	610	480	411



"One of the most original entertainment ideas to come out of Hollywood this year!"

A promotion natural with a theme exciting in its freshness! A story thrilling and real, for it well might be a chapter out of lovely Linda Darnell's own meteoric rise to stardom!

(Ask to see the special trailer featuring Feg Murray of "Seein' Stars" fame)

Listen in with the millions!

LINDA DARNELL in "STAR

Friday, MARCH 29

Timed a week before release!

Linda
DARNELL

in

STAR DUST

with

JOHN PAYNE • ROLAND YOUNG • CHARLOTTE GREENWOOD

WILLIAM GARGAN • MARY BETH HUGHES

MARY HEALY • DONALD MEEK

Directed by Walter Lang

Associate Producer Kenneth Macgowan • Screen play by Robert Ellis and Helen Logan • Based on a story by Jesse Malo, Kenneth Earl, Ivan Kahn • Songs: "Star Dust" by Hoagy Carmichael, Mitchell Parish ; "Secrets in the Moonlight" and "Don't Let It Get You Down" by Mack Gordon

Darryl F. Zanuck
in Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

DUST" on KATE SMITH'S HOUR

Over entire CBS network. 8—9 p. m., E. T. Repeat broadcast for Pacific Coast 9—10 p. m., P. T.

THREE MORE DISTRIBUTORS ADVANCE 1940-41 SALES CONVENTION PLANS

RKO Sets May 26–29 Tentatively; Republic Will Decide Soon, with Late May or Early June Favored

Hollywood studios' production plans and their distributions affiliates' explorations into new sales factors and procedures for 1940-41 are gaining ground daily. In addition, both divisions are working current season activities rapidly to a close.

Besides those already disclosing 1940 sales convention dates the week brought reports from RKO that its annual sales meeting will be held in New York the last week in May; late May or early June is favored by Republic for its convention, and that Twentieth Century-Fox is planning four European sales conventions this spring and summer, with definite arrangements depending on war developments.

Tentative RKO Date

The RKO convention will be held at the Waldorf-Astoria hotel with tentative dates now set at May 26-29 inclusive, and the meeting is to be national. The company will announce a new season's release schedule of 48 features.

Frederic Ullman, Jr., vice-president and general manager of RKO Pathe News for the last three years, will resign April 1st to become a producer under Lee Marcus at the RKO Hollywood studio.

Frank Donovan, production manager of the newsreel, will be elected vice-president of RKO Pathe News, succeeding Mr. Ullman. Walton C. Ament, news editor for the last two years, will be named general manager and editor.

J. J. Nolan has been elected vice-president in charge of production at the RKO studio by the RKO board of directors. Mr. Nolan started in the film business with the Robertson-Cole company, a predecessor of Radio Pictures, which owned 13 acres in Hollywood, now the site of the studio of the company. He has been at the studio since 1934 and recently was assistant to George Schaefer, president.

Captain Herb MacIntyre of the Ned Depinet Drive forces announced this week that the final two weeks, April 27th to May 10th, of the drive have been designated in tribute to the eight district managers.

The Atlanta exchange, headed by H. M. Lyons, is leading in the seventh week of the drive or the half-way mark in the billings competition among the sales force. Buffalo is in second place, and New York third.

The eastern division, headed by Andy Smith, is leading the western division, headed by Cresson E. Smith, in the second week of the current "Smith Month." The Toronto exchange tops the 38 branches in the United States and Canada for number of film shipments to date. The Canadian district, L. M. Devaney, manager, leads the eight districts of the two countries.

Republic Date Shortly

Republic's sales convention locale and date will be decided soon, James R. Grainger, president, said last week on his return to New York from a coast to coast swing through key cities. Late May or early June is favored.

Mr. Grainger said he was impressed on his trip with general industry conditions, which he said were much improved compared with a year ago, and added, that Republic's sales and billings are much better this season than last.

The 1940-41 program will again consist of 50 features, including 25 dramas and 24 westerns, he said. There will also be four serials.

The company is planning to revise its line-up of westerns for the new season, providing for four series of six each instead of three series of eight each as heretofore. The new group will feature Don Barry, whose first will be "Ghost Valley Raiders." The other series will continue to feature Gene Autry, Roy Rogers and the Three Mesquiteers.

The studio is speeding up production and expects to have the present season's program completed by July 15th. "Dark Command," $800,000 budget film, will be released about April 15th.

Metro-Goldwyn-Mayer Plans 52

Metro-Goldwyn-Mayer probably will make 52 features in the 1940-41 season, although no decision has been reached yet, William F. Rodgers said on returning to New York from Coast production conferences. The company is reported dusting off a number of William Haines vehicles of the silent days with a view to fitting them to George Murphy.

20th-Fox Conventions

The four European sales conventions planned by Twentieth Century-Fox are to be held in London, Paris, Stockholm for the Scandinavian countries, and in Budapest or Zagreb for Central and Southeastern Europe. Benjamin F. Miggins, Continental European manager, now in New York, will sail soon to arrange for the Continental meetings. Walter J. Hutchinson, foreign distribution director, plans to attend both the London and Paris meetings.

Joseph M. Schenck, chairman of the board, and Sidney R. Kent, president, will be the principal speakers at the three-day sales convention which opens in the Drake Hotel in Chicago, April 12th. Herman Wobber, sales manager, will preside. Others at the convention will include Mr. Hutchinson, Spyros Skouras, Truman H. Talley and Charles E. McCarthy.

Robert T. Kane, managing director of the company's production in England, sailed from New York this week to resume production in England. This season's British production quota requirements are virtually completed, according to the company.

Plans for the new quota year are indefinite, but the company plans to make a maximum of eight or nine features in England, four of which are scheduled for American release.

Universal Preparing Program

Universal has only five or six pictures yet to be produced on the current program, and the studio already is preparing for next season's line-up, Matty Fox, vice-president, said in New York last week.

He also said there is no indication that Universal will produce fewer pictures for 1940-41, confirming the statement of Nate Blumberg, president, on the same subject. He said that never in the history of the company were there better pictures finished and in work at Universal City.

Fine Arts Takes Over

Fine Arts Productions, headed by Franklyn Warner, has taken a long lease on the Grand National studio and will re-equip it. The company is making nine pictures for the current season and 26 for 1940-41.

Harry Brandt, head of the Brandt circuit, has acquired the New York franchise for Fine Arts which will be handled through his Times Pictures exchange. Present franchise holders and their territorities include:

Marcell Mekelberg, Boston and New Haven; Lee Goldberg, Cleveland, Cincinnati and Indianapolis; Cleve Adams, Chicago; Jack Adams, Dallas and Oklahoma City; William Flemion, Detroit; Bernard Newman, Denver and Salt Lake City; Herbert Given, Philadelphia; Max Shulgold, Pittsburgh; Bradley Fish, San Francisco; William C. Ritter, Los Angeles; George Gill, Washington, D. C.; Eph Rosen, Minneapolis, and Max Wiesner, Milwaukee.

Monogram Sales Mark

Monogram sales have reached the 6,202 mark, Edward Golden, general sales manager, said in Chicago last week en route to New York from a nation wide tour of the company's exchanges. This 6,202 figure is out of a possibility list of 9,550, he said. He also said that sales were 11 per cent ahead of last year at this time although the selling season, due to the war situation, has been very slow. Indications are that the entire sales for the season would be 30 per cent to 35 per cent ahead of last year, he said.

In New York Mr. Golden said that he found exhibitors everywhere "highly optimistic regarding the outlook for business," adding that "several centers are profiting from war booms in various types of industry, and these gains

(Continued on following page)

SHORT PRODUCT PLAYING BROADWAY

Week of March 16

CAPITOL
What's Your I.Q.?.....MGM
The Fishing Bear.....MGM
Feature: Northwest Passage..MGM

CRITERION
The Curious Puppy.....Vitaphone
Vacation Diary.....RKO Radio
*Feature: The Earl of Chicago*MGM

MUSIC HALL
Fly Casting.....RKO Radio
March of Time, No. 8.....RKO Radio
Information Please, No. 7..RKO Radio
Feature: Young Tom Edison..MGM

PARAMOUNT
Paramount Pictorial, No. 3..Paramount
Busy Little Bears.....Paramount
Feature: The Road to Singapore.....Paramount

RIALTO
Catching Whoppers .....Paramount
Double or Nothing.....Vitaphone
Feature: Millionaire Playboy..RKO Radio

RIVOLI
Aquapoise .....RKO Radio
*Feature: The Grapes of Wrath.*20th Cent.-Fox

ROXY
All's Well That Ends Well..20th Cent.-Fox
New Hampshire .....Columbia
*Feature: My Little Chickadee.*Universal

STRAND
Alice in Wonderland.....Vitaphone
The Happy Warrior.....Vitaphone
Feature: Three Cheers for the Irish.....First National

DRIVE MARKS CLAIMED; NEW UNITS SET

(Continued from preceding page)

are finding their way back into the theatres' tills."

Columbia Sales Records

Columbia announced this week that its "Montague Fifteenth Anniversary Campaign" had started well, with national billings up 40 per cent over the quota set. The campaign started February 17th, ends May 10th.

Columbia, also, has set a record in new accounts, with 800 more contracts on its books for 1939-40, than it ever had, it announced.

There will be special "surprise awards" on short subjects and serial sales, as a further inducement in the Montague campaign.

A. Schneider, company treasurer, last week presented a bronze plaque to Mr. Montague, in the New York home offices, in behalf of other company executives, commemorating his 15 years with the company.

United Artists' New Plans

United Artists' new season production plans were completed in Hollywood last week, and arrangements for the company's annual sales meeting were expected to be announced shortly. Harry Gold, vice-president of the company, and Eastern sales manager, so reported on his return to New York last week from the Coast.

Alexander Korda, British producer for the company, was on the coast last week for conferences and for the board meeting.

Among completed UA product are "The Westerner," "Rebecca," "My Son, My Son," "Our Town," and "One Million B. C."

"Rebecca is scheduled to open at the Radio City Music Hall, New York, on March 28th, to be followed by "My Son, My Son."

Murray Silverstone, chief executive of the company, left Hollywood on Tuesday, for New York, after a six-week stay.

The 1940-41 schedule is called by the company "the most ambitious releasing schedule in the 21-year history of United Artists."

Terry Plans Color

Paul Terry, producer of the Terrytoons for Twentieth Century-Fox release, is planning a two-reel cartoon in color, it was announced this week. It would be the first Terry two-reel color cartoon.

William J. Clark, short subjects sales manager for Fox, said last week that Terrytoons theatre contracts have passed the 10,000 figure, and thus have reached an all-time high. It is the series' 11th year.

New Companies Formed

Three more new producing companies, announced in recent days, promise to add to next season's product supply. They are the Samuel Bronston Productions, in Hollywood, capitalized at $1,000,000, in which Edward H. Schwab, brother of the late steel magnate, Charles M. Schwab, is interested, and the details of which were reported in the *Motion Picture Herald* of March 16th; the Classical Cinema Company, of Hollywood, to produce "Hamlet" and other Shakespeare plays; and a new company formed in New York by Ira H. Simmons, to produce shorts for television, and perhaps theatre, use.

Classical to Make Ten

The second company named, the Classical Cinema Company, is to produce for "educational and general consumption" ten pictures this year, the first, "Hamlet," to cost $40,000. Stock will be privately subscribed. New players will be used.

The last named company is to produce about 26 30-minute shorts for television use, at the Fox Movietone Studios in New York. Ira H. Simmons is general manager. The shorts will star musical luminaries. The releases may be through television, in which case the telecaster or the program sponsor will pay; through educational outlets; through foreign theatres, by distribution of a major's foreign department; and, possibly, if Mr. Simmons sees fit, through domestic theatres. A name for the producing company, "privately backed" was still to be chosen, this week.

CRITIC QUESTIONS "GRAPES OF WRATH"

Posing the question: "What is 'Grapes of Wrath', as public diversion?" Colvin McPherson, motion picture critic of the St. Louis Post-Dispatch, *in that publication asks whether the Darryl Zanuck production is "the movie of the future or an isolated exception of the rules and taboos of the past".*

Declaring that the answer is not at hand as to the film's status as entertainment, Mr. McPherson points to the divergence of opinion within the trade, some holding that John Steinbeck's "drab story" of a family of migratory workers from Oklahoma has no place on the screen, while others are arguing that anything interesting is entertaining and that the picture today "is as interesting as a sock on the jaw".

London Business Held 40% Off

Theatre business in London's West End, the principal theatrical section, is still 40 to 50 per cent off, despite the easing of some of the war restrictions, Charles Raymond, general manager of Metro-Goldwyn-Mayer houses in London for the last seven years, said Monday on his arrival in New York. He plans to remain and will be given a new assignment by Loew's.

Sam Eckman, MGM managing director in England, has added supervision of the London theatres to his duties.

The blackout and stagger system of closing at West End theatres has drastically cut grosses, but theatre business in the provinces is much better, Mr. Raymond said. Under the stagger system, theatres close at 10 minute intervals, beginning at 10:50 p. m., while all theatres must be closed by 11:50 p. m.

One of the restrictions was that no more than 2,000 patrons may be in a theatre after 6 p. m. This directly affected the Empire, Loew's ace house, which seats 3,200, sharply cutting the grosses, and made it necessary for the theatre to curtail the sale of tickets after 4 p. m.

Film No Place for 'Causes': Ramsaye

Motion pictures of "socially conscious," or propaganda content are more likely to follow trends and movements than to start them, Terry Ramsaye, editor of MOTION PICTURE HERALD, told a Princeton University class studying "Public Opinion," in a lecture last Thursday.

"The makers of motion pictures of what is called 'the industry,'" observed Mr. Ramsaye, "are engaged in a business concerned with getting the customers to buy seats at the boxoffice. They do not profess to be educators, reformers, uplifters or authors of movements. They should not be asked to be any of those things either.

"The many pressures toward a 'socially conscious' screen are from those who have what they think is a 'message' that they would like to have delivered to the audience which the screen theatre has assembled by offering entertainment.

"If anybody wants to study economics, politics and social movements he can go home and read a book. No research is to be done in an opera chair.

"The adoption of themes of 'social purpose,' which we may observe now and then, is for the precise purpose of acquiring a part of the public interest for the amusement boxoffice.

"The motion picture screen can add to the existing moods and movements, abet the hysterias, encourage the dreams, but as it is now constituted it can not start anything—and should not, will not. The big broad audience of the screen is such that it must turn to what it has heard about—exploration is not to be made by the millions."

The Public Opinion course at Princeton is conducted by Dr. Harwood L. Childs of the School of Public and International Affairs at Princeton. He is also managing editor of *Public Opinions Quarterly*, which has devoted attention to the screen.

Rogers to West

Budd Rogers, vice-president and general manager of Alliance Films Corporation, left for the coast Wednesday accompanied by Maxwell Setton. Rogers and Setton plan a series of conferences with Erich Pommer and Charles Laughton, with whom Mr. Setton was associated in England. En route, Mr. Rogers will make stop-overs at the offices of all Alliance franchise holders to discuss matters relative to the current and future Alliance program.

RKO Ball Held

The RKO annual ball was held at the Grand Ballroom of the Hotel Astor in New York, last Monday. Confined, in the past, to members of the theatre circuit in the field, this affair was attended by home office representatives as well. Two orchestras, Rimic's and Bob Chester's orchestras, furnished the music.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Virginia City

(Warner - F. N.)

Historical Melodrama

Reference to the record reveals that "Dodge City," presented on the site of the story with a trainload of press representatives on hand to disseminate the news of the occasion, proved itself a Box Office Champion for two successive months following release, piling up in due course a national gross reported above the $2,000,000 mark.

It was in this period of widely profitable exhibition that Warners anounced "Virginia City" as a project in the same general field of showmanship and declared it would be "bigger and better."

It is unquestionably a wholehearted fulfilment of that promise, a more expensive picture, presenting a more distinguished cast, and it has been presented on the story site with another and larger trainload of correspondents on hand to notify the nation's readers and theatregoers. All this is exploitation capital progressive showmen will make the most of. (See pages 24 and 25.)

A foreword flashed on the screen informs one that "only the characters are fictional—the story is true." The story, an original screen play by Robert Buckner, deals with the attempt of Confederate sympathizers in Virginia City, Nevada, to smuggle $5,000,000 worth of gold bullion to President Jefferson Davis toward the close of the Civil War. Errol Flynn portrays a Union officer sent to Virginia City on special duty to prevent shipment of the gold, and Randolph Scott plays a Confederate officer assigned to the opposite objective. Miriam Hopkins is the girl both men pay court to, although the paying of court and similar gentle interests take up proportionately little of the generous footage.

Directed, as was "Dodge City," by the experienced Michael Curtiz, the film emphasizes action throughout. Especially notable for the speed, dispatch and magnitude of their filming are a dynamiting of Libby Prison, an attempted holdup of a stagecoach, the rough-and-ready life of Virginia City, the escape, pursuit and siege of the wagon train transporting the bullion, the dynamiting of a mountainside to bury the treasure and, finally, the rescue by Union Cavalry. There is much shooting, more lethal than most, and plenty of fighting of all varieties.

Hal Wallis, executive producer, employed Robert Fellows as associate producer and allotted a manifestly ample budget.

Previewed at Virginia City and Reno, Nevada, amid exploitation exercises that thronged the towns with crowds so vast that four theatres were required to handle them.—WILLIAM R. WEAVER.

Produced and distributed by Warner Brothers. A First National picture. Jack L. Warner in charge of production. Hal B. Wallis, executive producer. Robert Fellows, associate producer. Michael Curtiz, director. Original screen play by Robert Buckner. Photographed by Sol Polito. P. C. A. Certificate No. 6069. Release date, March 23, 1940. Running time, when seen in Reno, 115 minutes. General audience classification.

CAST

Kerry Bradford.....Errol Flynn
Julia Hayne.....Miriam Hopkins
Vance Irby.....Randolph Scott
John Murrell.....Humphrey Bogart
Mr. Upjohn.....Frank McHugh
Olaf Swenson.....Alan Hale
Marblehead.....Guinn Williams
Marshall.....John Litel
Major Drewery.....Douglass Dumbrille
Cameron.....Moroni Olsen
Armistead.....Russell Hicks
Cobby.....Dickie Jones
Union Soldier.....Frank Wilcox
Gaylord.....Russell Simpson
Abraham Lincoln.....Victor Kilian
Jefferson Davis.....Charles Middleton

It's a Date

(Universal)

Comedy Drama with Music

For reasons not quite clear, Deanna Durbin pictures draw to their Hollywood previews a more representative cross industry attendance than any other. The capacity turnout for this seventh of the Durbin vehicles jammed lobby and foyer as customary at its conclusion and sent up customer shouts of "best yet." But this time the opinion had been arrived at, with seeming unanimity, somewhere in midpicture and made manifest in steadily mounting bursts of solid laughter and wholesome applause.

Judged on the basis of audience response alone, "It's a Date" would have to be pronounced Miss Durbin's finest film, and if any mere critic held an opposite view, which is improbable, his was an extremely minority vote.

Miss Durbin's support in this offering assays considerably higher grade than any she has had previously. Kay Francis is in top form as her actress mother. Walter Pidgeon gives an outstanding portrayal of the man whose affections mother and daughter cultivate for contrasting reasons. Cecilia Loftus gives a sparkling performance as the servitor devoted to both and there are capital acting jobs by Samuel S. Hinds, Lewis Howard and S. Z. Sakall, a gifted newcomer.

William A. Seiter's direction accounts for a number of polished sequences off the beaten track which a less experienced hand might have dubbed. Norman Krasna's screen play, derived from a story by Jane Hall, Frederick Kohner and Ralph Block, is of the smoothly fluid variety which won him his writing reputation. Art Director Jack Otterson furnished his usual impeccable mounting for the film, which is, of course, a Joe Pasternak production.

Miss Durbin is seen as the talented daughter of a famous but ageing stage star whose producer assigns to the daughter a role cherished by the mother. To spare her mother from disappointment the daughter pretends to give up her stage ambitions to marry a man who, coincidentally, loves the mother instead. After much well documented misunderstanding, some of it amusing and some dramatic, all realize their ambitions.

The scene of the picture is New York, Maine and Hawaii. Harry Owens and his Hawaiian orchestra figure importantly in the musical department and have their own exploitation value. Seven song numbers are used in the picture, Miss Durbin singing Schubert's "Ave Maria" for a brilliant finale.

Previewed at the Pantages theatre, Hollywood, to audience response described above.—W. R. W.

Produced and distributed by Universal Pictures. Producer, Joe Pasternak. Director, William Seiter. Screen play, Norman Krasna. Photographer, Joe Valentine. Art director, Jack Otterson. Costumer, Vera West. Film Editor, Bernard Burton. Sound supervisor, Bernard B. Brown. Assistant director, Frank Shaw. Musical director, Charles Previn. P. C. A. Certificate No. 6122. Running time, when seen in Hollywood, 100 minutes. Release date, March 22, 1940. General audience classification.

CAST

Pamela Drake.....Deanna Durbin
Georgia Drake.....Kay Francis
John Arlen.....Walter Pidgeon
The Governor.....Eugene Pallette
Freddie Miller.....Lewis Howard
Sidney Simpson.....Samuel S. Hinds
Sara.....Cecilia Loftus
Oscar.....Fritz Feld
Carl Ober.....S. Z. Sakall
Capt. Andrew.....Henry Stephenson
Kelly.....Joe King
Miss Holden.....Virginia Brissac
Evans.....Romaine Callender
Harry Owens and His Royal Hawaiians

Viva Cisco Kid

(20th Century-Fox)

Outdoor Action

"Viva Cisco Kid" is a blend of comedy, action, romance and suspense, second in the series of pictures based on the character created by O. Henry to star Cesar Romero in the "Don Quixote" role. His "Sancho Panza" is again Chris-Pin Martin. The preview audience in Los Angeles literally "ate it up" when "Cisco" went through his adventures in falling in love with the daughter of a criminal, outwitting the gang of thieves and aiding the father's rehabilitation.

Love interest is supplied by Jean Rogers. Others in the cast are Minor Watson, Stanley Fields, Nigel de Brulier, Harold Goodwin, Francis Ford and Charles Judels.

Norman Foster directed from the screen-

(Continued on page 44)

A DRAMA OF UNDYING LOVE



DARK COMMAND

RAOUL WALSH—DIRECTOR

with

CLAIRE TREVOR · JOHN WAYNE · WALTER PIDGEON

ROY ROGERS • GEORGE HAYES • PORTER HALL

MARJORIE MAIN • RAYMOND WALBURN

A *Republic* PICTURE

World Premiere

April 4th

GRANADA THEATRE • DICKINSON THEATRE

LAWRENCE, KANSAS

(Continued from page 42)

play by Samuel G. Engel and Hal Long. Sol M. Wurtzel was the producer.

Previewed at the Fox Uptown Theatre, Los Angeles, to an enthusiastic audience.—V. K.

Produced and distributed by 20th Century-Fox. Executive producer, Sol M. Wurtzel. Directed by Norman Foster. Screen play by Samuel G. Engel and Hal Long. Suggested by the character, "The Cisco Kid," by William Sydney Porter (O. Henry). Photographed by Charles Clarke. Art directors, Richard Day and Chester Gore. Edited by Norman Colbert. Musical direction, Samuel Kaylin. P. C. A. Certificate No. 5992. Running time, when seen in Los Angeles, 65 minutes. Release date, April 12, 1940. General audience classification.

CAST

Cisco Kid.....Cesar Romero
Joan Allen.....Jean Rogers
Gordito.....Chris-Pin Martin
Jesse Allen.....Minor Watson
Boss.....Stanley Fields
Moses.....Nigel de Brulier
Gunther.....Harold Goodwin
Proprietor.....Francis Ford
Pancho.....Charles Judels

Broken Strings

(International Roadshows)

All-Negro Drama

An all-Negro picture produced for International Roadshows distribution, "Broken Strings," starring Clarence Muse, stage and screen actor, singer and writer, tells the story of a famed concert violinist, retired because of a crippled hand, fighting against the "swinging of the classics," but regaining the use of his hand through applauding his son, a "swing" violinist.

Muse is supported by Sybil Lewis, William Washington, Tommy Moore, Stymie Beard, Pete Webster, Eddie Thompson, Buck Woods, Jessie Lee Brooks, Darby Jones, Earl Morris, the Steavens Sisters and Alec Carpenter.

Carl Krusada, Muse and Dave Arlen wrote the screen play, with B. B. Ray directing.

Previewed in a studio projection room in Hollywood.—V. K.

Produced by Goldberg and Port for International Roadshows distribution. An L. C. Bordon production. Directed by B. B. Ray. Screenplay by Carl Krusada, Clarence Muse and Dave Arlen. Photographed by Max Stengler. Music arrangements by Alec Carpenter. Art director, Fred Preble. Edited by Freddie Bain. Previewed without P. C. A. certificate number. Release date, not set. Running time, when seen in Hollywood, 60 minutes. General audience classification.

CAST

Arthur Williams.....Clarence Muse
Grace Williams.....Sybil Lewis
Johnnie Williams.....William Washington
Mary.....Tommy Moore
Dickie.....Stymie Beard
Gus.....Pete Webster
Sam Stilton.....Eddie Thompson
James Stilton.....Buck Woods
Dr. Matson.....Jessie Lee Brooks
Stringbeans.....Darby Jones
Manager.....Earl Morris
Steavens Sisters.....Themselves
Alec Carpenter.....Himself

Forgotten Girls

(Republic)

Melodrama

The female of the species who runs afoul of the law, whether innocently or not, is scarcely forgotten these days. Pictures of women in prison seem as abundant as men prison films now. Here the girl is in prison because of environment and circumstance; of environment because her lazy step-mother makes their home a rendezvous for unsavory characters; of circumstance because the girl defends herself with a skillet against the advances of her relative's betrothed and is charged with murder, though the stepmother finished the job.

The prison of this picture has airy, semi-private rooms with fair appointments and plenty of freedom. The prison, however, is but a minor part of the story. Gangsters "spring" the girl, against her wishes.

The girl is played by Louise Platt and the newspaper man who befriends her by Donald Woods. Supporting players include Wynne Gibson, in the role of the stepmother; Robert Armstrong, weak and braggart friend of the stepmother; Eduardo Ciannelli, a gang leader; Jack LaRue, the slain man, and Barbara Pepper, prison inmate. Phil Rosen directed from a screen play by Joseph Moncure March and F. Hugh Herbert. Frank McDonald wrote the original story.

The romantic element has not been neglected but the film is in the main a melodramatic mixture of murder, prison and gangsterism, of hatred and fear.

Reviewed in a projection room in New York. —PAUL C. MOONEY, JR.

Produced and distributed by Republic. Associate producer, Robert North. Directed by Phil Rosen. Screen play by Joseph Moncure March and F. Hugh Herbert. Original story by Frank McDonald. Adaptation by George Beck. Production manager, Al Wilson. Photographed by Ernest Miller. Supervising editor, Murray Seldeen. Editor, Ernest Nims. Art director, John Victor Mackay. Musical director, Cy Feuer. Wardrobe, Adele Palmer. P. C. A. Certificate No. 6077. Running time, 68 minutes. Release date, March 15, 1940. General audience classification.

CAST

Judy Wingate.....Louise Platt
Dan Donahue.....Donald Woods
Frances Wingate.....Wynne Gibson
Grover Mullins.....Robert Armstrong
Gorno.....Eduardo Ciannelli
Nolan.....Jack LaRue
Eve.....Barbara Pepper
Linton.....Charles D. Brown
Miss Donaldson.....Sarah Padden
Jackie.....Ann Baldwin

Midnight Limited

(Monogram)

Mystery and Romance

A brace of robberies on a crack Montreal train provides the puzzle for audiences to solve with the railroad's ace private detective. The mystery deepens when, despite the close watch of detectives, a second robbery follows the first under the noses of the sleuths. Suspense is created and maintained up to the denouement, and the solving of the mystery follows the abundant clues in an orthodox manner, rather than striking off at a tangent.

John King is the private detective who solves the mystery, sets the stage for the "finger pointing" and then catches his prey the third time around. Marjorie Reynolds plays the girl who was on the train while the first robbery was in process and aids the detective. Other players include George Cleveland, Edward Keane, Pat Flaherty, Monte Collins, Herb Ashley, Stanford Jolley and Buck Woods. Howard Bretherton directed.

There is considerable romance to support the straight mystery. The comedy element so prevalent in mysteries of late is missing.

The solution is solemn, for not only are the thief and his accomplice, a railroad employee, killed in a gun battle but the thief was smuggled aboard the train in a coffin.

Reviewed at the Central theatre, New York. The film for the most part drew little reaction from an afternoon audience composed mostly of men, but one gentleman muttered audibly whenever the developments of mystery gave way to Cupid.—P. C. M., Jr.

Produced and distributed by Monogram. Producer, T. R. Williams. Associate producer, Fred Scheld. Directed by Howard Bretherton. Screen play by Harrison Carter and C. B. Williams. Sound, Karl Zint. Editor, Russell Schoengarth. Art director, E. R. Hickson. P. C. A. Certificate No. 6105. Running time, 61 minutes. Release date, March 20, 1940. General audience classification.

CAST

Val.....John King
Joan.....Marjorie Reynolds
Professor.....George Cleveland
Harrigan.....Edward Keane
Conductor.....Pat Flaherty
Kranz.....Monte Collins
Trainman.....Herb Ashley
Frenchie.....Stanford Jolley
Willy.....Buck Woods

The Outsider

"The Outsider", a British-made production starring Mary Maguire and George Sanders, opens at the Little Carnegie theatre in New York Saturday, for its first American exhibition. The picture, which is being distributed in the United States by Alliance Films, was reviewed from London in the Feb. 25, 1939, issue of MOTION PICTURE HERALD.

Double Alibi

(Universal)

Newspaper Mystery

Under the directorial guidance of Philip Rosen, Universal has produced a newspaper melodrama similar in many ways to other current stories of the newsrooms, with the girl reporter shielding a suspected murderer while trying to prove his innocence. Again the city editor has escaped from the bevisored blood-sweating characterization of another screen day.

Based on a novel by Frederick C. Davis and adapted for the screen by Harold Buchman, Roy Chanslor and Charles Grayson, "Double Alibi" is swiftly paced, Wayne Morris and Margaret Lindsay helping to make it so. Supporting these stars are William Gargan, as the city editor, and Roscoe Karns, handling the comedy in the role of staff photographer.

When "Stephen Wayne" (Morris) is suspected of the murder of his estranged wife, a newspaper's health columnist, "Sue Carey" (Miss Lindsay), turns police reporter to help him prove his innocence. "Wayne" poses as a wellknown crime reporter from the Middle West, and with the aid of "Sue" and "Jenkins," the staff photographer, proves that he is innocent and uncovers the murderer.

Others handling supporting roles adequately are James Burke, who here takes a more serious part, Robert Emmett Keane and William Pawley.

Reviewed at the Rialto theatre in New York, where an afternoon audience, comprised mostly of men, followed with interest the development of the story.—GEORGE SPIRES.

Produced and distributed by Universal. Ben Pivar, associate producer. Directed by Philip Rosen. Based on a novel by Frederick C. Davis and adapted for the screen by Harold Buchman, Roy Chanslor and Charles Grayson. Elwood Bredell, cameraman. Running time, 60 minutes. P.C.A. No. 6017. Release date, March 1, 1940. General audience classification.

CAST

Stephen Wayne.....Wayne Morris
Sue Carey.....Margaret Lindsay
Walter Gifford.....William Gargan
Jeremiah Jenkins.....Roscoe Karns
Chick Lester.....Robert Emmett Keane
Captain Orr.....James Burke
Dan Kraley.....William Pawley
Lennie Nolan.....Frank Mitchell
Patrolman Harrigan.....Eddy Chandler
Inspector Early.....Cliff Clark
Patrolman Delaney.....Robert Emmet O'Connor
Bartender.....Wade Boteler
Switchboard Operator.....Mary Treen

Ants in the Plants

(Paramount)

Color Cartoon

The Max Fleischer color cartoon shows a colony of ants storing ammunition against the day of invasion by their arch-enemy, the ant-eater. The ant-eater appears and the ant brigade goes into action, but the ant-eater is not easily defeated. Eventually the ants abandon modern war tactics and swarm over the enemy. The subject is lively and entertaining.—Running time, 7 minutes.

Two of a Kind

(Paramount)

Sportlight

A Grantland Rice Sportlight. The presentation concerns famous brother and sister pairs and twins in sports, with Ted Husing handling the narration. The following performers appear: the Rideout twins, Blaine and Wayne,

track; the Patrick boys, stars of the New York Rangers hockey team; Charlie Brickley, Harvard drop kicker of long ago and his two stalwart sons; the Rudd brothers of Florida, speed swimmers; the Hopkins sisters, California, speed swimmers; Ken and Walt Wilhelm, archery experts; the Hogue twins, boxers, and Joe and Dominic DiMaggio. Running time, 10 minutes.

Way Back When a Nag Was Only a Horse

(Paramount)

Stone Age Cartoon

Another in the Stone age cartoon series, from the Max Fleischer studio, tells the experience of a husband who is dragged along to a bargain sale by his wife, and promptly becomes lost in the store. He finds plenty of diversion at the music counter and is dancing with one of the cave sales girls when he is discovered by his wife. All manner of Stone Age invention and custom is depicted.—Running time, 7 minutes.

George Olsen and His Music

(Paramount)

Band Subject

An interestingly presented orchestra subject combines novel musical arrangements by the George Olsen orchestra and the singing of the chorus, especially in the number, "She Broke His Heart of Oak 'Neath the Old Oak Tree." against hillbilly background. The varied music includes "Horses," "With the Wind and the Rain in Your Hair" and "Ciri-Biri-Bin." In the cast are Jean Blair, Harrison Sisters, The Bachelors and Ronnie Mansfield, all singers.—Running time, 10 minutes.

Females Is Fickle

(Paramount)

Popeye Cartoon

That one man army, "Popeye, the Sailor," having conquered "Bluto" so many times, now turns to denizens of the deep to engage in battle. At heart a kindly person, he dives into the sea to rescue "Olive Oyl's" pet goldfish, but the impish little fellow plays tag with "Popeye," the while leading him into encounters with sharks, whales and whatnot. A jellyfish almost becomes "Popeye's" Wellington, when out comes the inevitable can of spinach. A Max Fleischer cartoon.—Running time, 7 minutes.

Life in Finland

(Finland Trading Co.)

Finn Documentary

Introduced with the playing of Finland's national anthem, William Lindenwald, president of the Finland Trading Company, brings to the screen a one-reel documentary of life in Finland up to and including the bombing of Helsinki. The occupations and athletic abilities of the Finns are emphasized in an interesting subject. The narration is by Jack Martin.—Running time, 10 minutes.

Not So Dumb

(Paramount)

Paragraphic

That wild creatures have a great deal of latent intelligence is the theme of an interesting subject. The animals and birds include a penguin, raven and lion. The full grown lion wrestles with his trainer in a playful manner, but at all times gives the impression that, he will revert to type and kill. The raven does all sorts of odd jobs for its trainer, and the penguin of course supplies comedy. Narrated by Frank Crumit.—Running time, 10 minutes.

Columbia's Voting Trust Agreement to End

A notice sent to holders of Columbia Pictures' voting trust certificates, this week, states that the voting trust agreement, as of April 1, 1930, expires by limitation on April 1st, this year.

The agreement was that under which shares of the company's common stock are deposited. It was noted that no voting trust certificates will be issued after March 31st, of this year.

The wording of the notice was as follows:

"Pursuant to the terms of the voting trust agreement, certificates for shares of common stock, no par value, will be delivered on, and after, April 1st, 1940, to the owners of voting trust certificates, upon surrender thereof to the City Bank Farmers' Trust Company agent for the voting trustees of capital stock of Columbia Pictures Corporation."

Common stock certificates may be obtained in exchange for the voting trust certificates, by submitting the latter to the agent, with a letter of transmittal.

Under the agreement, the trustees are Harry Cohn, president of Columbia; Jack Cohn, vice-president, and Dr. A. H. Giannini, financier.

Sigmund Neufeld Productions Acquires Judell Obligations

Sigmund Neufeld Productions, Inc., has been organized in Hollywood to assume the product obligations of the defunct Producers' Pictures Corporation, and begins operations next Wednesday with a schedule of 15 pictures, eight of which are to be westerns, it was announced on Wednesday.

Harry Rathner of New York, formerly Eastern representative of Ben Judell of the Producers' Pictures Corporation, will head the sales organization. Its corporate name was to be selected this week.

Robert "Bob" Steele's contract to star in "Sagebrush Family," a series begun by Mr. Judell, has been acquired by the new company.

Tim McCoy will appear in four of the westerns to be made.

Titles of three of the seven scheduled melodramas are "Sons of the Finest," by William Ullman, Jr.; "Wolf Cry," by Jack London; and "Skip Tracer," an original story by Roy Shrock.

O'Brien Ends Tour

George O'Brien, RKO western player, and his wife, arrived in New York this week from a 25,000-mile air tour of Latin America. He started the trip two and a half months ago. Mr. O'Brien conferred with exhibitors and inspected studios in South America. He said he was impressed by the activity at five studios in Buenos Aires, which turn out about 50 pictures a year. He left for the coast Wednesday.

Helprin in Production

Morris Helprin, for the last four years American advertising and publicity representative for the United Artist's British producer, Alexander Korda, with offices in New York, has been made Mr. Korda's assistant in production, the latter announced on Wednesday. Mr. Helprin leaves New York Monday, to work on the final sequences of "The Thief of Bagdad," on the coast.

Action Pictures Needed: Zukor

"Good pictures, pictures with stories, pictures with action rather than talk, 'big' pictures and pictures made with an eye on Latin America"—these are the only things necessary to increase American film company business below the Rio Grande, Adolph Zukor, chairman of the board of Paramount Pictures, observed Monday, on board the *S. S. Uruguay* as it steamed up New York harbor, carrying Mr. Zukor, John Hicks, Jr., vice-president in charge of foreign sales for Paramount, and Mrs. Hicks, home after a two-and-one-half-month "good-will survey" of the Latin American territory.

Finds "Good Showmanship"

Taxation, censorship, and other legislation were passed off lightly, as burdens to distributors, by Mr. Zukor, who said that despite such measures, South American countries, generally, "have been very good to this industry."

The survey, which began in January, left Mr. Zukor "much impressed" by the "intelligence, the shrewdness, the good showmanship" of Latin Americans—and at the "bigness" of the countries he visited.

Mr. Zukor found the war had had little effect on American business. Competition from foreign product never was considerable, he noted. Foreign pictures, those that still played, were doing "fair," he said. Some French pictures were still playing.

"But the proportion of those pictures has been small. I think that what they have done is to stimulate interest in our pictures," Mr. Zukor declared.

Impressed by Tour

Mr. Zukor surveyed Latin America, and Australia previously, "from choice," he said.

"I am convinced that it was a good move," he remarked; "I think we are doing a great thing, not only for Paramount Pictures, but for all the companies, in covering this territory. We have been in business there for 28 years, and I think it is just good business for an executive to visit the countries he does business with."

Mr. Zukor was impressed in South America by the size and modernity of the theatres—and also, he said, with the "smart buying policy" of the South Americans, who, he noted, gauged their audiences precisely.

Mr. Zukor and Mr. and Mrs. Hicks were in Panama, Peru, Chile, Argentina, Brazil, and other countries. In most, they met high officials: in Argentina, the president; in the vice-president.

Lewis Realigns Paramount Studio Publicity Staff

Cliff Lewis, Paramount studio director of advertising, publicity and exploitation, last week assumed active charge of the publicity department, making Bert Holloway general publicity assistant. George Thomas was transferred from advertising to publicity to handle wire service syndicate and other outlets.

Jean Bosquet, who formerly did this work, was assigned to unit publicity writing. John Del Valle was shifted from special assignments to unit duty. The changes were necessitated by the resignation last week of Terry DeLapp, studio publicity director.

GROSS UP, PROFIT OFF, SAYS SEC; UNIVERSAL TRIPLES ITS NET INCOME

Disney's Cartoons Go "Big Business" as Application for Stock Offering Is Filed; $4,000,000 New Funds

Consolidated net earnings of Universal Pictures Company, Inc., and subsidiaries, before provision for federal income taxes and special amortization adjustment reserves, amounted to $460,631 in the thirteen weeks ended Jan. 27, 1940, the first quarter of the company's current fiscal year, J. Cheever Cowdin, chairman of the board, told stockholders at the annual meeting last Friday in Wilmington. This compares with a net of $157,990 in the corresponding quarter of the preceding fiscal year, which "U" tripled in the final quarter.

Domestic Income Ratio Up

Mr. Cowdin said the ratio of Universal's domestic income to its foreign receipts was rising and that continuation of this trend would make it desirable to adjust its amortization tables for film costs. In anticipation of such a change, he said, the company since the start of the current fiscal year had set aside $5,000 a week in a special amortization reserve. After deduction of such reserves for the period, net earnings for the quarter, before federal income taxes, were $395,631.

Mr. Cowdin said foreign revenues were holding up well, taking into account the war conditions.

Stockholders Reelect

Preferred and common stockholders of Universal Pictures reelected 13 directors to the board.

Common stockholders reelected N. J. Blumberg, Paul G. Brown, Daniel C. Collins, J. Cheever Cowdin, Preston Davie, Ottavio Prochet, C. D. Prutzman, Budd Rogers, Daniel M. Shaeffer, and Willis H. Taylor, Jr.

First preferred stockholders reelected J. Dabney Penick and Samuel I. Posen and second preferred reelected William Freiday.

Universal Corporation

Universal Corporation—the parent holding company of Universal Pictures, Inc., and whose income is from dividends and such from that operating company—for the year ended Oct. 28, 1939 shows a profit of $866,152 after depreciation, amortization, interest, federal and foreign income taxes and other deductions. Including $274,111 equity in profits of subsidiaries operating in foreign territories and after providing $141,152 for cumulative dividends for year on first preferred 8 per cent cumulative stock of Universal Pictures Company, held by the public, there was a profit of $999,110 carried to deficit account.

In the year ended Oct. 29, 1938, the company reported a loss of $827,398 carried to deficit account which included $27,537 equity in profits (net) of subsidiaries operating in foreign territories and was after $141,152 provision for cumulative dividends for year on first preferred 8 per cent cumulative stock of Universal Pictures Company held by public.

Capital stock consists of 525,681 shares of $1 par common outstanding.

Equity in profits (net) of subsidiaries operating in foreign territories is based upon the profits and losses (net) of these subsidiaries for the 52 weeks ended Aug. 26, 1939, or Sept. 23, 1939, or 53 weeks ended Sept. 30, 1939. The operations of the Polish subsidiary are included only for the 44 weeks ended July 29, 1939.

Disney Reports on Operations to SEC

Walt Disney Productions passed from the status of a family enterprise into the realm of big business last week when it filed with the Securities and Exchange Commission notice of intention to raise about $4,000,000 of new capital in the nation's money markets, with a stock offering of 155,000 shares of 6 per cent convertible preferred of $25 par value and 155,000 common shares at $5 par.

The statement cited a number of adverse business factors besides giving the story of the industry's recent successes.

The first of potentially adverse factors noted was that the family enterprise was largely the personal creation of Walter E. Disney, its president and founder.

With this in mind, the statement said, "the company will undertake to insure the life of Mr. Disney for $1,500,000." He is now 38 years old.

The foreign wars were cited as a cause for concern, calling the British Commonwealth a large source of revenue.

The proceeds of the financing will be used to pay promissory notes held by the Bank of America Trust and Savings Association of California. The proceeds of the notes were used for construction of new plant facilities for the company at Burbank.

Remuneration of Officers

The registration statement gave the remuneration of the company's officers for the year ended Sept. 30, 1939, as follows:

Walter E. Disney, president, $108,298; Roy O. Disney, executive vice-president, $54,185; Gunther R. Lessing, vice-president, $14,335; Edward M. Francis, treasurer, $8,099; George E. Morris, secretary, $9,711. This did not include income from shares in the Disney foreign corporations which during the same period produced $25,605 for Walter E. Disney and $17,069 for Roy O. Disney.

The statement disclosed that on Monday the company had entered into an agreement employing Walter E. Disney as executive production manager for seven years at $2,000 a week and certain traveling and other expenses. It added that under date of March 8 the company agreed to pay $1,000 weekly for seven years and traveling expenses to Roy O. Disney as business manager.

The statement reported that the company's gross income from "Snow White and the Seven Dwarfs" to Dec. 31, 1939, was $4,677,862.97. The general impression given to the trade was that "Snow White" had grossed $8,000,000.

Net income of the enterprise after taxes and expenses was reported $218,575 for the fiscal year 1935, $78,755 for 1936, $140,627 for 1937 and $918,412 for the nine months ended Sept. 30, 1938, when the three former companies were consolidated.

Net income on the same basis for the present company was reported $1,250,130 for the year ended Sept. 30, 1939, and $64,346 for the three months ended Dec. 31, 1939.

According to the statement, all of the outstanding common stock of Walt Disney Production is held by the Disney family, as follows:

Walter E. Disney, 106,500 shares; Lillian B. Disney, 106,500 shares; Roy O. Disney, 71,000 shares; Edna F. Disney, 71,000 shares.

Total Business Volume of Seven Producing and Distributing Companies in 1938 Set $410,000,000 Record

The total volume of business of seven film producing and distributing corporations in 1938 reached a new high at $410,000,000, an increase of $5,000,000 over the preceding year, but net profits dropped sharply, according to the Securities and Exchange Commission at Washington, which only this week made public its group report on the companies for that year.

The profits of the companies, which in 1937 amounted to $33,000,000, or 8.2 per cent of sales, dropped in 1938 to $21,000,000, or 5.1 per cent of sales, it was shown.

In Corporation Survey

The figures on the film companies were included with data on eight other industries in Volume II of the "Survey of American Listed Corporations," a compilation of statistics contained in reports filed with the Commission by corporations whose stocks are registered.

The survey showed that six of the seven corporations filed reports with the Commission for each of the four years ended with 1938, which showed that total assets increased in that period from $496,000,000 to $528,000,000.

The volume of business of those six companies increased from $334,000,000 to $408,000,000, showing an improvement in each year, but the net profit after all charges, which increased from $13,000,000 in 1935 to $27,000,000 in 1936 and $34,000,000 in 1937, dropped to $21,000,000 in 1938, and dividends paid, increasing from $6,000,000 in 1935 to $14,000,000 in 1936 and $22,000,000 in 1937, declined to $13,000,000.

Volume of Business Shown

A break-down of the six-company group for which detailed statistics were secured showed that it consisted of Columbia Pictures, Loew's, Inc., Paramount, Twentieth Century-Fox, Universal Pictures and Warner Brothers. Monogram was not included because complete information was not available for past years.

The analysis gave the volume of business of each of the six companies in their 1938 year as follows: Columbia, $19,414,000 against $20,101,000 in 1937; Loew's, $108,892,000 against $107,822,000; Paramount, $100,928,000 against $104,186,000; Twentieth Century-Fox, $58,201,000 against $56,172,000; Universal Pictures, $18,555,000 against $16,396,000, and Warner Brothers, $102,206,000 against $99,864,000.

The total assets of the companies were: Columbia, $18,560,000 against $16,516,000; Loew's, $143,840,000 against $142,560,000; Paramount, $118,224,000 against $120,219,000; Twentieth Century-Fox, $60,703,000 against $60,364,000; Universal Pictures, $12,323,000 against $11,765,000, and Warner Brothers, $174,369,000 against $177,544,000.

All of the six companies except Universal Pictures, which reported a loss of $691,000, showed a profit for 1938, Columbia reporting only $2,000, but the others showing the more substantial amounts of $9,918,000 for Loew's, Inc., $2,866,000 for Paramount, $7,252,000 for 20th Century-Fox and $1,930,000 tor Warners.

Neither Universal nor Warner Brothers paid any dividends during their 1938 year, but Columbia paid $326,000; Loew's, Inc., $6,485,000; Paramount, $1,186,000, and Twentieth Century-Fox, $4,899,000.

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MOTION PICTURE HERALD

ROCKEFELLER CENTER NEW YORK

Five Newsreels To Cover Dallas Variety Meeting

All five newsreel companies—Movietone, News of the Day, Paramount, Pathe, and Universal—will "cover" the national Variety Club convention, in Dallas, on April 18th, 19th, and 20th, the organization's officials announced this week.

The newsreel coverage was worked out by conferences of R. J. O'Donnell, chief barker of the Dallas Variety Club and chairman of the national unit's executive control committee, and Herman Beiersdorf, newsreel chairman, with officials of the newsreel companies.

National Golf Championship

Chief sporting activity for the convention delegates will be golf, at the Brook Hollow Country Club, with the champion to be crowned and given a trophy at the closing banquet. Variety Club champions from nine or more cities are to tee off on Saturday morning, April 20th, for the national championship.

Among the par shooting champions already registered have been Art Levy, of Pittsburgh; J. J. Culahan, Cincinnati; Al Matreci, St. Louis; John Howard, Detroit; L. W. Cohen, Minneapolis; Frank Clark, Milwaukee; Jack Zern, Dallas; Bill Griffin, Atlanta; and Otto Rohde, Oklahoma City.

There are 29 committees for the convention. That which has the greatest problem, according to Variety Club officials this week, is the transportation committee.

It is expected that 85 per cent of all delegates will arrive in Dallas simultaneously on two "Variety Special" trains from St. Louis and Kansas City. This week, from registrations already received, it was estimated that 425 delegates would come from the following cities, in the following numbers: Pittsburgh, 40; Columbus, 10; Cincinnati, 15; St. Louis, 40; Detroit, 20; Cleveland, 25; Buffalo, five; Kansas City, 55; Indianapolis, 15; Washington, eight; Minneapolis, 20; Philadelphia, 10; Milwaukee, 25; Omaha, 10; Dayton, five; and Baltimore, eight.

Those from Memphis, Atlanta, and Oklahoma City are expected by special automobile caravan.

With the total swelled by various guests, and by executives and others from New York, the total expected by Dallas estimate is 1,000.

The Dallas Variety Tent 17 will accord the train arrivals a "western welcome." The delegates, in part of this welcome, will be taken from station to hotels in "prairie schooners" chuck wagons, and on cow ponies.

The Baker Hotel, at which the official banquet will be held, will have its Crystal Ballroom decorated with flowers and peculiar flora from a dozen states and Mexico, it is said.

There will be a "frontier Frolic" party at the Dallas Atheltic Club. John A. Guthrie's "Real Wild West and Big Indian Congress of Oklahoma Plains" Indians is expected to provide some of the entertainment.

The second annual Humanitarian Award by the national organization will be tendered, this year, to Miss Martha Berry, founder and director of the Berry Schools of Mount Berry, Georgia, which educate and help underprivileged mountain children of the South. The first award was made last year to Father Flanagan, of Boys' Town, Nebraska. Miss Berry is expected to attend the convention.

Field Club Activities

New headquarters for Variety Club Tent Number One were opened in Pittsburgh last Friday night, featured by a prevue party for members only. A private press party was given the day before; and a public reception, on last Saturday.

On Sunday, a cocktail hour was staged.

The Friday night proceedings were broadcast simultaneously, by three radio stations, KDKA, WCAE, and WWSW.

Dr. John H. Harris, of the amusement company bearing his name, in Pittsburgh, and national chief barker for the national organization, left Pittsburgh for California last week, to visit the studios, and meet his wife and son, who have been vacationing there.

The local chief barker, C. J. Latta, left for Florida, over the weekend, to meet his family.

C. C. Kellenberg, assistant chief barker, will head Americanization Day activities, in Pittsburgh, May 1st, it was announced. His program, in present form, features an address by Lewis Johnson, assistant United States Secretary of War, at the Soldiers' and Sailors' Memorial Hall; a visit by local Legionnaires to the Variety-Club sponsored Camp O'Connell; a luncheon honoring Mr. Johnson, at the Variety club rooms; and a banquet.

Commander Harry Kalmine, of the Variety Legion Post, manager of the Warner Brothers' Tri-State Theatres, and a former chief barker for the local Variety tent, has received a national citation from the national American Legion, for services in arranging Variety shows for wounded veterans.

Show at Cleveland

Last Friday, the Variety Club Post of the Cleveland American Legion presented a midnight stage and screen show at the Circle Friday, for money to send underprivileged children to Summer camps. M. A. Goodman, Harry Goldstein, Howard Roth, John Himmelein, and George Kendis were in charge.

The Ladies' Auxiliary of the Philadelphia Variety Club will present its annual vaudeville and motion picture show on March 1st, evening, at the Fay's Theatre, in that city. The show will last four hours. Samuel Stiefel has provided the theatre. Heading the auxiliary committees are Mrs. Lee Biben, chairman; Mrs. Esther Benn, and Mrs. Cole Charlap, president of the group.

More Personal Star Appearances Would Aid Grosses, Says Owner

Neighborhood and suburban motion picture theatres could show bigger grosses if more talent from Hollywood were available for personal appearances, exhibitor Sam Fleischman, owner of the Roxian, Pittsburgh, maintains, in a statement of results shown at his boxoffice by several recent stage attractions at his suburban house.

Currently presenting "Sons of the Pioneers" on his stage, a singing company headed by songwriter Bob Nolan of Columbia western pictures reputation. Mr. Fleishman claims that "most neighborhoods get a 'big kick' out of stage talent, particularly when the entertainers come in with a previous buildup from film, radio or record appearances." Nolan has made records, he said.

Previously, the Roxian drew $600 for a four-show day featuring 'Smiley' Burnette and three other musicians, against an average of $200 daily gross. The acts usually cost Fleishman $150 a day plus percentage, or a $200 guarantee.

The Roxian, and other theatres around Pittsburgh, have played Ken Maynard, Tom Mix, and Hoot Gibson following the belief that western stars are tops for houses that can't afford heavy money for name radio acts or front-rank film players.

Many theatres within a hundred-mile radius of Pittsburgh also present traveling units sporadically, when they can get a one- or two-day booking.

Most attractions are handled through the William Morris office, Joe Hiller's National Theatrical Exchange, or Sid Marke

Downtown vaudeville is restricted to the Stanley, that usually features a name band and two to four single acts, or a layout of five or six specialties backed by Max Adkins' house orchestra.

The Senator inaugurated a stage and pictures policy in mid-December, but dropped it three weeks later, when it failed to show a profit, because of the added expense outweighing the increased income.

"King of Kings" Showings Held

About 500 showings of the Cecil B. DeMille production "King of Kings" have been held or will be held by Monday under the sponsorship of religious organizations and arrangement of the King of Kings Committee. The prints are released by the Cinema Corporation.

The committee already is laying plans to increase the number of showings next year. The Reverend Dr. Christian F. Reisner of the Broadway, New York City, Temple, is chairman.

The Radio City Music Hall, New York, will be the scene of Easter sunrise services Sunday The services, sponsored by the Greater New York Federation of churches, formerly were held at Columbia University. The program will include a talk by T. Z. Koo, Chinese Christian, and hymns by the Good Shepherd Lutheran Choir of 250 boys. The services will be broadcast by the National Broadcasting Company.

NBC will televise Protestant services Sunday, which will be conducted by Dr. Samuel McCrea Cavert, of the Federal Council of Churches of Christ in America, and Catholic services, also Sunday, conducted by the Rt. Reverend Msgr. Fulton J. Sheen, of the Catholic University of America.

Television's first Easter will also include two religious films and a dramatic production appropriate to the season. The films are "King of Kings" and "Cloistered," a film of convent life. The "Passing of the Third Floor Back" is the stage production.

Easter sunrise services will also be broadcast from the Hollywood Bowl by Mutual and will be telecast by the Don Lee station W6XAO, only television station in the west. Columbia will carry the services from the Forest Lawn Memorial Park in Glendale, Cal.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

From War Itself

Underway at the Denham Studios is the Legeran production, "Old Bill and Son." Location shots were taken on the battle-front in France. The picture, which treats in comedy and drama of the "old sweats" of yesteryear and the "Tommies" of today, is being directed by Ian Dalrymple, who likewise wrote the script. Morland Graham, veteran of the 1914-1918 war, plays Old Bill. John Mills, a modern Londoner, has the part of his son.

Bruce Bainsfather, creator of "Old Bill," world famed cartoon character, is author of the story, and is working with the unit. Georges Perinal, Frenchman, is cameraman.

The cast, a strong one by British box office standards, includes Mary Clare, Rene Ray, Gus McNaughton, Rene Houston, Roland Culver, Ronnie Shiner, and, subject to permit, Janine Darcey Mills has been released temporarily from Army service to play in the film.

Prisoners Actors

British mercantile marine officers, who were prisoners of war on board the German "pocket" battleship Graf Spee while she was being battered into Montevideo by British cruisers are to take part in a new film, "For Freedom," in production at Shepherd's Bush Studios by Gainsborough for General Film Distributors. The film was devised and is being directed by Maurice Elvey and Castleton Knight, producer of Gaumont-British News Reel.

The plot is centered in a newsreel office in London just before Munich. Much exclusive material of the scuttling of the Graf Spee will highspot the film.

Fifteen officers and 300 men of the warships Ajax and Exeter were granted Admiralty permission to appear in the film. General Film Distributors will handle the film in England.

The producer is Edward Black. Dialogue is by Miles Malleson, scenario by Leslie Arliss.

From the Stage

"Gaslight," the screen version of a highly successful stage play, is now well underway at Denham, a British National production with Diana Wynyard and Anton Wallbrock in the leading roles. Thorold Dickenson is directing.

The film has a last century setting, and care has been exercised to see that atmosphere and detail are exact. Action has been speeded and new settings and scenes added. Bernard Knowles is cameraman, with Bridget Boland and A. R. Rawlinson responsible for the screenplay.

Concentration

Having concluded work in the small studio at Highbury, the Charter Films Unit working on "Pastor Hall" screen story based on the life of Pastor Niemoller, have moved over to the Twickenham Studios where an imposing set has been built representing the interior of a Nazi concentration camp.

Meanwhile both the opening and the closing scenes have gone "into the can." One of these represents a harvest festival at Altdorf village church. The other shows Pastor Hall invading a Nazi pulpit and delivering harangue against the Hitler regime. Wilfred Lawson has the title role. The producers are Roy and John Boulting. Grand National will distribute.

HEAR RADIO VERSION BEFORE SCREENING

An interesting venture, which, incidentally, must have helped create "sales acceptance" with the public, was made by the British Broadcasting Corporation on a recent Sunday when it broadcast a radio version of "The Proud Valley," Ealing Studios film reviewed in MOTION PICTURE HERALD *for January 27th but not yet publicly shown in London.*

The radio version closely followed the film, and not only did members of the cast of the film act over the air, but the musical passages, and Paul Robeson's voice, were played over from the original sound track.

Torture Devices

Genuine medieval torture devices, says Pathe Pictures, are used in its Edgar Wallace thriller now in production at Welwyn under the eye of John Argyle producer. One of these is the Iron Maiden, a grisly torture device loaned Argyle by the British Museum. This is not the least of the more lurid factors in the film, which also includes an incident in which two persons are trapped in a tomb.

The title of this juicy melodrama is "The Door with Seven Locks." Norman Lee is directing Leslie Banks, Lilli Palmer, Romilly Lunge and Gina Malo. The key to the film is the scheming of a doctor to gain possession of a fortune.

In the News

Harry Korris and Tom Gamble, two of the most popular comedians in the North, will be teamed in a new British picture "Somewhere in England," which will be made by two producers, Butchers and Blakeley Productions. Production will be at Walton on Thames.

▽

Preparing for the production boom anticipated in the more optimistic film circles, Sound City has now made two stages available for shooting. Meanwhile the Sound City recording unit is on hire to another studio.

▽

The Rock Studios at Elstree, among the most modern and best equipped in the country, will reopen to activity in the immediate future when British Eagle Productions starts "Gentlemen of Venture," which Paul Stein will direct for RKO-Radio release. Other subjects, including a romantic comedy, are scheduled.

English Rights

Aiming to translate the film into a French equivalent of Britain's "Lion Has Wings," Savoy Film Production has taken up the English rights of the successful French film, "World in Arms." It intends to synchronize the film in English, and graft additional passages showing Britain's efforts towards victory.

"World in Arms" is a propagandist production aiming to depict the strength of the Allied powers, and the efforts of Britain and France to translate it into victory over the Nazis.

Studio Reopens

The Riverside Studios, Hammersmith, the lessee of which is Jack Buchanan, and inactive for some time, has reopened for production. There a newly formed organization, Hammersmith Film Productions, is at work with "Tilly of Bloomsbury," which Leslie Hisott is directing for RKO Radio release. Sydney Howard and Jean Gillie have the leads.

Others in the cast include stage artistes Kathleen Harrison, Athene Seyler and Athole Stewart.

The script is by Nils Holstius, and co-producer with A. Barr Smith is Dr. Kurt Sternberg.

Circumstantial

Whilst the "For Freedom" unit is at work on one stage at Shepherds Bush, a Twentieth Century production, "The Girl in the News," has gone to work on another. Margaret Lockwood stars, with Carol Reed in directorial command. Margaretta Scott, Roger Lievesy and Basil Radford also appear.

The theme of "The Girl in the News" is a girl's ordeal under wrongful accusation and circumstantial evidence. Otto Kanturek is in charge of the cameras, and the scenario is by Frank Launder and Sidney Gilliatt. The Maurice Ostrer—Edward Black team controls production.

For Trinder

Tommy Trinder, a gawky, confident Cockney comedian who has leaped to fame as a radio personality and vaudeville star, has been signed by Michael Balcon to make a Naval comedy, "Sailors Three." Much in demand these days by film producers, Trinder comes to Ealing to bring off what Balcon believes will be a comedy hat trick: Gracie Fields and George Formby, leaders of the MOTION PICTURE HERALD Box Office Poll, were both nursed to Fame by that organization.

"Sailors Three" will have for background a naval depot on land. Walter Forde will direct the film, which is from an original story by Austin Melford, who wrote it with Trinder in mind.

THREE MORE STATES HIT THEATRE CHANCE GAMES

Illegal, Say Officials of Texas, North Carolina, Oklahoma; New York Exhibitor Cleared

Setbacks for chance games were reported in several localities this week. In Texas the state attorney general listed seven games which he termed lotteries. In North Carolina the state attorney general ruled that theatre Bank Night is illegal in that state, and in Oklahoma the attorney general's office, in accordance with its ruling two years ago, termed Bank Night conducted at two Guthrie theatres illegal despite a resolution of cooperation by the city's chamber of commerce.

In New York, however, a special sessions court threw out a second case against an exhibitor on lottery charges. While no written opinion was given, the majority of the court pointed out that its acquittal was based on the fact that the theatre permitted the announcement of numbers to participants in the lobby without requiring the purchase of an admission. The acquitted was Christy Carnavos of the Momart, Brooklyn. Previously, James May, former manager of the Atlantic, Brooklyn, had been acquitted of a lottery charge.

Reconsideration Refused

In Wisconsin, the state supreme court refused to reconsider a recent decision holding Bingo a lottery, on appeal by counsel, for the Bahn Frei Hall in Milwaukee, against which an injunction had been obtained by Charles W. Trampe, head of Film Service, Inc. The injunction restrained continuance of Bingo on the ground that it constitutes a public nuisance.

The seven games ruled illegal by Gerald Mann, attorney general of Texas, included three variations of the numbers game, two kinds of Quiz Night, a device whereby the winner is determined by matching finger prints, and a socalled "suit club" in which an award is made to a person completing a sentence.

In response to queries on the legality of various forms of theatre games in which awards are given to the holders of certain numbers, Harry McMullan, attorney general of North Carolina, said: "The attorney general's office has taken the position that all forms of Bank Night are in violation of the state law.

Says Injunction Would Stand

The Oklahoma attorney general's office put a ban on Bank Night in 1938, but two Guthrie theatres, operated under the same management, have been maintaining a form of Bank Night. The board of directors of the Guthrie chamber of commerce passed a resolution of cooperation and one of its representatives has been conducting the drawing. On an application for a ruling by the county attorney, Stephen Holloway, assistant attorney general of the state, said that the games can be stopped by an injunction as a "common nuisance."

Efforts to legalize Bingo in Lancaster, Pa., also experienced a setback this week when a county jury in a test case decided the game was gambling and convicted Richard Landis, of Rothville, Pa., of maintaining gambling devices. In Dauphin County, Pa., two defendants, on charges involving the operation of Bingo, were fined $150 each and directed to pay costs.

The city council of Alliance, Ohio, has repealed the two-year-old theatre Bank Night ordinance which levied a license fee of $7.50 for each time a theatre operated the game plus 10 per cent of the award money.

Mayor W. J. Locke of Mansfield, Ohio, has instructed Meade K. Bates, police chief, that aisles in the theatre and sidewalks in front of Warner's Ohio, Madison and Majestic, must be kept clear on Bank Nights.

Theatre Raided Second Time

Indianapolis police have raided the Ohio theatre for the second time while a Bank Roll Night was in progress. They arrested George Settos, owner; Orvin Moore, manager, and William H. Douglass, an employee, charging them with operating a lottery and gift enterprise. Mr. Moore and James Kenny, another employee, were acquitted on a similar charge by a municipal court jury following the first raid.

The New Mexico supreme court, while it did not rule on the law's constitutionality, upheld the right of the Revenue Bureau to enforce a 1939 statute prohibiting lotteries.

Chancellor D. M. Russell in the chancery court at Gulfport, Miss., dismissed the suit of Jack Whall, a patron, against the Saenger Theatres, Inc., challenging the legality of Bank Night conducted by the theatre company. Mr. Whall had brought suit to recover $3,000 in admissions which he said had been paid by him and others who assigned him their claims, and sought to have Bank Night stopped by a restraining order on the grounds that it was a public nuisance.

Movie-Title Night was inaugurated in Toronto by the Prince of Wales, Grover and Century theatres, three houses in the B & F circuit, subsidiary of Famous Players Canadian circuit.

Bingo receipts in Cincinnati in January fell below the December figures. Based on playing permits issued by City Manager C. O. Sherrill, the records show that 225,929 players paid a total of $178,727.23 at 202 parties in January. Awards amounted to $42,701, leaving a net profit of $136,026.23 to the sponsoring organizations. December figures showed total attendance of 242,719 at 202 parties with receipts $193,637.57, awards $46,803.50, and net profit $146,834.07.

CALLS THEATRES "GAMBLING HALLS"

"Films are merely a thin camouflage for the conduct of a lot of very elegant little gambling halls" in and around Buffalo, charges Sid Lehman, who presides over United Artists' sales activities in western New York.

"Pictures do not comprise the motion picture business in my territory," Mr. Lehman continued, in remarks reported by Ardis Smith, dramatic critic, in the Buffalo Evening News. *"Every night in the week there is some sort of money racket being conducted with the screen plays as a transparent front. Enough dishes are given away to serve the world, even if all were smashed after every meal. Regardless of the merit of screen fare, prices on these nights frequently soar to a dollar top. The entertainment has nothing to do with it. It is all based on the amount you stand a chance to win."*

Tax-Bills Lose In Two States

The motion picture industry fared well in legislative actions in two states this week when both houses in Kentucky passed a bill to reduce the state admission tax on admissions of more than $1, and the Mississippi ticket tax, which was sought by the city of Jackson, was killed in committee. In New York the legislature, preparing to adjourn, killed bills inimical to the industry in wholesale manner.

New York House in Action

Among the bills killed in the lower house at Albany, N. Y., were: Bingo legalization measures by Max Turshen and Aaron Goldstein; anti-discrimination measures by Daniel Burrows and Bernard Austin; Irwin Davidson's proposal giving a state of privilege to any person with a ticket of admission to the theatre and restraining ejection; three per cent tax proposal; outdoor advertising survey bills and suggestions for study of the billboard situation by committees; chain store tax, imposing levies on circuit theatres; anti-ASCAP bill favored by owners of many small theatres, the broadcasting industry and restaurant groups, and the Wilson measure to provide licensing charges for the resale of admission tickets by telegraph and telephone companies.

Reported out favorably was Russell Wright's outdoor advertising agency regulation bill.

Reported out in the Senate but killed in Assembly committee was a bill to make a larceny of the unauthorized recording of broadcasts, favored by the American Federation of Musicians, Local 802, National Association of Performing Artists, but disapproved by New York State broadcasters.

Meanwhile, one bill of interest to New York theatres lay before a Senate committee despite unanimous passage by the Assembly several weeks ago. It is the measure to limit the resale of theatre or other tickets of admission to a 75-cent premium above original price, fought for by the League of New York Theatres.

Fireproofing Bill

In a bill introduced this week the general business law would be amended to provide more rigid specifications for fireproofing motion picture projection booths.

The Kentucky measure reducing the admission tax on admissions of more than $1, which is now before Governor Johnson for signature, also exempts dramatic productions and other forms of amusement presented for religious, charitable or educational purposes from the tax.

The Mississippi House ways and means committee killed the Senate-approved bill which would have allowed the city of Jackson to levy additional taxes now invoked by the state.

Special Session Indicated

Governor Lloyd C. Stark of Missouri has indicated that he may call a special session of the legislature to deal with the relief situation in the state. Only $1,000,000 for direct relief remains of the amount appropriated.

Reports that the Pennsylvania special session, which probably will be called following the April 23rd primaries, will consider enactment of new taxes including an amusement levy, have been denied by Governor Arthur H. James and legislative leaders.

Representative James Seccombe of Ohio has introduced a bill in Congress making it a criminal offense to discriminate against Negroes in admittance to theatres or in segregating them from white patrons.

The showing of motion pictures on Sunday has been approved in three Vermont towns, Rutland, Northfield and Winooski.

Belmont, Mass., citizens have voted in favor of Sunday shows by 1,714 to 1,579.

New York Theatres Push Member Drive

Based on successful campaigns in three test cities in Westchester, New York, the Audience Organization Committee of the League of New York Theatres and Actors Equity decided at a meeting this week to go forward with their plans for enrolling 2,500 members. Tentative plans for interesting theatregoers have been consolidated into one which provides that members who deposit $5 may reserve tickets by telephone. Members who do not make the deposit will be permitted to make reservations by telephone also, but will be required to pick up the tickets a fixed number of days before the performance.

The campaigns in Scarsdale, White Plains and Bronxville provided for a general meeting, but this phase was dropped. A high response to a request for mail ballots led the committee to continue with a direct mail campaign. The new organization will be called The Playgoers.

Benjamin Joins Monogram

William Benjamin has been appointed vice-president and sales manager of the Monogram Kansas City exchange. Mr. Benjamin has been associated with the industry since 1913 when he joined Central Film Company in Indianapolis. Prior to his Monogram appointment he had been connected with Universal, RKO, Columbia, FBO and Republic.

Walsh Moving Office

George Walsh, operator of Paramount's Wometco theatres in up-State New York, will move his headquarters to the Paramount home office in New York City from Poughkeepsie in the near future. The move is said to be for the purpose of convenience and efficiency in buying and booking.

Joins Canadian Company

W. Evan Jones, formerly with Technical Service Company, has become general manager of Canadian Sound Equipment, Toronto, which has taken over the former business following the retirement of Sam Goldhamer. The new company handles RCA special products and service for theatres.

Handling Trans-Lux Bookings

Buying and booking for the two Trans-Lux theatres at 585 Lexington Ave. and 1144 Madison Ave., is now being handled by the Brandt Circuit.

MGM Gets English Film

Metro-Goldwyn-Mayer has purchased the right to release in the United States, "The Stars Look Down," English picture produced abroad by I. Goldsmith.

Addison Leaves Loew's

H. M. Addison, northeastern division manager for Loew's, with headquarters at Boston, resigned last week after serving there five years.

Loew's Vaudeville Plan

Loew's is inaugurating a one-a-week vaudeville and first run policy in New Haven at the 1,482-seat Bijou theatre, a downtown subsequent run.

next issue of

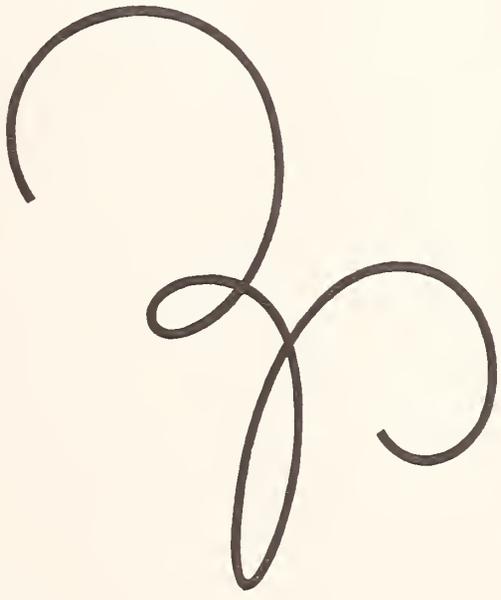
BETTER THEATRES

BUYERS NUMBER

Spring & Summer 1940 . . . containing

The BUYERS' INDEX

issue of April 6



Among editorial features:

The new "black light" paints and equipment and their application . . . special art section picturing and describing recent creations in theatre design. . . . Knight on operating economy in air-conditioning . . . practical applications of fluorescent lamps. . . . Attraction advertising equipment and methods

OBITUARIES

Charles Boss Dies; Griffith Associate

Charles E. Boss, 65, scenic artist for David Wark Griffith's "Way Down East" and other early motion pictures, died March 17th in Mount Vernon, N. Y., after having been stricken the night before with a cerebral hemorrhage while driving his automobile.

Mr. Boss was born in Brooklyn and worked for 25 years as an artist with Young Brothers of New York in making scenery for theatrical productions. While with Mr. Griffith he worked at the old motion picture studios on Orienta Point, Mamaroneck, N. Y. He also served early motion picture companies in New Rochelle.

In recent years he was employed by the General Motors Corporation in making displays for its New York World's Fair building, by the Loew's and RKO theatre circuits and by the County Center and the Ridgeway Summer theatre in White Plains. He leaves a widow, Mrs. Lillian Young Boss; a daughter, Miss Charlotte Boss, and a son, John Boss. His home was in North Pelham, N. Y.

Caldwell Brown, of Zanesville, Dead

Caldwell H. Brown, 55, secretary and treasurer of Zanesville Theatres, Inc., operating the Grand, Liberty, Imperial and Quimby theatres in Zanesville, Ohio, died there March 16th of septicemia. He had been reelected a director of the Independent Theatre Owners of Ohio at its convention in Columbus on February 29th.

James Lemke, IATSE Organizer, Dies

James Lemke, 67, organizer for the International Alliance of Theatrical Stage Employees, died March 17th in Leonard Hospital, North Troy, N. Y. Mr. Lemke was originally a "prop" man at Rand's Opera House, Troy, resigning in 1913 to organize for the IATSE.

Since the formation of the Troy Labor Temple Association, Mr. Lemke had been its president. At one time he was international president of IATSE, and was prominent in Troy political and labor circles. Funeral services were held in Troy Wednesday.

George Gicking

George Gicking, operator at the Capitol theatre in Hazleton, Pa., died February 29th after a six-weeks illness.

Francis Killeen

Francis Killeen, brother of Thomas Killeen, Comerford Theatres official, died in Pittsburgh March 10th. He was engaged in the restaurant business in Pittsburgh.

James H. Holloway, Jr.

James Harris Holloway, Jr., 31, manager of the National Theatre Supply branch in Charlotte, N. C., died March 13th after a long illness.

Dr. Gilbert Sterling

Dr. Gilbert Sterling, 64, died at his home at Gurdon, Ark., March 5th. He practiced medicine for a number of years in various cities and later became interested in theatre enterprises. He bought the Wright theatre at Gurdon in 1930, which he sold several months ago because of failing health.

Settlement Offer Made in Fox Case

An offer has been made in the William Fox bankruptcy case in New Jersey in an effort to settle the claim of creditors of Mr. Fox, according to Milton C. Weisman, co-trustee with Kenneth Steinreich of Fox Theatres Corporation. Such a settlement, he said, has been approved by the referee in bankruptcy.

Before the settlement is consummated, Mr. Weisman said, the claim of the trustees against Mr. Fox must be disposed of. The proposed settlement includes an offer to the trustees, by the terms of which mutual releases are to be exchanged.

Also an amount of $80,000, now held in reserve, is to be released to the general creditors of Fox Theatres Corporation, and all counsel fees incurred by Fox Theatres or the trustees in connection with the claim against William Fox are to be paid. The proposal will be submitted for consideration only if the federal court in New Jersey approves the settlement.

File Plagiarism Suit

Henry Rose has filed a plagiarism suit in federal court in New York against Marc Connelly, Arthur Kober and Mitchell Grayson charging that his play "Silent Shears" was infringed upon by the defendants' play, "Having Wonderful Time."

Mrs. Scully Dies

Mrs. Mary Scully, mother of W. A. Scully, Universal sales manager, died March 14th in Brookline, Mass. Two other sons and three daughters survive. John Scully is Universal exchange manager in Buffalo and Frank Scully is a Metro-Goldwyn-Mayer salesman in Washington. Funeral services were held Monday in Brookline and the body was shipped to Portland, Maine, for interment.

William W. Miller

William W. Miller, 84, retired theatre operator, died in Philadelphia March 13th. He formerly operated Forepaugh's, Girard Avenue and later the William Penn theatres in Philadelphia. Besides his theatre interests Mr. Miller was a member of Jacob Miller's Sons Company, shirt manufacturers.

C. E. Lawrence

C. E. Lawrence, 69, author, playwright and joint editor of *The Quarterly Review,* died in London March 15th.

Frank Vernon

Major Frank Vernon, 65, theatrical producer and playwright, died of pneumonia in a British Expeditionary Force hospital somewhere in France March 18th. He had produced plays in England and the United States, which he toured in 1904 and again in 1929. He served with the British Army in the World War.

Harry S. Sheldon

Harry S. Sheldon, 63, actor and playwright, ended his life March 18th by inhaling gas in a rooming house in New York.

C. I. Schofield

Charles Irving Schofield, 67, actor, died March 12th at the Southside Hospital in Bay Shore, L. I.

Mrs. Clara Price

Mrs. Clara Baker Price, 84, former actress, died March 18th in New York.

IN COURTS

Infringement Suit Against RKO, NBC

An infringement action seeking an accounting of royalties and profits from a motion picture, radio broadcasts, recordings and sheet music sales of a song, believed to aggregate several million dollars was filed in federal court in Los Angeles last week. The suit was brought by Evelyn Carew of Los Angeles, who charges that her unpublished musical composition, "Chatter Box," was plagiarized by a song of the same name used in the RKO picture, "That's Right, You're Wrong," and by recordings, radio broadcasts and sheet music sales of the same song.

The plaintiff asks an injunction, $100,000 actual damages and an accounting of the profits and royalties from the picture, the radio broadcasts on which it was used, the record and sheet music sales, according to Schwartz & Frohlich, attorneys for a number of the defendants.

Defendants named include RKO Radio Pictures, Kay Kyser, National Broadcasting Company, Mutual Broadcasting System, Columbia Broadcasting System, American Society of Composers, Authors and Publishers, Gene Buck, Chappell & Company, Decca and Allan Roberts and Jerome Brainin, authors of the song used in the picture.

Harold Lloyd Testifies

Harold Lloyd testified Friday in federal court in New York in his own behalf in the plagiarism suit of Lowell Brentano and William Rapp against Mr. Lloyd and the Harold Lloyd Corporation. Henry Goddard, federal judge, reserved decision after viewing the film "Professor Beware," which plaintiffs claim infringed upon their scenario, "Greek to You."

Disney Decision Reserved

Trial of the plagiarism suit of Thornton W. Allen against RKO Radio Pictures, Walt Disney Products, Ltd., and Irving Berlin, Inc., ended on Friday in federal court in New York. Judge Edward Conger reserved decision. The plaintiff charges that the song, "Some Day My Prince Will come," used in "Snow White," infringed upon the plaintiff's "Old Eli March." Deems Taylor, musical consultant of Columbia Broadcasting System, and Professor Marshall Bartholomew of Yale testified for the defendants.

Dismiss Damage Suit

The damage action brought by Joan Storm against Mae West, Arch Obeler, J. Walter Thompson Agency and the National Broadcasting Company, was dismissed this week by Harry Hollzer, federal judge, in Los Angeles. Miss Storm charged that her play "Love and Applesauce" was infringed in the "Adam and Eve" skit in which Miss West appeared on the Chase and Sanborn radio program.

Reade Files Action

A breach of contract suit for $150,000 damages was filed Friday in New York supreme court by Walter Reade against City Theatres Company. Mr. Reade claims that he was employed in 1934 to manage the defendant's City theatre, New York, at $200 weekly. The complaint charges wrongful discharge of Mr. Reade in October, 1939.

Libel Suit Dropped

A libel suit for $50,000 damages against the National Broadcasting Company and Walter Winchell was dismissed Friday by Samuel Rosenman, New York supreme court justice. The plaintiff, Minnie Smith, claimed to have been libelled in a broadcast in January, 1939.

WHAT THE PICTURE DID FOR ME

Columbia

CAFE HOSTESS: Preston Foster, Ann Dvorak—A drama that has a murder or two that did just average business. Would suggest skipping if possible as it is just another picture. Running time, 62 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GOOD GIRLS GO TO PARIS: Joan Blondell, Melvyn Douglas, Walter Connolly—Very good light comedy but rather silly in spots. Played February 28.—Joe E. Edwards, Liberty Theatre, Johnston, S. C. Small town patronage.

HIS GIRL FRIDAY: Cary Grant, Rosalind Russell, Ralph Bellamy—Boy, oh, boy, what a honey, and does this gal Russell run away with the show. It's so fast they are afraid to laugh in case they miss something. Gags by the million, three or four at once. It's talky, noisy, but what a tempo this boy Hawks has maintained throughout. Give it your best time and step on it big and it will sure pay dividends. Tell 'em it is one of the best pictures of the year. Running time, 90 minutes. Played March 2-4.—Fred Brown, Plymouth and Majestic Theatres, Plymouth, Wis. General patronage.

First National

CASTLE ON THE HUDSON: John Garfield, Pat O'Brien, Ann Sheridan—Good prison story with dramatic ending. Well liked here. Running time, 80 minutes. Played February 25-26.—M. D. Stewart. Texas Theatre, De Leon, Texas. General patronage.

CASTLE ON THE HUDSON: John Garfield, Pat O'Brien, Ann Sheridan—This is a rather poor follow-up of "Each Dawn I Die" and "Invisible Stripes" and business was below average on Sunday and Monday. Although business was off, the picture was fairly well liked.—W. P. McGovern, Ritz Theatre, Loogootee, Ind. Small town and rural patronage.

FIGHTING 69TH, THE: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Alan Hale, Dennis Morgan—This is perfect screen entertainment from beginning to end and the biggest grosser I have ever had from Warner Bros Of course, the Catholic angle helped business in this Catholic town. I personally liked this better than "Gone with the Wind.—W. P. McGovern, Ritz Theatre, Loogootee, Ind. Small town and rural patronage.

FIGHTING 69TH: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Alan Hale, Dennis Morgan—The kind of an action picture that a showman dreams about. Just long enough to be good. As good a picture as you will want. You who can choose your play days put it on the best days for good results. Running time, 90 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FIGHTING 69TH: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Dennis Morgan, Alan Hale—In spite of the fact that they are still fighting the World War so much can be said in favor of this picture, its brilliant production, authentic story, fine acting and moral lesson, combined with the fact that it is so timely, if you give it plenty of publicity it will go over anywhere. Give it your best playing time. It is worth it. Running time, 90 minutes. Played February 22-23.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

FOUR WIVES: Lane Sisters, Gale Page, John Garfield, Eddie Albert, Claude Rains, Jeffrey Lynn, Dick Foran, Frank McHugh, May Robson—Here's a honey even if it was on percentage. Business not exceptional but that was due to the weather, not the picture. This "Four Daughters" gang can just about stand one more picture. While they are swell entertainment, they are like the Hardy series. A little too much alike. Running time, 99 minutes. Played January 24-26.—Fred Brown, Plymouth Theatre, Plymouth, Wis. General patronage.

FOUR WIVES: Lane Sisters, Gale Page, John Garfield, Claude Rains, Eddie Albert, Jeffrey Lynn, Dick Foran, Frank McHugh, May Robson—Splendid picture. Excellent work by every member of the cast. Direction perfect. Music score beautiful. Business fair. Played March 3-5.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

FOUR WIVES: Lane Sisters, Gale Page, John Garfield, Eddie Albert, Claude Rains, Jeffrey Lynn, Dick Foran, Frank McHugh, May Robson—One of the best pictures of the season. Here's hoping Warner Bros. will keep it up. Running time, 99 minutes. Played February 24-25.—W. O. Dickens, Myers Theatre, Nashville, N. C. General patronage.

ON YOUR TOES: Zorina, Eddie Albert, Alan Hale, Gloria Dickson, James Gleason—Entirely out of line for the small town and I might say a big flop at the box office, and about 30 minutes would have been long enough to keep the audience in misery. Running time, 94 minutes. Played November 5-6.—G. J. Abeln, May Theatre, Watkins, Minn. General patronage.

PRIVATE DETECTIVE: Jane Wyman, Dick Foran—Too many crime pictures in circulation. No draw. Good for Alcatraz and that is all. Running time, 55 minutes. Played March 5.—A. T. Wohlent, Main Theatre, Altamont, Ill. Small town patronage.

RETURN OF DR. X, THE: Wayne Morris, Humphrey Bogart, Rosemary Lane, Lya Lys, John Litel—A swell spook and horror yarn. John Litel steals the show. Why doesn't Hollywood give him better parts? This is a picture you can build up but sell it as horror play to the Frankenstein crowd. Green lights out front, display of mysterious shaped test tubes, skeletons and all the old hoke. Picture will satisfy the class of people that will buy it. The ones that won't like it won't buy it anyway. But it's certainly no kid stuff; scares 'em stiff. Running time, 60 minutes. Played February 23-25.—Fred Brown, Plymouth and Majestic Theatres, Plymouth, Wis. General patronage.

RETURN OF DR. X: Wayne Morris, Rosemary Lane, Humphrey Bogart, Lya Lys, John Litel—Will satisfy those who like murder and horror pictures, but our patrons were conspicuous by their absence. Running time, 62 minutes. Played February 28-29.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

RETURN OF DR. X, THE: Humphrey Bogart, Wayne Morris, Rosemary Lane, Lya Lys, John Litel—Played this on a double feature. Second feature a western. Scared all children away. Too much fiction for adults. Should be shown in a shooting gallery with free admission. Running time, 60 minutes. Played March 1-2.—A. T. Wohlent, Main Theatre, Altamont, Ill. Small town patronage.

Metro-Goldwyn-Mayer

ANDY HARDY GETS SPRING FEVER: Mickey Rooney, Ann Rutherford, Lewis Stone, Cecilia Parker, Fay Holden—Simply swell, as usual for the Hardy family series. Got a big laugh and extra business although it was third-run here. Running time, 84 minutes. Played March 2-5.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

ANOTHER THIN MAN: William Powell, Myrna Loy, Ruth Hussey, Virginia Grey—Powell and Loy give their usual good performance, which the public has learned to expect from this team. The laughs came thick and fast and the cash customers were still laughing when they came out. Business was better than an average of the past ten weeks for corresponding days of the week, which didn't make yours truly feel bad. Running time, 102 minutes. Played March 3-5.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

BROADWAY MELODY OF 1940: Eleanor Powell, Fred Astaire, George Murphy—Good picture; fair business. Picture had been milked before I played it. Running time, 100 minutes. Played March 6-7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BROADWAY MELODY OF 1940: Eleanor Powell, Fred Astaire, George Murphy, Frank Morgan—This is a big musical done on an extravagant scale with Eleanor Powell dancing better than ever and Fred Astaire and George Murphy doing a good job of dancing and acting, both. Our patrons were high in their praises of George Murphy, with little to say for Fred Astaire. Eleanor Powell's talents are confined almost entirely to the dance sequences, and the singing and acting are sadly wanting. Frank Morgan is in his usual form and furnishes most of the laughs. The plot of the story is worn, with the leading man (George Murphy) suddenly taking to drink on the opening night of the big show and his partner (Fred Astaire) saving the show by taking his place in the dance numbers. The merit of this picture is wholly in its extravagant settings and its musical and dance numbers. If your patrons like musicals this is all that they could wish. Our business was below average for Thursday and Friday, and we can't blame it on the weather. Those who saw it felt satisfied but too few people saw it for a profitable business. Running time, 100 minutes. Played February 29-March 1.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

EARL OF CHICAGO: Robert Montgomery, Edward Arnold, Reginald Owen, Edmund Gwenn—It is different. Montgomery makes a comeback, according to our fans. Arnold is excellent, and Edmund Gwenn got a big hand. Business normal to good. They'll go out talking about this picture. Running time, 87 minutes. Played March 2-5.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

FAST AND FURIOUS: Ann Sothern, Franchot Tone—Just the kind of picture the people want. Plenty of action and comedy. Played February 14-15.—J. G. Fair, Elite Theatre, Laurens, Iowa. General patronage.

GREAT WALTZ, THE: Miliza Korjus, Luise Rainer, Fernand Gravet—Repeated this on our bargain night to above average business. Book it back three or four times about every six months and make yourself some extra money. The more often you play it the bigger it gets. Running time, 103 minutes. Played February 20.—Fred Brown, Plymouth and Majestic Theatres, Plymouth, Wis. General patronage.

HENRY GOES ARIZONA: Frank Morgan, Virginia Weidler—Good for Saturday. Well liked. Business average. Running time, 70 minutes. Played February 17.—M. D. Stewart, Texas Theatre, De Leon, Texas. General patronage.

JOE AND ETHEL TURP CALL ON THE PRESIDENT: Ann Sothern, Lewis Stone, William Gargan, Walter Brennan—Swell entertainment. They love this gal Sothern. She's perfect in these Mazie type roles. Good for any audience and with another picture with names that need support this will satisfy anybody. Hardly strong enough for top spot alone but deserving of a good spot. Don't throw it away. Running time, 70 minutes. Played February 10-12.—Fred Brown, Plymouth and Majestic Theatres, Plymouth, Wis. General patronage.

JUDGE HARDY AND SON: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—My people don't go for these in a big way. Running time, 84 minutes. Played February 15-16.—M. D. Stewart, Texas Theatre, De Leon, Texas. General patronage.

JUDGE HARDY AND SON: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—You cannot say too much for these boys' pictures, as it is tops for us. Big business. Running time, 90 minutes. Played March 4-6.—J. G. Fair, Elite Theatre, Laurens, Iowa. General patronage.

LADY OF THE TROPICS: Robert Taylor, Hedy Lamarr—We enjoyed some extra business on this picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MAN FROM DAKOTA: Wallace Beery, Dolores Del Rio, John Howard—This picture will not come up to the standard set by Wallace Beery and is not as good as "Thunder Afloat." Our receipts fell below the average for his pictures and from an entertaining angle it is rather weak. The story deals with two Yankee prisoners escaping from a Southern prison camp in the Civil War, and it takes you through

(*Continued on following page*)

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

(Continued from preceding page)

their flight to reach the Northern lines and safety. Dolores Del Rio, after shooting a Southern officer, is picked up by the fugitives and also a very important map of Northern activities, and the three fugitives are trying to get the information through to General Grant and also save their own necks. There are a few laughs but the picture is slow and leaves much to be desired. Running time, 72 minutes. Played February 25-26.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

NINOTCHKA: Greta Garbo, Melvyn Douglas, Ina Claire—A good picture and did average business. But it is still Garbo. Running time, 110 minutes. Played January 28-30.—J. G. Fair, Elite Theatre, Laurens, Iowa. General patronage.

NINOTCHKA: Greta Garbo, Melvyn Douglas, Ina Claire—Failed on this one. The first to let us down from Metro this year. They liked "The Women" but just coudn't go for this one. Running time, 110 minutes. Played March 10-12.—D. Whittington, Stevenson and Whittington, Rivoli Theatre, Rocbester, N. Y. General patronage.

PYGMALION: Leslie Howard, Wendy Hiller—Here is one of the best pictures that we have ever played, and we play plenty of good ones. Not a kick from anyone, even though some of our customers like pictures with action. If any exhibitor has not yet played this, do so by all means and cash in on it. Running time, 85 minutes. Played February 29-March 1.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

SECRET OF DR. KILDARE: Lew Ayres, Lionel Barrymore, Laraine Day, Helen Gilbert—Swell picture. This series is gaining momentum. Business not too good but no fault of picture. Played February 22-34.—Victor Mantz, New Ogden Theatre, Ogden, Iowa. Small town patronage.

SHOP AROUND THE CORNER: James Stewart, Margaret Sullavan, Frank Morgan—Another good one from MGM that did extra business and all liked it. Running time, 100 minutes. Played February 18-20.—J. G. Fair, Elite Theatre, Laurens, Iowa. General patronage.

SHOP AROUND THE CORNER: James Stewart, Margaret Sullavan, Frank Morgan—Personally thought this just a lot of blah blah. Fair crowd said good picture. Running time, 80 minutes. Played March 5-6—M. D. Stewart, Texas Theatre, De Leon, Texas. General patronage.

WIZARD OF OZ, THE: Judy Garland, Frank Morgan, Bert Lahr, Ray Bolger, Jack Haley, Billie Burke, Margaret Hamilton—Far below expectation. We have yet to enjoy fairy tales in our situation.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Monogram

DOWN THE WYOMING TRAIL: Tex Ritter—This star, Ritter, has something people really like. Like Autry, he is tops here. Fine show. Pleased the public very well. More power to you, Tex Ritter. Running time, 70 minutes. Played February 22-23.—B. R. Armel, Stanley Theatre, Stanley, Va. Small town patronage.

GANGSTER'S BOY: Jackie Cooper—Played this Sunday and Monday and did excellent business. Running time, 80 minutes.—G. J. Abeln, May Theatre, Watkins, Minn. General patronage.

IRISH LUCK: Frankie Darro, Dick Purcell—Good for a double bill only. Few good comments. Running time, 58 minutes. Played February 26.—J. N. Wells, Wells Theatre, Kingsland, Ga. Very small town and rural patronage.

MAN'S COUNTRY: Jack Randall—I never do much business with Randall, even though his westerns are all OK. Monogram, how about putting Randall in the money class by adding Max Terhune and "Elmer" to cast of all the Randall westerns? I believe they would then do real business. Why not give it a trial? —Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MUTINY IN THE BIG HOUSE: Barton MacLane, Charles Bickford—Thought this would bolster "Ninotchka" for those who like some action but all the action came in the last 10 minutes. Rental wasn't bad, but not enough of what the title would like you to think. Running time, 82 minutes. Played March 10-12.—D. Whittington, Stevenson and Whittington, Rivoli Theatre, Rochester, N. Y. General patronage.

RIDERS OF THE FRONTIER: Tex Ritter—This is the best of the Tex Ritter westerns and I believe it was the Negro in it that caused my patrons to like it so well. Good business on this one, best I have ever had on an ordinary western. Running time, 58 minutes. Played March 1-2.—J. N. Wells, Wells Theatre, Kingsland, Ga. Very small town and rural patronage.

WOLF CALL: Movita, John Carroll—Here's a fine picture and one that deserves a run in almost any theatre. Had good business on this one. Running time, 65 minutes.—G. J. Abeln, May Theatre, Watkins, Minn. General patronage.



Paramount

DISPUTED PASSAGE: Dorothy Lamour, Akim Tamiroff, John Howard—Good picture; fair business. It was too old when I played it. Running time, 90 minutes. Played March 3-4.—E. M. Freiburger, Paramount Theatre, Dewey. Okla. Small town patronage.

GERONIMO: Preston Foster, Andy Devine, Ellen Drew, William Henry—Give this one your best playing time with a little extra publicity and you will go places. Our patrons became so interested they thought they were right in the picture. Several jumped in the aisles and shouted. Had this picture been produced in color we wouldn't have traded it for any top picture this season. Though played mid week we did better than average business. Running time, 90 minutes. Played February 21-22.—Roy W. Waller, Roy Theatre, New Concord, Ohio. Small town and rural patronage.

GULLIVER'S TRAVELS: Color Cartoon Feature—Personally did not care for it. Business fair. Running time, 75 minutes. Played February 27-28.—M. D. Stewart, Texas Theatre, De Leon, Texas. General patronage.

GULLIVER'S TRAVELS: Color Cartoon Feature—This guy "Gabby" will roll them in the aisles. We thought the picture swell. Backgrounds, sound, everything. The creation "Gabby" should go swell in a follow series of single reelers. Running time, 77 minutes.—Phil Shannon, Life Theatre, Woodsfield, Ohio. Small town patronage.

LAW OF THE PAMPAS: William Boyd, Russell Hayden, Steffi Duna—Best of the Hoppy series. Doubled with "Pride of the Blue Grass" with average business. Played March 1-2.—Victor Mantz, New Ogden Theatre, Ogden, Iowa. Small town patronage.

LAW OF THE PAMPAS: William Boyd, Russell Hayden, Steffi Duna—Very good western. See that El Brendel has been added to cast of future "Cassidys." He should be great asset.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

LIGHT THAT FAILED, THE: Ronald Colman, Walter Huston, Ida Lupino, Muriel Angelus—Fair picture but tempo too slow to please average small town audience. Fair draw. Played February 28-29.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

LLANO KID: Tito Guizar, Gale Sondergaard—Fair entertainment to good Saturday business. Running time, 70 minutes. Played March 2.—M. D. Stewart, Texas Theatre, De Leon, Texas. General patronage.

OUR LEADING CITIZEN: Bob Burns, Susan Hayward—Paramount pictures just don't get the grosses here. Perhaps it's the return run downtown at the same price scale as the small neighborhood houses and we're only five blocks from downtown and wait 60 days for the picture! Running time, 88 minutes. Played March 8-9.—D. Whittingtou, Stevenson and Whittington, Rivoli Theatre, Rochester, N. Y. General patronage.

OUR NEIGHBORS—THE CARTERS: Fay Bainter, Frank Craven—Played this picture on Merit Night to a very satisfied audience. In fact, many said they thought it a very good picture. And that is "sumpin" nowadays. You can't go wrong as far as satisfying the patrons if you have something to get them in with. Only fault with picture is weakness of cast. Business good. Running time, 85 minutes. Played March 1.—W. H. Hoffman, Lamar Theatre, Arthur, Ill. Small town and rural patronage.

PAROLE FIXER: William Henry, Virginia Dale, Robert Paige—Just an ordinary picture with nothing particularly to recommend it or not too bad to deserve "panning." Suitable for a double program or for bargain nights. Our business below average in spite of the FBI and the great work they have done and are doing. Just so-so. Running time, 62 minutes. Played February 27-28.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

REMEMBER THE NIGHT: Barbara Stanwyck, Fred MacMurray, Beulah Bondi, Elizabeth Patterson—Good clean comedy, just the kind of entertainment your patrons can follow with ease and enjoy. Though Barbara Stanwyck cries as usual and ends up in jail, which does not leave very good taste, we did average mid-week business. Running time, 94 minutes. Played March 6-7.—Roy W. Waller, Roy Theatre, New Concord, Ohio. Small town and rural patronage.

REMEMBER THE NIGHT: Fred MacMurray, Barbara Stanwyck, Beulah Bondi, Elizabeth Patterson—This picture starts out good and holds your interest to the very end but leaves you hanging there when it says finis. The coming home angle is great appeal in small towns. Everyone satisfied with picture as far as it went but all agree to its unsatisfactory ending. Business just fair. Running time, 94 minutes.—W. H. Hoffman, Lamar Theatre, Arthur, Ill. Small town and rural patronage.

RENEGADE TRAIL: William Boyd, Russell Hayden, George Hayes—The Hopalongs are good, but why the devil Paramount gets more for this one just because the boys sing a couple of songs is beyond me. Running time, 56 minutes. Played March 8-9.—D.

Whittington, Stevenson and Whittington, Rivoli Theatre Rochester, N. Y. General patronage.

THUNDER TRAIL: Charles Bickford, Marsha Hunt, Gilbert Roland—Just another westerner. It did not do us normal business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TIP-OFF GIRLS: Lloyd Nolan, Mary Carlisle—I failed to see this picture but our box office statement was below normal.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WHAT A LIFE: Jackie Cooper, Betty Field—Very satisfactory first of the week show. Running time, 79 minutes. Played February 26-28.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada. Rural and small town patronage.

Republic

BLUE MONTANA SKIES: Gene Autry, Smiley Burnette, June Storey—This is a fine show for all. Smiley is the life of all Autrys, and as long as Smiley plays, Autry will always be tops. Running time, 68 minutes. Played March 1-2.—B. R. Armel, Stanley Theatre, Stanley, Va. Small town patronage.

IN OLD MONTEREY: Gene Autry, Smiley Burnette, George Hayes, Sarie and Sallie, Hoosier Hot Shots—This is the finest Autry to date. People here are crazy about this guy. Showed this to a full house both nights. Sally and Sarie are fine and the Hoosier Hot Shots are also good. Running time, 73 minutes. Played March 8-9.—B. R. Stanley Theatre, Stanley, Va. Small town patronage.

KANSAS TERRORS, THE: Three Mesquiteers (Robert Livingston, Raymond Hatton, Duncan Renaldo)—Could have been better. Not much liked since Republic made this new cast. What's wrong with Ray Corrigan, "Tucson Smith"? He was the making of the shows. Get wise, Republic, before it's too late. Running time, 58 minutes. Played February 16-17.—B. R. Armel, Stanley Theatre, Stanley, Va. Small town patronage.

RKO Radio

BOY SLAVES: Anne Shirley, Roger Daniel—Picture not so bad but didn't bring in the people. Running time, 72 minutes.—G. J. Abeln, May Theatre, Watkins, Minn. General patronage.

CAREER: Edward Ellis, Anne Shirley—Picture fairly good but no draw. The small exhibitor did not get anything out of it.—G. J. Abeln, May Theatre, Watkins, Minn. General patronage.

CAREER: Edward Ellis, Anne Shirley—One of the nicest shows we have played. I remarked before on the quality of RKO's lineup for this year. If they only continue like this our worries are over till they try to sell us next year's product. Running time, 80 minutes. Played February 19-21.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada. Rural and small town patronage.

DAY THE BOOKIES WEPT, THE: Joe Penner, Betty Grable—A good comedy and did a fair business. Running time, 64 minutes.—G. J. Abeln, May Theatre, Watkins, Minn. General patronage.

FIVE CAME BACK: Chester Morris, Wendy Barrie, Lucille Ball—Very good program picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

FLYING DEUCES, THE: Laurel and Hardy, Jean Parker—A good comedy and one that will draw the folks in. Running time, 70 minutes. Played November 12-13.—G. J. Abeln, May Theatre, Watkins, Minn. General patronage.

FLYING DEUCES, THE: Laurel and Hardy, Jean Parker—Laurel and Hardy's usual style but good entertainment. They go over here so everyone was satisfied. Running time, 69 minutes. Played February 12-14.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada. Rural and small town patronage.

MARINES FLY HIGH: Richard Dix, Chester Morris Lucille Ball—Swell entertainment on Saturday. Good business. Running time, 68 minutes. Played March 9.—M. D. Stewart, Texas Theatre, De Leon, Texas. General patronage.

SWISS FAMILY ROBINSON: Thomas Mitchell, Edna Best, Freddie Bartholomew, Terry Kilburn, Tim Holt—Good picture to good business. Children especially liked it. Running time, 80 minutes. Played March 7-8.—M. D. Stewart, Texas Theatre, De Leon, Texas. General patronage.

THAT'S RIGHT, YOU'RE WRONG: Kay Kyser and His Orchestra, Adolphe Menjou, May Robson, Edward Everett Horton, Lucille Ball—Good. Business good. Running time, 80 minutes. Played February 18-19.—M. D. Stewart, Texas Theatre, De Leon, Texas. General patronage.

THAT'S RIGHT, YOU'RE WRONG: Kay Kyser and His Orchestra, Adolphe Menjou, May Robson, Edward Everett Horton, Lucille Ball—Here's a picture that has plenty of real entertainment and plenty of comedy. Should please everyone. Played February 26-27.—Joe E. Edwards, Liberty Theatre, Johnston, S. C. Small town patronage.

TWELVE CROWDED HOURS: Richard Dix, Lucille Ball—A good picture but failed at the box office. Running time, 73 minutes.—G. J. Abeln, May Theatre, Watkins, Minn. General patronage.

Twentieth Century-Fox

BARRICADE: Warner Baxter, Alice Faye, Charles Winninger—Thank God for Charlie Winninger. He holds the show from being absolutely a washout. Running time, 71 minutes. Played February 28-March 1.—Fred Brown, Plymouth and Majestic Theatres, Plymouth, Wis. General patronage.

CHARLIE CHAN AT TREASURE ISLAND: Sidney Toler, Cesar Romero, Pauline Moore—I am about to offer a big reward to anyone who will tell me how to get a crowd on these smaller Fox pictures. Picture fair, to no biz. Running time, 70 minutes. Played March 1.—M. D. Stewart, Texas Theatre, De Leon, Texas. General patronage.

CHARLIE CHAN IN PANAMA: Sidney Toler, Jean Rogers—Fair picture; fair business. Chan died with Warner Oland. Running time, 66 minutes. Played March 8-9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CISCO KID AND THE LADY: Cesar Romero, Marjorie Weaver—Good picture; good business. A high class western played on Sunday and "Horse" Monday. Running time, 75 minutes. Played February 11-12.—M. D. Stewart, Texas Theatre, De Leon, Texas. General patronage.

CITY IN DARKNESS: Sidney Toler, Lynn Bari—Chumps if they buy this one. Chan pictures used to be good and the first one with Toler as Chan on Treasure Island wasn't bad, but, boy, oh boy! Get a new Chan, Fox, if you want to continue this series. They're awful. Running time, 72 minutes. Played January 23.—Fred Brown, Plymouth Theatre, Plymouth, Wis. General patronage.

CITY IN DARKNESS: Sidney Toler, Lynn Bari—A very good program picture. Average business. Running time, 74 minutes. Played Januarv 5-6.—J. G. Fair, Elite Theatre, Laurens, Iowa. General patronage.

CITY IN DARKNESS: Sidney Toler, Lynn Bari, Lon Chaney, Jr.—Fair Chan picture. Lon Chaney, Jr., has a small role in this one. I see that Hal Roach is giving Chaney his well deserved chance at bigger roles. RKO, why not reissue serial "Lost Frontier," starring Lon Chaney, Jr.? I sure would like to use it again. Haven't had a good serial in quite some time.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

DAY-TIME WIFE: Tyrone Power, Linda Darnell, Warren William, Binnie Barnes—Oh-la-la, you Linda. What a gal. Beautiful. Story is weak, misses some place, but Linda is worth the price of admission. Running time, 72 minutes. Played February 21-23.—Fred Brown, Plymouth and Majestic Theatres, Plymouth, Wis. General patronage.

DRUMS ALONG THE MOHAWK: Henry Fonda, Claudette Colbert, Edna May Oliver—A very fine production. Color good. Acting splendid.—Joe E. Edwards, Liberty Theatre, Johnston, S. C. Small town patronage.

DRUMS ALONG THE MOHAWK: Henry Fonda, Claudette Colbert, Edna May Oliver—This was a remarkable production. Better for men than women as there is some slaughter. Didn't go well. Color beautiful and good story and most of all we did a good business. Running time. 103 minutes. Played January 21-23.—J. G. Fair, Elite Theatre, Laurens, Iowa. General patronage.

DRUMS ALONG THE MOHAWK: Henry Fonda, Claudette Colbert, Edna May Oliver—Bought a pair of suspenders to keep from losing my pants. Too many Indians killed to satisfy ladies. No draw. Running time, 108 minutes. Played March 3-4.—A. T. Wohlent, Main Theatre, Altamont, Ill. Small town patronage.

ESCAPE, THE: Kane Richmond, Amanda Duff, Henry Armetta—Only average entertainment without a star name in the cast. Henry Armetta is really the best one in it. Business down under normal. Running time, 58 minutes. Played March 6-8.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

EVERYTHING HAPPENS AT NIGHT: Sonja Henie, Ray Milland, Robert Cummings—Fair picture to fair business. Sonja not big drawing card here. Running time, 80 minutes. Played March 3-4.—M. D. Stewart, Texas Theatre, De Leon, Texas. General patronage.

FRONTIER MARSHAL, THE: Randolph Scott, Cesar Romero, Nancy Kelly, Binnie Barnes—Enjoyed pleasant week end business. As fine a western as you would wish.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GRAPES OF WRATH, THE: Henry Fonda, Jane Darwell, Charley Grapewin, Dorris Bowdon, John Carradine—One of the greatest pictures of all time. Honesty fearlessly on the screen. Every actor and actress gave an excellent performance. Henry Fonda as Tom Joad, Jane Darwell as Ma Joad, John Carradine as Casy, Charley Grapewin as Grampa, Dorris Bowdon as Rosasharn and the entire company excellent in their several parts. Photography fine, theme good, with no language or action that would displease. Action fans should like this as there isn't a slow moment in it. All persons seeing the picture and remarking, said they liked "Grapes of Wrath" as one of the very best pictures that they ever saw, and a return date will be welcomed any "ole" time. Our hat is off to Fox for this bread winner. Running time, 128 minutes. Played March 5.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

HEAVEN WITH A BARBED WIRE FENCE: Jean Rogers, Glenn Ford—A few more like this and I will be for the Neely Bill. Just wasted film. Running time, 60 minutes. Played February 20-21.—M. D. Stewart, Texas Theatre, De Leon, Texas. General patronage.

HE MARRIED HIS WIFE: Joel McCrea, Nancy Kelly, Mary Boland—All that can be said about it is that it was a mess.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HERE I AM A STRANGER: Richard Greene, Bren-

(*Continued on following page*)

JOHNNY APOLLO

Known to the Ivy League as the best stroke oar in College, but to Mickey Dwyer as the smoothest front man the mob ever had!

20th CENTURY FOX

(Continued from preceding page)

da Joyce, Richard Dix, Roland Young, Gladys George —The few people that came slept through it. Mighty poor entertainment considering the allocation.—Victor Mantz, New Ogden Theatre, Ogden, Iowa. Small town patronage.

HIGH SCHOOL: Jane Withers, Cliff Edwards, Joe Brown, Jr.—I regret very much that Jane is slipping at the box office as did Shirley Temple. Whether the public is getting tired of the child stars, I don't know, but I believe that they are. Certainly our adult patronage is noticeably absent, except that they bring the children, and there are not enough of those.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HIGH SCHOOL: Jane Withers, Joe Brown, Jr.—This is a refreshing treat after such a poor picture as "Chicken Wagon Family" and Jane Withers seems quite grownup but still the same romping madcap. We ran this picture on family night and we haven't heard so many good old-fashioned belly laughs in a long time. Ideal for small towns and full of fun and entertainment. Running time, 74 minutes. Played February 20-21.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

HOLLYWOOD CAVALCADE: Don Ameche, Alice Faye, Buster Keaton, Stuart Erwin—The old Keystone Cops and the pie throwing was the best part of this. The rest is just average entertainment. What we need is more slapstick. Make them laugh and they will come back. Running time, 96 minutes. Played March 4-5.—J. N. Wells, Wells Theatre, Kingsland, Ga. Very small town and rural patronage.

HONEYMOON'S OVER, THE: Stuart Erwin, Marjorie Weaver, Patric Knowles—Double featured with "Charlie Chan at Treasure Island." Just playing time wasted. Running time, 70 minutes. Played March 1.—M. D. Stewart, Texas Theatre, De Leon, Texas. General patronage.

LITTLE OLD NEW YORK: Alice Faye, Fred MacMurray, Richard Greene, Brenda Joyce—One of those shows that was built above the picture. Don't go to any extra expense to play this. Fox should give Faye better parts. Running time, 100 minutes.—W. O. Dickens, Myers Theatre, Nashville, N. C. General patronage.

MAN WHO WOULDN'T TALK, THE: Lloyd Nolan, Jean Rogers—Good picture; fair business. Lacks star power. Running time, 74 minutes. Played March 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PACK UP YOUR TROUBLES: Jane Withers, Ritz Brothers—Don't let the adverse critics fool you on this one. It is plenty funny in spots. The best I have had from the Ritz Brothers. Had good draw. Business above average. Running time, 75 minutes. Played February 23-24.—J. N. Wells, Wells Theatre, Kingsland, Ga. Very small town and rural patronage.

RAINS CAME, THE: Myrna Loy, Tyrone Power, George Brent, Brenda Joyce, Maria Ouspenskaya—An excellent production which had enough of everything to please our audience 100 per cent. Maria Ouspenskaya (who, I understand, regards herself as the "Russian Oomph Girl") was regarded as the outstanding performer with George Brent, Myrna Loy and Brenda Joyce following in that order. As for Tyrone Power, well, it was the consensus of opinion here that he was about as poor as Maria was good, coming far from measuring up to his usually fine performances. (Miscast, perhaps?). In addition to the excellent acting of most of the cast, the flood and earthquake scenes add greatly to the picture to make it one of the best for 1939. Running time, 102 minutes. Played March 9.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

SECOND FIDDLE: Tyrone Power, Sonja Henie, Rudy Vallee, Edna May Oliver—Late in playing this one. Is a good picture but got cold. Edna May Oliver does a swell job. Rudy Vallee isn't so hard to take for once. Tyrone Power keeps up his good average and there is enough else happening to make you think there is something else besides Sonja Henie's skating in the film. Running time, 82 minutes. Played March 6-8.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

SWANEE RIVER: Don Ameche, Andrea Leeds, Al Jolson—Fox should be proud of this as it's one of the best in years. Running time, 86 minutes.—W. O. Dickens, Myers Theatre, Nashville, N. C. General patronage.

SWANEE RIVER: Don Ameche, Al Jolson, Andrea Leeds—Stand in the lobby with your chest out. Go after it big, especially in the rural districts. The farmers will eat it up. Running time, 82 minutes. Played February 24-26.—Fred Brown, Plymouth and Majestic Theatres, Plymouth, Wis. General patronage.

SWANEE RIVER: Don Ameche, Al Jolson, Andrea Leeds—For audience value and a picture that pleased all classes, this comes closer to the mark than any that Fox has come through with all season. The minstrel shots were fine. Jolson in blackface has what it takes. Color fine, also recording.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

20,000 MEN A YEAR: Randolph Scott, Preston Foster, Margaret Lindsay—Failed to make film rental. Just an average program picture allocated out of reason. Played February 28-29.—Victor Mantz, New Ogden Theatre, Ogden, Iowa. Small town patronage.

United Artists

ETERNALLY YOURS: Loretta Young, David Niven, Billie Burke, Hugh Herbert, C. Aubrey Smith—Here is a good comedy and do not waste it. Our audience ate it up. Something different and very refreshing. Good for your best days of the week. Running time, 94 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ETERNALLY YOURS: Loretta Young, David Niven, Billie Burke, C. Aubrey Smith, Hugh Herbert—This is only average entertainment but it did a surprisingly good midweek business.—W. P. McGovern, Ritz Theatre, Loogootee, Ind. Small town and rural patronage.

OF MICE AND MEN: Burgess Meredith, Lon Chaney, Jr., Betty Field—This was a terrific letdown. Monday business was the worst in years. It is the slowest moving picture I believe I ever played and it ends with you wondering what it was all about. Moral is not got over to audience. Their reaction was pitiful Weather good. Just one of those many pictures. Running time, 106 minutes.—W. H. Hoffman, Lamar Theatre, Arthur, Ill. Small town and rural patronage.

REAL GLORY, THE: Gary Cooper, Andrea Leeds, David Niven—Worst Sunday business of all time. Lots of action but too much for the women. Played February 25-27.—Victor Mantz, New Ogden Theatre, Ogden, Iowa. Small town patronage.

TRADE WINDS: Fredric March, Joan Bennett, Ann Sothern, Ralph Bellamy—A very mediocre picture. Poor acting by "La Bennett" and March. Ann Sothern and Ralph Bellamy good in their parts, such as they are. I figure that there is about 7,000 feet waste film in this picture and a double reel could tell the story as well or better. Some fair travel scenes but who wants to see them in a feature. I wouldn't play this again even if United offered me money to do so. Running time, 94 minutes. Played March 7-8. —A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

WUTHERING HEIGHTS: Merle Oberon, Laurence Olivier, David Niven, Geraldine Fitzgerald, Flora Robson—Not generally liked. Running time, 100 minutes. Played February 13-14.—M. D. Stewart, Texas Theatre, De Leon, Texas. General patronage.

Universal

CHARLIE McCARTHY, DETECTIVE: Edgar Bergen, "Charlie McCarthy," "Mortimer Snerd," Robert Cummings, Constance Moore—The McCarthy fans came, and that is okay with me, but the picture, outside the McCarthy sequences, was not so good. It finished up as just another gangster picture, of which, as usual, there have been too many.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CHARLIE McCARTHY, DETECTIVE: Edgar Bergen, "Charlie McCarthy," "Mortimer Snerd," Robert Cummings, Constance Moore—140 per cent business on a week end, and did the kids come out, and bring pa and ma along! Looks like Universal is going places now. Running time, 77 minutes. Played February 25-27.—J. G. Fair, Elite Theatre, Laurens, Iowa. General patronage.

DANGER ON WHEELS: Richard Arlen, Andy Devine, Peggy Moran—A good picture for any day and will send them out more than satisfied. Running time, 61 minutes. Played February 28-29.—J. G. Fair, Elite Theatre, Laurens, Iowa. General patronage.

GREEN HELL: Joan Bennett, Douglas Fairbanks, Jr., Vincent Price, John Howard, Alan Hale, George Sanders, George Bancroft—The title kept most patrons away except those who go for these nerve racking jungle adventure stories. A lot of stars wasted with a badly faked story which ended like most serials, in the thickest of the mystery. Business below normal. Running time, 87 minutes. Played March 4-5.—Roy W. Waller, Roy Theatre, New Concord, Ohio. Small town and rural patronage.

HAWAIIAN NIGHTS: Johnny Downs, Constance Moore, Mary Carlisle, Matty Melneck and His Orchestra—Here is a dandy program picture. It fairly effervesces with musical fun and excitement. Melneck's orchestra plays some swell tunes. Will please any audience on family night or its equivalent. Audience reaction very good. Played to good business. Running time, 65 minutes. Played February 27.—W. H. Hoffman, Lamar Theatre, Arthur, Ill. Small town and rural patronage.

INVISIBLE MAN RETURNS, THE: Sir Cedric Hardwicke, Vincent Price, Nan Grey—A murder mystery plus "Topper" technique. A good demonstration in trick photography. A very fantastic story that gets plenty of laughs from your audience, if any. Not as good as the "Topper" pictures. Poor midweek business. Running time, 81 minutes. Played February 28-29.—Roy W. Waller, Roy Theatre, New Concord, Ohio. Small town and rural patronage.

TOWER OF LONDON: Basil Rathbone, Boris Karloff, Nan Grey, Ian Hunter—Very gruesome but well done. Men liked it but ladies didn't care for execution scenes. Running time, 90 minutes. Played March 4-6.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada. Rural and small town patronage.

UNDER-PUP, THE: Gloria Jean, Robert Cummings, Nan Grey, C. Aubrey Smith, Beulah Bondi, Virginia Weidler—Swell show. Gloria Jean nice little singer and nice story and supporting cast. Running time, 88 minutes. Played March 1-3.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada. Rural and small town patronage.

WHEN TOMORROW COMES: Irene Dunne, Charles Boyer—Good show. Different type of story made a pleasant change. Running time, 91 minutes. Played March 7-9.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada. Rural and small town patronage.

Warner Brothers

CHILD IS BORN, A: Geraldine Fitzgerald, Jeffrey Lynn, Gladys George—A more enjoyable and entertaining picture than I was expecting, and business was slightly above average during midweek.—W. P. McGovern, Ritz Theatre, Loogootee, Ind. Small town and rural patronage.

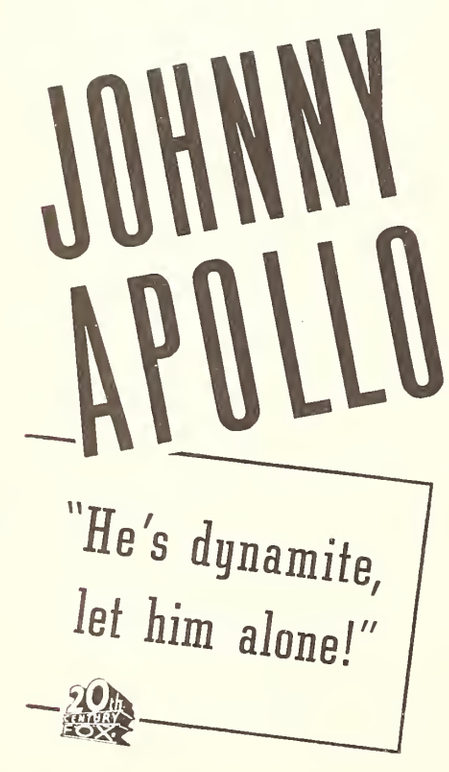
DEAD END KIDS ON DRESS PARADE: "Dead End Kids," John Litel—We ran this on Saturday and naturally it didn't come up to a western picture, so much in demand by our Saturday patronage. Nevertheless, it is a nice little picture and should do well on a week day run or family night. The "Dead End Kids" are growing up fast but the picture is suited to their age and talents. Running time, 65 minutes. Played February 24.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

DEAD END KIDS ON DRESS PARADE: "Dead End Kids," John Litel—Good, what little there was. Entirely too short. Only average business. Played February 22-23.—Joe E. Edwards, Liberty Theatre, Johnston, S. C. Small town patronage.

HEART OF THE NORTH: Dick Foran, Gloria Dickson, Gale Page—Good action type picture in color. Due to playing so late we had a poor print which was pretty much chopped up. Business was normal and the Friday-Saturday fans told us they liked the picture. Running time, 85 minutes. Played March 1-2. —H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

HELL'S KITCHEN: Margaret Lindsay, Ronald Reagan, "Dead End Kids"—Typical "Dead End Kids" performance, which pleased the few patrons who came to see it. I think this feature would have done better on a Friday-Saturday date. We played it on a Wednesday-Thursday date and we can't do any business on these nights, regardless of what picture we have. Running time, 81 minutes. Played March 6-7. —H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

INVISIBLE STRIPES: George Raft, Humphrey Bogart, William Holden, Jane Bryan—Good picture. Well



received. Comments good, although it's really just another gangster picture. However, it has a little more moral to it than the most gangster pictures. Rait does a great job with a difficult part. Personally think that picture would have been improved if they had not let Rait have been successful in the bank robbery scenes. However, the public liked it, so who am I to criticize. Running time, 82 minnies. Played February 17-19.—Fred Brown, Plymouth and Majestic Theatres, Plymouth, Wis. General patronage.

JUAREZ: Paul Muni, Bette Davis, Brian Aherne, John Garfield, Claude Rains—Although a good enough show, there was nothing that rated a Paul Muni, Brian Aherne made the show. Would have been better if much shorter. Running time, 117 minutes. Played February 22-24.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada. Rural and small town patronage.

NANCY DREW AND THE HIDDEN STAIRCASE: Bonita Granville, Frankie Thomas, John Litel—A good program picture. Good on a double bill. Don't expect it to stand alone. Running time, 60 minutes. Played January 26-28.—Fred Brown, Plymouth Theatre, Plymouth, Wis. General patronage.

PRIDE OF THE BLUE GRASS: Edith Fellows, James McCallion—Doubled with "Law of the Pampas" with average business. Played March 1-2.—Victor Mantz, New Ogden Theatre, Ogden, Iowa. Small town patronage.

PRIVATE LIVES OF ELIZABETH AND ESSEX: Bette Davis, Errol Flynn, Olivia de Havilland—Why, oh, why, do Warner Bros. have to give such great stars such poor parts to play as they did Davis in this picture. Not worth playing. Running time, 106 minutes.—W. O. Dickens, Myers Theatre, Nashville, N. C. General patronage.

ROARING TWENTIES, THE: James Cagney, Priscilla Lane, Humphrey Bogart, Jeffrey Lynn, Gladys George—Good picture, although the women are afraid of it. It's got plenty of action and Cagney does a great job. You wouldn't think Priscilla Lane was the same gal that weeps through "Four Wives." Running time, 106 minutes. Played January 27-29.—Fred Brown, Plymouth Theatre, Plymouth, Wis. General patronage.

ROARING TWENTIES, THE: James Cagney, Priscilla Lane, Humphrey Bogart, Jeffrey Lynn, Gladys George—Just another gangster picture with below average business. The music throughout the feature was all that kept it from being a complete flop.—Victor Mantz, New Ogden Theatre, Ogden, Iowa. Small town patronage.

WINGS OF THE NAVY: George Brent, John Payne, Olivia de Havilland, Frank McHugh—Although old, it still has box office potentialties.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Short Features

Columbia

BOOK OF BOOKS: Happy Hour, No. 1—Particularly interesting subject on the Holy Bible.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FROG POND, THE: Color Rhapsodies—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PRACTICE MAKES PERFECT: Fable Cartoons—Skip it. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SAVED BY THE BELLE: Three Stooges—Good for many laughs.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCREEN SNAPSHOTS: No. 3—Always well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

DARK MAGIC: Robert Benchley—Some amusing scenes in this short and will please the average fan. Slightly better than usual Benchley. Running time, nine minutes.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

FORGOTTEN VICTORY: Passing Parade, No. 11—Good one-reeler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FORGOTTEN VICTORY: Passing Parade, No. 11—A story on wheat. Enough said. You exhibitors who are in a farming community can play this up big, as it is one of the best shorts we have had. Just about tops of this series. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HOW TO EAT: Robert Benchley—Our audiences think all Benchley shorts are terrible and we do too.—Joe E. Edwards, Liberty Theatre, Johnston, S. C. Small town patronage.

TEN MORE SHOWMEN JOIN IN ONE WEEK

Eight exhibitors who never before had contributed reports on "What the Picture Did for Me" and two who had not sent in reports in more than a year join the other commentators on product in this department this week. They are:

B. R. ARMEL, Stanley Theatre, Stanley, Va.

W. O. DICKENS, Myers Theatre, Nashville, N. C.

VICTOR MANTZ, New Ogden Theatre, Ogden, Iowa

PHIL SHANNON, Life Theatre, Woodsfield, Ohio

ROY W. WALLER, Roy Theatre, New Concord, Ohio

J. N. WELLS, Wells Theatre, Kingsland, Ga.

D. WHITTINGTON, Rivoli Theatre, Rochester, N. Y.

A. T. WOHLENT, Main Theatre, Altamount, Ill.

G. J. ABELN, May Theatre, Watkins, Minn.

J. G. FAIR, Elite Theatre, Laurens, Iowa

Exhibitors Abeln and Fair return to the corps of contributors after a year's absence. Mr. Abeln was formerly at the State Theatre in Sauk Rapids, Minnesota.

ICE ANTICS: MGM Miniatures—Good skating but nothing outstanding. Finishes with a buildup for "Ice Follies of 1939." Running time, 10 minutes.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

LAND OF ALASKA NELLIE: FitzPatrick Traveltalk—Another very good colored subject which is of interest to every American. Too bad all of the school kiddies can't see these subjects. They could teach more geography in ten minutes than an hour spent with the geography book. Running time, nine minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

MAD MAESTRO, THE: MGM Cartoons—Good color cartoon. One of the best. Music is excellent. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NORTHWARD HO!: MGM Miniatures—Interesting one-reeler showing the making of "Northwest Passage." Run this before you run the feature.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PUSS GETS THE BOOT: MGM Cartoons—This is a dandy color cartoon. A very different type of humor predominates this in which a mouse discovers one way to keep an advantage over a cat. You'll like it and so will your audience. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and rural patronage.

SINGAPORE AND JAHORE: FitzPatrick Traveltalks—FitzPatrick Traveltalks are still tops in their class, and although this one is slightly below the usual standard, nevertheless it is still good entertainment. Running time, 10 minutes.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

Paramount

PARAMOUNT PRESENTS HOAGY CARMICHAEL: Headliners—Swell numbers, composed by an excellent composer and played by an up and coming orchestra (Jack Teagarden and Orchestra). It went over very well here. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

RKO Radio

BRAVE LITTLE TAILOR: Walt Disney Cartoons—This cartoon will uphold the Disney tradition of the best shorts. This is definitely one of the better cartoons that Disney makes. Thank goodness, he left out Donald Duck and Gooiy. Running time, eight minutes.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

FARMYARD SYMPHONY: Walt Disney Cartoons—Here is one of the cleverest cartoons we have ever played. Burlesque an opera with a duet by a rooster and a hen with all farmyard animals joining in is a scream. Kept our house in an uproar. Play it by all means, no matter how old it is when you get it. Running time, eight minutes.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

Twentieth Century-Fox

CLOCKING THE JOCKEYS: Ed Thorgersen (Sports)—This is good for anyone liking horse racing and all the details of a race before and after a race. Running time, 10 minutes.—J. N. Wells, Wells Theatre, Kingsland, Ga. Very small town and rural patronage.

GANDY THE GOOSE IN A BULLY ROMANCE: A fair filler. Cartoon market overcrowded.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GOLDEN WEST: Terry-Toons—Poor animation, characters jerk across the screen. Running time, eight minutes.—J. N. Wells, Wells Theatre, Kingsland, Ga. Very small town and rural patronage.

HUNTING DOGS: Ed Thorgesen (Sports)—A most outstanding short on hunting dogs.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

INSIDE BASEBALL: Ed Thorgesen (Sports)—Interesting shots of several of our big leagures in action. Wherever baseball is liked, this one will fit in perfectly. Of course, we didn't have to worry here. Running time, 11 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

LAND OF CONTENTMENT: Magic Carpet Series—A very good reel as an educational feature.—Joe E. Edwards, Liberty Theatre, Johnson, S. C. Small town patronage.

ORPHAN LUCK, THE: Terry-Toons—This cartoon fairly good. The ladies bridge club should see this one. Running time, eight minutes.—J. N. Wells, Wells Theatre, Kingsland, Ga. Very small town and rural patronage.

SHEEP IN THE MEADOW: Terry-Toons—Not worth the film it's printed on. Very poor animation. Running time, eight minutes.—J. N. Wells, Wells Theatre, Kingsland, Ga. Very small town and rural patronage.

(Reports continued on following page)



(Continued from preceding page)

SKY FIGHTERS: Adventures of the Newsreel Cameraman—A very interesting educational short subject which shows what our "young airmen" must go through before they finally make the grade. Any audience will appreciate the opportunity of seeing this one, which has some of the most unusual photography it has been our pleasure to see, namely, the shadows which were reflected on the sand as the planes in flight formation flew over numerous sand dunes. The shadows resembled porpoises in a playful mood. Running time, 11 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

STRING BEAN JACK: Terry-Toons—Good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TWO HEADED GIANT: Terry-Toons—Just fair color cartoon, not worth the price. Running time, eight minutes.—J. N. Wells, Wells Theatre, Kingsland, Ga. Very small town and rural patronage.

VALLEY OF 10,000 SMOKES: Father Hubbard's Alaskan Adventures—Just another travel talk.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

BULLETS AND BALLADS: Two-Reel Musicals—A very good little musical but for a weekend only, as it has a western background. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GOING PLACES: No. 69—This traveltalk on St. Thomas of the Caribbean is excellent. The photography is good in this series but the comments are really what make this a good series. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

BELIEVE IT OR ELSE: Merrie Melodies—This one is plenty good and audience reaction very good.—Joe E. Edwards, Liberty Theatre, Johnston, S. C. Small town patronage.

CURIOUS PUPPY, THE: Merrie Melodies—Good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CURIOUS PUPPY, THE: Merrie Melodies—A good cartoon but the sloppy work in the animation spoiled it for all. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LAND OF THE MIDNIGHT FUN: Merrie Melodies—Just a colored cartoon that will use up eight minutes of your running time. Below the usual standard for this series. Running time, eight minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

MECHANIX ILLUSTRATED, NO. 3: Color Parade—Interesting variety of everyday wonders in the field of science. Subjects of this kind always holds the interest of our patrons and the variety of subjects covered includes something that appeals to everyone. Running time, 10 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

ORGAN NOVELTY, AN: The Three Crawfords—Here is Vitaphone's best short of the season. They can all rave about the two-reel color Brevities, but give me this little Variety for tops in entertainment. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PORKY THE GIANT KILLER: Looney Tunes—Pork Cartoons are always enjoyed here. One of the best we think.—Joe E. Edwards, Liberty Theatre, Johnston, S. C. Small town patronage.

ROLLIN' IN RHYTHM: Broadway Brevities—Don't pass this musical up. It's definitely outstanding. No foolin'.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RUBINOFF AND HIS ORCHESTRA: Melody Masters—Not up to the usual standard for this series. Too much Rubinoff in this one, according to some of the customers.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

SLAPSIE MAXIE: Maxie Rosenbloom—Fair two-reel comedy which satisfied the Friday-Saturday patrons. Running time, 17 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

VOTE TROUBLE: Vitaphone Varieties—Not so good. You can pass this one up and not miss a thing. Running time, nine minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

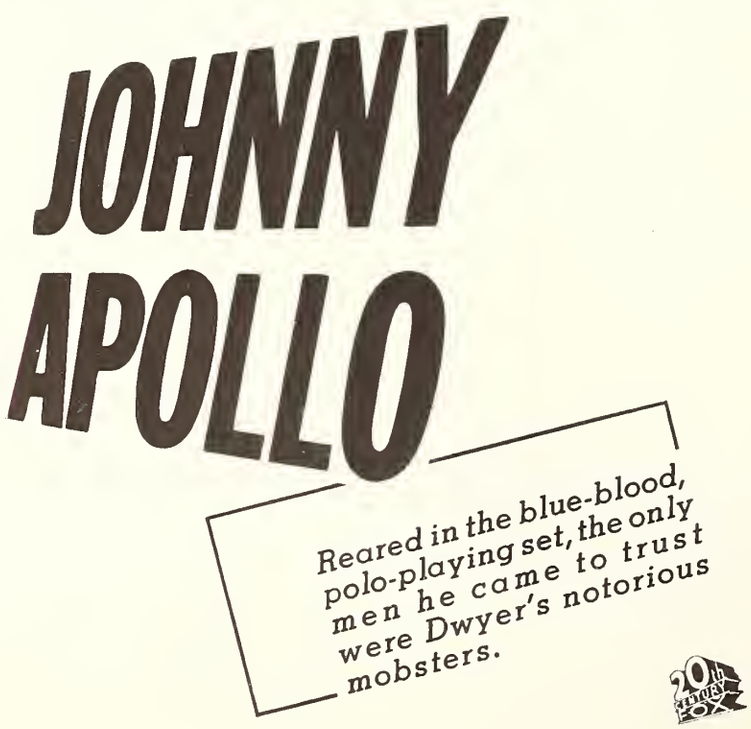
Serial

Republic

DAREDEVILS OF THE RED CIRCLE: Charles Quigley, Herman Brix—Can't go wrong if you play this serial. Finest serial we have ever played. Republic has the key to serials. People just rave about how good it is. Running time, first chapter, 29 minutes.—B. R. Armel, Stanley Theatre, Stanley, Va. Small town patronage.

Godoy in Republic Film

Arturo Godoy, Argentine prize-fighter who recently went 15 rounds with Joe Louis, and his wife, Ledda, have been signed by Republic to appear in the currently shooting "Higgins Family" picture, "Grandpa Goes to Town." Godoy and Maxie Rosenbloom will do a cinematic boxing exhibition.



National Decency Legion Classifies 12 Pictures

Of 12 pictures reviewed and classified by the National Legion of Decency in its listing for the current week four were approved for general patronage, five were found unobjectionable for adults, two were listed as objectionable in part and one was separately classified. The films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Enemy Agent," "Half a Sinner," "Hidden Gold," "Ma, He's Making Eyes at Me." Class A-2, Unobjectionable for Adults: "Dr. Cyclops," "It All Came True," "My Son, My Son," "Safari," "Three Cheers for the Irish." Class B, Objectionable in Part: "House Across the Bay," "Too Many Husbands." Separately Classified: "The Fight for Life."

Exhibitor-Legislator

The New York State Legislature has one exhibitor in its ranks in the person of Assemblyman William T. A. Webb, who operates the Sidney theatre, Sidney. Mr. Webb became an exhibitor in Orlando, Fla., where as manager of the Chamber of Commerce, he used the municipal hall as a theatre and instituted a family admission rate of 50 cents.

Acquires French Film

Manuel Koch, son of Adolph Koch, of Antwerp, Belgium, has acquired the American rights to the Erich Von Stroheim war and peace film "Rappel Immediat," produced in France by Milo Film. Made last summer, the film was at first rejected by French authorities but later approved for showing.

On Traffic Committee

Edward M. Fay, secretary-treasurer of C & F Theatres Company, has been elected to the executive committee of the Downtown Business and Traffic Association of Providence, R. I. The committee will work toward a solution of traffic problems.

Whitney on Trust Board

John Hay Whitney, chairman of the board of Selznick-International and prominent in Technicolor, has been elected to the board of trustees of the United States Trust Company.

"Finland" to Circuits

The J. H. Hoffberg short subject, "Finland Speaks," has been booked by Warner Brothers for the entire circuit in New Jersey and Eastern Pennsylvania and by Skouras Theatres for its eastern circuit.

Havana Closings

Twenty-two Havana theatres, and several in Cuban provinces, shut down last week because film inspectors refused to work in Havana exchanges. The inspectors charged their wage demands were not met. The country's labor department refused to intervene.

In New Post

J. Nelson Katz of the Balaban and Katz publicity department in Chicago has been placed in charge of suburban and neighborhood theatre advertising. Herbert Lyons assumes the position of production manager.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

THE GRAND AWARDS

"There is no longer a separation between production, distribution, exhibition. Unless the job is done well at the exhibiting end, production cannot live."

This from Y. Frank Freeman, president, Motion Picture Producers Association, at the recent Quigley Grand Awards ceremonies, in Hollywood.

Also present to approve, and to say as much, were Walter Wanger, president, Motion Picture Academy of Arts and Sciences; Frank Capra, president, Screen Directors Guild; Ralph Morgan, president, Screen Actors Guild, and Charles Brackett, past president, Screen Writers Guild.

The growing significance of the Awards project in Hollywood is thus indicated by the participation of such organizational heads to honor the job being done, on behalf of production, by the man in the field. In bringing the showmanship needs of exhibition closer to the production source of showmanship supply, the recent presentations mark the widest step yet taken to that end.

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THEY ARE NOT TO BE IGNORED

Elsewhere in this section is an account of a "Hunchback" campaign taken from a routine report to his district manager by Emil Groth of the RKO 86th Street in a terrifically-competitive New York City neighborhood. Groth's promotions were set down briefly without any attempt at elaboration. Yet, this brevity could not conceal the ingenuity and work in the job done without the benefit of newspaper cooperation or exploitation aids available in other situations. In a section where theatres stand almost shoulder to shoulder, and with Broadway first-runs but a few minutes away, Groth carved out a noticeable campaign with a solid foundation.

The spotlight is also to be trained upon the ground covered by the big city neighborhood manager. Situations of this kind are important. In seating capacity and magnitude of operation they often dwarf the smaller city first-run. Too little is published about the ticket-selling endeavors of these neighborhood troopers. Despite the limitations of exploitation possibilities, they turn out a brand of showmanship that rates the stamp of high boxoffice approval.

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THE TECHNIQUE DOES IT

Quite a few men we might mention offhand, could go far back in the files and brush off a handful of aged stunts for profitable working on current dates. That's no magic. In fact, it's been done right along, and more power to it.

In Guelph, Ontario, a few weeks back, Russ McKibbon, at the Palace, gave away a live baby on "A Child Is Born." It made the local headlines and even the Toronto papers carried the story. Business was terrific. Of course, the gag is eight years older than Methusaleh's granddaddy. But Russ polished it up till it ran like a streamlined flyer.

A workable stunt never dies. When it begins to fall apart at the edges, efficient designers of showmanship are ready to remodel the pitch for further long life at the boxoffice.

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AN INVALUABLE AID

Brooklyn newspapers announce a publicity drive on behalf of that enterprising borough of New York City. The campaign is arranged by various lunch clubs with support from the local Chamber of Commerce. Nothing in the early releases indicates that Brooklyn theatres or theatremen have been invited to take part.

Correspondence now arrives from Detroit having to do with a similar civic project. Here the city's theatremen are expected to lend valuable aid in making a success of the campaign. Detroit has long ago learned to depend upon its showmen for inspiration in movements to advance community activities.

A-Mike Vogel

Round Table In Pictures



With $3.50 worth of logs and bark purchased locally, Round Tabler Sam Gilman of Loew's Theatre, in Harrisburg, Pa., formed the basis of his effective atmospheric front on "Northwest Passage" illustrated at right. Title was spelled out in rough hewn cutout letters atop boxoffice which carried the star's name and word "technicolor".



For the world premiere of "Road to Singapore" at the Florida, in St. Petersburg, Sparks' ad man, Walt Tremor, arranged a nautical lobby display; entire staff was dressed in naval uniforms during run. . . . Electric setup on "Raffles" at RKO Proctor's, in Newark, was arranged by Bob Ungerfeld, patrons invited to open drawer without ringing bell, tickets going to winners. Principle was a magnetic field set up around safe whereby anyone touching it broke the field which started a slight current, amplified by a relay, causing the bell to ring.

Contacting local merchants for his tiein on "Shop Around the Corner", R. Lee Kline at Warners' Orpheum, in Philadelphia, secured photos of girl employees, from which thumbnail cuts were made, and promoted newspaper for cut and space. Readers were asked to identify girls, guest tickets going to winners. For lobby setpiece the pictures were used with appropriate tiein copy. The benign gentleman in photo below is none other than Kline.





Guest Tickets Offered for Herbert Souvenirs

Topping the four leading broadcasts arranged for "Victor Herbert" at the Michigan, Detroit, was an interview with Victor Kolar, local symphony director, on his friendship with the famed musician. The conductor, guest at a special screening, directed a concert of Herbert melodies on the day after opening. Theatre was given entire back-page of program as a result.

Outstanding publicity tie-in was a story in Len Shaw's popular theatre column in the *Free Press,* offering guest tickets to readers presenting authentic Herbert souvenirs, such as theatre programs, ticket stubs, letters, autographed photos, etc. Record dealers were tied in for co-op ads and windows, bands featured Herbert melodies in advance, book stores used windows to advertise the Herbert biography, and leading shops a special Herbert handkerchief.

Campaign was put on by Manager Robert P. Corbin and Alice Gorham, of United Detroit Theatres publicity department.

"Are You Set For Spring?"

Warfare Relics Featured By Corker for "Glory"

Through the courtesy of Major Anderson, U.S.A. and recently transferred to the University of Georgia Military Department from the Philippines, Moon Corker, L & J city manager, Palace Theatre, Athens, Ga., was able to plant an atmospheric window on "The Real Glory." Paraphernalia promoted from the Major included home made guns, arrows, spears, knives, homemade rugs with maps of the islands, etc., all allegedly confiscated from the Moro warriors in recent uprisings. Theatre blowups and title cards were also spotted in the window. Cooperating newspaper thought the window so attractive, reporter was sent to cover it and interview Major Anderson, carrying story following day.

"Are You Set For Spring?"

Grimes Hosts Friend Of Victor Herbert

Locating a resident of Erie, Penna., who was a friend of the late Victor Herbert, Ken Grimes for that date at the Warner had the woman interviewed during half hour promoted radio program of the composer's music. Special letters calling attention to the opening were mailed to leading music organizations, full page of co-op ads was promoted from local merchants who incorporated song titles in each ad and lobby featured recording machine which played the Herbert tunes week in advance.

On "Gulliver's Travels," Ken held a coloring contest for kids which was tied to local paper, man-on-street radio program was held daily in front of theatre, schools were covered by distribution of heralds and for his lobby display, huge cutout of "Gulliver" was planted in conspicuous location.

"Are You Set For Spring?"

Hyatt's "Pinocchio" Marquee

A score of youngsters in "Pinocchio" uniforms were stationed atop the marquee of the New York Center Theatre by Manager John Kenneth Hyatt, as part of his exploitation on that date. Working in relays, the boys marched around the low marquee.

THE QUIGLEY AWARDS

Complete campaigns are not necessary. The Awards are based on single ideas or promotions—the "meat" of a campaign. This may be in the form of an individual contest, tieup, display, front-page story or what have you. All that has to be done is to send along that one idea with the usual evidence.

Members who desire to send along complete campaigns are invited to do so. If meant for the Awards, please make sure the top individual ideas or promotions to be considered are clearly indicated.

Theatremen who earn Fortnight Appointments most frequently in the two-week Fortnight periods will receive more consideration from the judges in the voting for the Quarter-Master Plaques, Medals and Citations. Thus entrants are advised to enter material in as many of the Fortnights of each Quarter as possible.

"Geronimo" Scenes Enacted By Localities for Seymour

Setting up a log cabin close to his theatre, Dwight Seymour at the Erie Theatre, in Hugo, Okla., received cooperation of localites and Indians from nearby reservation to enact such scenes as scalping, warriors attacking settlers' homes, war dances, etc., all as part of his advance exploitation on "Geronimo." Boys with cameras were on hand to shoot pictures, which were enlarged and displayed in lobby and about town week ahead of opening.

Since local prominents dressed in colorful Indian garb formed part of the little company making the pictures, much interest was aroused. Entire group in costume paraded about town, visiting newspaper offices and winding up at theatre opening night, where members of the Indian band gave a concert.

"Are You Set For Spring?"

New Promotes Prominents For Free "Oz" Kid Show

As a result of conversation held with four local prominents during which Larry New at the Windsor, Vancouver, praised his forthcoming attraction "Wizard of Oz" and expressed a wish that all kids could see it, the gentlemen in question agreed to shoulder cost of a free matinee for underprivileged children.

Since the identity of the donors was to be held in confidence, New's next step was a visit to his newspapers which brought human interest stories. In addition promoted sweets were available for the kids, who were transported to and from the show gratis by local transportation company.

"Are You Set For Spring?"

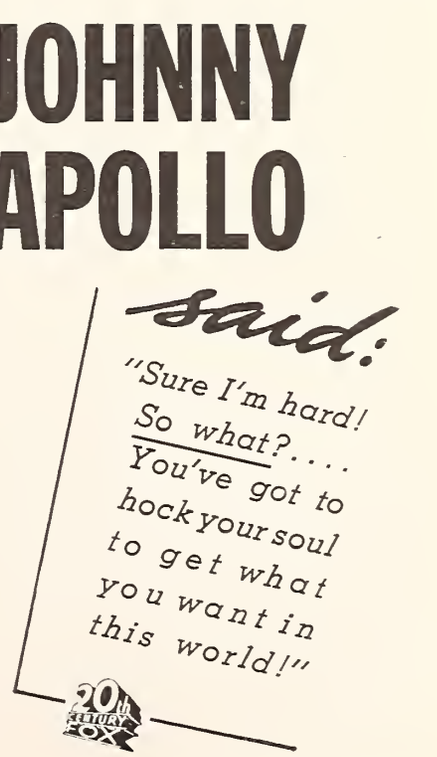
Dinerman Hosts Veterans

The military possibilities of "Fighting 69th" were further exploited by Dinny Dinerman, for the date at the RKO Albee, Cincinnati, Dinny arranging for drum and bugle corps representing different veteran organizations to appear each night during the first days of the showing. Legion posts and Disabled American Veteran units were tied in to the promotion, each plugged in the theatre's advertising and newspaper publicity. From 30 to 50 made up each outfit for the stage appearances.

Weekly Quiz Program Successful for May

Before leaving Schine's Hippodrome, in Corbin, Ky., for his post at the Paris, in Paris, Ky., Round Tabler Ed May put on a very successful Quiz program, with teacher from local high school acting as master of ceremonies. Held each Friday evening, patrons were invited to send in their questions and answers, to each whose queries were accepted, guest tickets were awarded. Cash prizes were awarded to those participating in the quizz and correctly answering questions.

For his "Balalaika" date, May secured the services of a popular high school senior, well known locally for her radio performances. Girl sang hit tunes at luncheon clubs, school assemblies, political rallies, etc., week ahead of opening. In addition, the girl announced title, cast and playdates.



QUIGLEY GRAND AWARDS WINNERS DETAIL HOLLYWOOD IMPRESSIONS

Loew-man Praises Operation of Picture Production; Open Door Reception to Winners at All Studios Noted by Theatreman

by RAY BELL
Director, Advertising, Publicity, Loew's Washington Theatres

A Quigley Grand Award is something infinitely more than the mere acceptance of a huge plaque. It is an event of significance; an occasion so crammed with memorable moments that it offers promise of a memory never to be erased from the mind of one fortunate enough to have had the experience.

That's precisely how I feel today, and that is a thought which I know will persist regularly and long. The thrill that was mine when news of my having been named for the Quigley Silver was first received is but a mere heart beat compared to the palpitations aroused by A-Mike Vogel's personally escorted junket in Hollywood. (This guy's name is open sesame in this fabled land.)

Ceremony Impressive

The sunshine, scenic splendor and even the unending parade of beauty (enough to make even the indifferent male a confirmed Californian) plus the magic of movie-making must take second place to the impressiveness of the ceremony of the annual Awards. To me it is as significant as though Mahatma Ghandi were suddenly to emerge as an Esquire fashion plate, to find seated about the festive table representatives of the vital crafts on whom movie-making and exhibition live and breathe. We're all aware of the differences which frequently arise between producer, actor, writer and others concerned with cinematic structure; and we're aware, too, that these differences are so enormous at times as to completely estrange the warring parties.

Therefore it is a refreshing experience to be part of a gathering in which estranged parties come together in harmony; a harmony that's been generated by the realization that the man in the field deserves and merits Hollywood's undivided attention and interest.

And, fellow-members, that's what your two representatives have earned. The presence at the Awards of Mr. Y. Frank Freeman, Walter Wanger, Frank Capra, Ralph Morgan, Charles Brackett, and others whose names are easily recognized as Hollywood leaders, indicates that Hollywood is in harmony on the importance of exhibition, and that it is in harmony in its desire to salute those exhibitors who go about the business of selling pictures as aggressively as they can.

I know of few occasions that would bring together such formidable people. Small wonder, then, that I keep emphasizing the thrill and satisfaction of the presentations.

Once you've got your hand on the Plaque it as as though you've been handed the key to Hollywood. For it immediately opens the pearly but closely guarded gates. I've been through the studios once before. But I was then just another guy named Joe Visitor. The magic of a Quigley Grand Award transforms things. Even those sets which shout "No admission under any circumstances" mean nothing. Even though studios whose product you do not and probably never will play in your city, bend over backwards to indicate their appreciation for exhibitor enterprise and sincerity. There's nothing these fellows omitted to make us feel at home, comfortable and happy.

I shall not attempt to chronicle in detail the studios visited nor the procedure of operation. Virtually every member of our industry knows that all too well. But what he may not realize is that picture making is an incredible undertaking. It is a hazardous undertaking, too. And one that is beset with obstacles, barricades and problems the like and regularity of which would drive to complete despair any other business. A visit must convince even the guy whose own wife terms a lout, that Hollywood is doing its job well and diligently and without cause for reproach. A visit convinces that the people behind the scenes and those who are part of the scene, know their business and that they don't deserve the criticism and abuse too frequently heaped upon them by others.

Praises Consistency of Effort

When you're faced with the knowledge of the million and one items that must be performed before a camera actually grinds you wonder not whether a picture will be good or bad, but how this manufactory turns out such an abundance of product and such a high and consistent excellence of product, too.

We in the field have got to doff our hats to the boys and girls who make it possible for us to butter our bread. After the closest observations I'm an enthusiast. Don't sell Hollywood short!

Before the final period I must reiterate. Being a Quigley Grand Winner isn't just a thrill. It isn't just a great personal satisfaction. And it isn't just a high honor. It's an event that comes probably once in a lifetime.

THANKS EXPRESSED BY AWARDS PARTY

For the warmth of the reception accorded the "visiting firemen" in Hollywood, Ray Bell and Lige Brien shout lusty thanks to Howard Strickling and Don McElwaine, to Harry Brand and Bob Doman, to Perry Lieber and Link Unkefer, to Cliff Lewis and Don Chatfield, to Bob Taplinger and Arthur Eddy, to John Joseph and Dave Lipton, to Johnny Johnson, to Lou Smith.

Warnerite Stresses Ingenuity of Set Making as Outstanding Reaction in Studio Visits; Finds Ideas for Theatre Use

by LIGE BRIEN
Manager, Warners Prince Theatre, Ambridge, Pa.

Previous Quigley Award winners have detailed their impressions of Hollywood. Without dissenting voice they have voted it a fabulous land and a place in which hospitality abounds for those who invade it carrying the Quigley standards! To all that has been said about it I add my affirmative vote.

We would all instill into our theatre operations a happier note could we inspect the scenes behind the making of pictures. It is truly wonderful, this business of picture-making. Most interesting of all is the thoroughness, the detail with which skilled craftsmen go about the chores of creation.

Seemingly from nowhere are produced huge sets, homes, palaces, islands, cities. From the same source arise all of the furnishings and props vital to the completeness of screening. No detail is too minor.

Thoroughness a Watchword

As an illustration of the ingenuity with which authenticity is produced I was impressed by the sight of a laborer manufacturing cobwebs which were to add a touch of antiquity to a particular scene. From a simple yet queer-appearing contraption in his hand, rubber cement was propelled by a tiny electrical fan. This produced the finest cobwebs that could easily be accepted as the "McCoy." A trivial item, yes, but one that convinced me that thoroughness is one of the watchwords.

With every movie-goer a self appointed critic, taking fiendish delight in turning the spotlight on seemingly trivial errors, it becomes Hollywood's duty to make pictures as error-proof as possible.

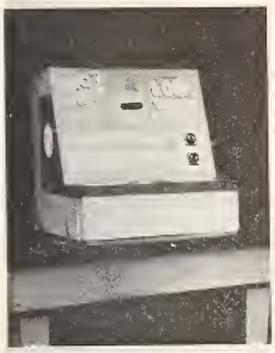
This I think they do, and do very well. On every studio are unsung men and women of much genius who go daily about the business of bringing to life items which make production of pictures an art and a science. We theatremen can exercise some degree of ingenuity in "selling" our wares. But I am convinced that without the ingenuity of the skilled workers here we exhibitors would be less enterprising, would have less to seize upon as exploitable fare. I salute with as much gusto as I can summon the colossal craftsmen of the cinema.

"Are You Set For Spring?"

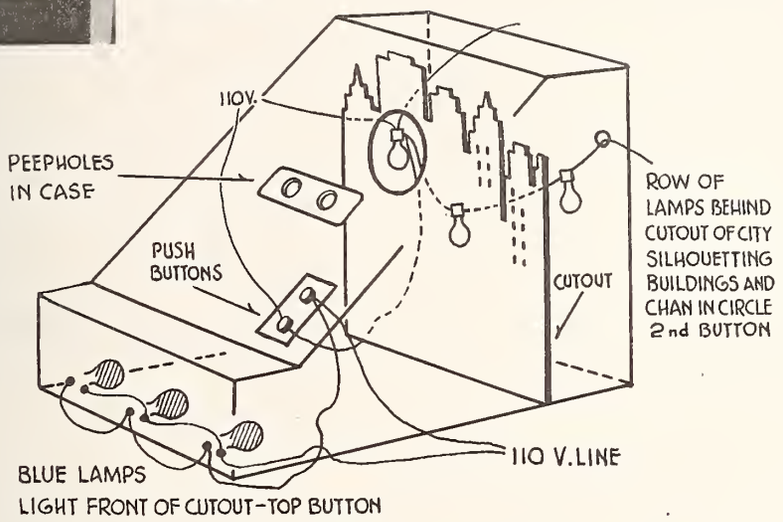
Sutton's Confucius Contest

Based on the new Confucius fad was Henry Sutton's contest on "Invisible Stripes" at the Regent in Pittsburgh. For passes entrants were requested to write Confucius gags which included title of cast name such as: "Fellow who is smart enough to marry rich girl gets 'Raft' of money."

A TEASER ANIMATION



Working plan, below, explains peep-box animation, left, created by Manager R. M. Thomason, Princess, Bowling Green, Ky., for "City of Darkness." Copy alongside peep-holes reads, "Who? What? Why? Look Through Here!" To the sides of top peep-hole is placed copy reading: "Push this button and see the City of Darkness," and for the other, "Push this button to see the famous sleuth." Silhouette of Chan placed behind circle in plan and covered with white paper is not seen except when second button is pressed, when light reveals silhouette.



Groth's Candid Cameraman Aids on "Hunchback"

"Candid cameramen" apparently taking photos of passersby distributed tiein "Hunchback" cards as part of Emil Groth's campaign on that picture at the New York RKO 86th Street Theatre. Card carried copy to the effect that folks' picture was actually taken, but if they wanted to see the biggest picture of the year, not to miss, etc., etc. Giant 14-foot cutout of Laughton was used in lobby ahead and outside during run. Leading sandwich counters in neighborhood used imprinted napkins plugging the date, schools were circularized and shopping bags imprinted for various stores during engagement.

"Are You Set For Spring?"

Opening of "Whiteway" Celebrated at New Lex

With the opening of the new $70,000 white way lighting system in the area of the Lex Theatre, in Chicago, falling on a day when the thermometer was hovering around 15 below and ceremonies scheduled for outdoors, Round Tabler Ray Wheeler jumped in and persuaded the committee to go through with the arrangements and conduct the entire affair in the lobby of his theatre. By quick thinking, within an hour all arrangements were completed for the switch.

For "That's Right, You're Wrong," Wheeler promoted caps and gowns which were worn by his staff and clerks in cooperating stores week ahead. Staff covered high school distributing lucky numbered diplomas from Kay Kyser's Musical College, 50 of them being good for free admissions. Particularly effective was Ray's street bally with ushers in caps and gowns carrying various musical instruments and banner reading: "We are not members of Kay Kyser's orchestra, but," etc.

Gibson Programs Aid Rural Draw

With a limited seating capacity of 310, in the small town of Greenville, Mich., Round Tabler Charley Gibson, at the Gibson, gets a fine return from his originally conceived programs, extensively distributed in the rural drawing area from which 85 per cent of his patronage comes. The reasons the programs receive close attention, writes Gibson, are originality, attention-getting, localization, flexibility, attractiveness and low cost.

Charley gathers his own material from press sheets, mat services, reviews, trade and newspapers. Selected material is dummied, then photographed and printed by offset. The Round Tabler reaches for compelling copy for his front covers, using gags where appropriate. For instance, on "$1,000 a Touchdown," the cover was split for a foldover, each half being, respectively, a cartoon cut of Joe Brown's and Martha Ray's wide open mouths, which when folded together made up one still wider. Accompanying copy read: "Open wider, please, for the laugh of a lifetime." For a Jane Withers picture, Gibson used a burst-through front for Jane and the "Boy Friend," against a decorative background, to convey the action. On a Jack Benny date, the cover was stepped to show Benny on the phone talking to the other leads, with copy to fit.

Star Heads Featured

For romance picture, the theatreman goes more for close-ups of the stars from photos highlighted appropriately and with soft backgrounds. For a Spencer Tracy date, the cover was taken up with a large head of the star, alongside of which was placed his Academy Award stressed in copy box at bottom and cut of Award to balance. Copy is often localized, such as on "Young Mr. Lincoln," which showed Abe on donkey-back under the line "Riding into Greenville so that I can witness the story," etc.

"Twentieth has a terrific bet in JOHNNY APOLLO" says Hollywood Reporter
20th CENTURY FOX

Exploitation Tips From the Field

Ingenious stunt with a little different slant was arranged by Frank Steffy at the State, in Minneapolis for "Babes in Arms," through tieup with local confectioner, a giant bag of promoted candy coins were displayed in window and presented to person coming closest to guessing number of coins in bag. New twist to the stunt was that winner could name his pet orphanage, theatreman sending all the candy to the underprivileged children at the home, with the compliments of the winner.

▽

With his date on "Bachelor Mother" falling during National Baby Week, Frank A. Millspaugh at the Palace in Gary, Ind., secured cooperation of main department store, which brought main window display consisting of baby togs and string of diapers across top with title letters on each leading into blowup of Ginger Rogers with playdates, cast, etc. Store also plugged the engagement in their ads and storewide.

▽

For his "Mr. Smith Goes to Washington" date at the Kentucky, Danville, Ky., Bill Yeakle promoted a full co-op page of ads. Each merchant tied his product to the picture with such tags as "Mrs. Smith buys at so and so when she goes to Washington," etc.

▽

Folks in Columbus, Miss., were presented with kisses from Deanna Durbin recently when Burgess Waltmon at the Princess Theatre played "First Love." Through tieup with local confectioner, candy kisses were promoted and tied to tags which were imprinted with picture copy, playdates and cast and distributed in streets and stores.

▽

As an institutional stunt pulled recently at his house, Harold Leand at the Revere, Revere, Mass., secured statements from various localites on their warm regard for his theatre. These statements together with cut and names and addresses were used daily to sell his house.

▽

Compoboard "U Boat" planted on carriage wheels and appropriately lettered was pushed about town by one of Herb Righthand's ushers at the Island, in Hollis, L. I., in advance and during run of "U Boat 29." Righthand reports the bally as particularly effective and inexpensive.

▽

Working with Earle Holden at the Capitol in Atlanta, Ga., publicist Terry Barry promoted the Police Department for an exhibition of firearms, etc., which was used for his "Crime Prevention" lobby display. With explanatory cards, and proper tiein copy the aggregation attracted considerable attention and word-of-mouth comment.

▽

Reported as highly successful was the ticket sale contest arranged by F. W. Davis, at the Auditorium, Marshall, Mo., for "Gulliver" through the cooperation of rural schools. No student, resident of Marshall was eligible. Each teacher was accountable for the distribution of the tickets to children and prizes were awarded to those turning in the largest amount of cash.

Theatremen Stage Leap Year Shows

To be filed away 'til next Leap Year are the stunts put over for that occasion by Managers A. J. Kalberer at the Indiana, in Washington, Ind., and Will Harper at the Strand, in Trail, B. C. "Kal" through tieup with cooperating paper arranged for a "Leap Year Birthday Party" to be held on his stage, all localites celebrating their natal day on February 29th, being invited to attend the special show. Various promotions arranged by the theatreman for his guests included corsages for the ladies, cake and ice cream which was served on the mezzanine, etc. Paper tying in on the party covered it with stories and photos.

Harper on the other hand received much publicity through his ads and distribution of heralds announcing the award of a "gentleman" to girl holding lucky ticket purchased for his Leap Year show. Much secrecy was attached to the unknown male, teaser ads and gag copy playing up the stunt. At the conclusion of his show Will called the winner to the stage and presented her with a male canary bird.

"Are You Set For Spring?"

Junior Chamber of Commerce Tied to "Drunk Driving"

Part of R. Mitcheltree's "Drunk Driving" campaign at the Capitol in Calgary, Canada, included tieup with the Junior Chamber of Commerce and permission from the Mayor and Chief of Police for the erection of white flags in different districts during the week's safety drive. In case of a fatality, the white flag was replaced with a black one for a period of a week.

Numerous merchants with programs on campaign and devoted window displays to the stunt. Letters were sent to all members of the Ministerial Association and members of the Board of Trade and a special screening was held for local police and club.

"Are You Set For Spring?"

Chakeres House Organ

Hot off the press is the new house organ gotten out by the Springfield, Ohio, Chakeres Theatres, carrying message from General Manager Phil Chakeres. Under the direction of Mike Chakeres, handling the exploitation, boxoffice tips on putting over forthcoming attractions are featured for the benefit of the managers, who are encouraged to report on their activities. Not overlooking the assistants, a page will be set aside each month for outstanding work put on by these men.

"Are You Set For Spring?"

MacEachron's O'Hara Search

Search for a local Scarlett O'Hara was instituted by Manager J. R. MacEachron of the Paramount, in Jackson, Tenn., as part of his publicity on "Gone With the Wind." Having been appointed chairman of the publicity committee in connection with the recent President's birthday ball, Mac ties the picture to the event by having winner of the contest presented with replica of Leigh gown, which she wore to the local festivities. Newspapers carried stories well in advance, during the search and night of ball, which was also covered by WMC, in all of which the picture was mentioned.

Advertisement



(Above) Created by Charles Pincus and artist Stan Samuelson for "His Girl Friday" at the Studio, Salt Lake City, is this 80 lines on 2 col. Humor was injected by use of laughing horse cut.

(Below) Directional arrows carrying title and star tiein copy were featured in George Hoover's "Road to Singapore" ad at the Sheridan, Miami. Size: 90 lines on 2 col.



of Current Attractions from Various Sectors

New York and Hollywood want your opinion

PARAMOUNT PICTURES INC.

TIMES SQUARE CHICKERING & ROAD NEW YORK CABLE ADDRESS FAMOUS

OFFICE OF ROBERT M. GILLHAM

February 14, 1940

Mr. Edward L. Reed, Manager
Strand Theatre
Providence, R.I.

My dear Eddie:

We have just screened DR. CYCLOPS - a most extraordinary and unusual picture - and I want to take a few minutes of your time to tell you something about it.

The Story is bizarre, novel, NEW! It concerns a crackpot scientist who has the diabolical power to reduce men and women, as normal as yourself, to the size of dolls, and holds their fourteen inches of quivering humanity within his dreaded grasp.

The Cast is comprised of unknowns, for if known stars were placed in the picture it would have destroyed much of their credibility. Don't be afraid of the performances, however, for these "unknowns" are real troupers and turn in acting that is without a flaw.

The production itself presents one of the most amazing technical accomplishments ever to come out of Hollywood, and this is saying a great deal, for Hollywood is always doing the amazing. The technique employed is so marvelous that the picture actually was made behind locked doors.

Now, Eddie, we have a problem. And the problem is to inform the public of the excellence of DR. CYCLOPS. Because of the unusual story and the lack of star names the people may be inclined to pass up this great picture. The release date is being held up until we can formulate publicity proper for the picture, and to attain this end we are anxious to have two or three preview runs in as many representative cities and from our experience on these runs really get up our campaign.

You have been particularly successful in your publicity in Providence and your Providence patrons have been most generous in their support of outstanding attractions. Would you agree, therefore, to a preview engagement of DR. CYCLOPS beginning Thursday, March 7th and advise us of the comments and reactions of your Providence audiences?

Please give this your earnest consideration and let me know as soon as possible of your decision.

With kind regards,

Very truly yours,
Robert M. Gillham
Robert M. Gillham

RMG:WS

(Above) Reproducing letter received from Robert M. Gillham, Paramount director of advertising, publicity and exploitation, Manager Edward L. Reed at the Strand, in Providence, R. I., acquainted his public with the bizarre story of "Dr. Cyclops". Underline and written-in note at the top called attention to request for patron comments and reactions to the picture. Size: 105 lines on 2 col.



(Above) Figures of Powell and Astaire in action art were used by Vic Gauntlett to sell "Melody" at the Paramount, in Seattle, Wash. Cole Porter hit tunes were also plugged, as were cast and copy for his companion picture. Size: 210 lines on 3 col.

(Right) For opening of his dual bill, "The Shop Around the Corner" and "The Big Guy", ad man Ted Emerson for that engagement at the Tri-States' Omaha Theatre, in Omaha, Neb., devoted most of his copy to heads of James Stewart and Margaret Sullavan. Disc in center stressed the "Mr. Smith Goes to Washington" angle in connection with Jimmy Stewart's recent success in that picture.



personalities

PADDY GROSSO
who has been handling publicity for the RKO Theatres in Charles McDonald's houses shifts to the Lou Goldberg division; FRED HERKOWITZ takes over the McDonald houses; transferring from the Goldberg division; BUCKY HARRIS moves from the Solly Schwartz group to take over publicity for Richard Emde and EDDIE SNIDERMAN now handling the Emde theatres takes over for Schwartz.

▽

RUFUS SHEPHERD
manager of the Vogue, Detroit, takes over the Broadway-Capitol; JAMES EASSON goes from the Alger to the Vogue; JOSEPH BONNINO, assistant at the Palms-State, takes Easson's post and FOREST MOUNTZ, second assistant at the Palms-State, steps up a notch.

▽

HARRY BLAKE
manager of the Orpheum, Joplin, Mo., for eight years has purchased the DeRay from W. D. FITE.

▽

BROCK FARROW
will manage the new Kingsway Theatre, Toronto, Ontario.

▽

WILLIAM McKNIGHT
former manager of the Alhambra and Madison Theatres, Toronto, has been appointed manager of the Capitol at Woodstock.

▽

HAROLD HELLERICH
formerly manager of the Varsity, Lincoln, Neb., is now manager of the Dundee, Omaha.

▽

BEN SCHWARTZ
managing director of the Mozart, State and McKinley Theatres, in Canton, Ohio, has resigned.

▽

ROBERT HARTLAUB
manager of the Hollywood, in Cincinnati, has been transferred to the Norland replacing J. A. GIBBS, resigned. RALPH MORLEY has been promoted from assistant manager to manager of the Hollywood.

▽

JACK SMITH
formerly of the State, Pawhuska, Okla., has leased the Odeon, Shawnee, Okla., from A. B. MOMAND.

▽

MAYNARD NELSON
has been shifted from the Granada, Norfolk, Neb., to the same post at the World, Kearney, Neb.

▽

ROBERT JESS
former manager of the Strand, Yymore, Neb., has taken over the Scribner at Scribner, Neb., from E. H. ROBERTSON.

▽

COLUS MEYERS
plans to build a house in Biloxi, Miss.

▽

WILLIAM FLANAGAN
formerly of the Lenox, Hartford, Conn., has been appointed manager of the Lyric following resignation of Paul Binstock.

Birthday Greetings

Eli H. Arkin
J. Noble Arnold
Jack E. Austin
Henry Bettendorf
Sidney W. Blumenstock
Frank E. Boga
Thomas J. Bogan
J. F. Bradshaw
Lige Brien
Peter Broadhead
Frank Bruton
Larry J. Carkey
Danny Dandrea
George M. Davey
Edward J. DeCosmo
James D. Denny
John M. Divney
Lorne K. Dunham
Idra E. Epstein
John Esposito
Sydney J. Gates
Abraham A. Goldstein
George A. Gookin
Harry Greenman
Max R. Griffin
Ray S. Hanson
Bill Headstream
George Heeley, Jr.
Ray A. Holtz
Hoyt A. Howard
Hobson S. Johnson
Raymond L. Jones
Ross A. Jones
J. J. Kalix
Gene Kearney
John W. Kniseley
Theodore K. Kraft
John G. McGee
A. J. Matthews
Harold P. Midgley
Clarence F. Millet
Tod Montgomery
A. B. Morrison
Arthur R. Morton
E. P. Nelson
J. M. Nix
Dick A. Raub
Harry A. Salisbury
A. E. Samphya
Ernest Sanzo
Clarence Schartzer
I. J. Segall
E. E. Seibel
Charles Silver
J. R. Smith
E. W. Thomas
Walter Tooley
Harold D. Van Vorst
J. H. Voerster
David Weinstein
Sam J. Wheeler
Dave Williams
Joe R. Wills

Showmen's Calendar

MAY

1st	May Day
2nd	Bing Crosby's Birthday
3rd	Mary Astor's Birthday
	Aline McMahon's Birthday
5th-11th	National Music Week
5th	Alice Faye's Birthday
7th	Gary Cooper's Birthday
11th	Minnesota Admitted to Union—1858
12th	Florence Nightingale, Founder of Modern Nursing, Born—1820
	Mother's Day
16th	Abraham Lincoln Nominated—1860
17th	Maureen O'Sullivan's Birthday—18th
21st	Lindbergh's Non-Stop Flight, New York to Paris—1927
	Robert Montgomery's Birthday
23rd	South Carolina Admitted to Union—1788
	Herbert Marshall's Birthday
26th	Walter Huston's Birthday
	Al Jolson's Birthday
29th	Wisconsin Admitted to Union—1848
30th	Memorial Day

W. D. FULTON
who operates the Southtown and Strand, in Kansas City, has taken over the Vogue. GEORGE MODE is the house manager.

▽

PAUL BALLENGER
assistant manager of the Strand, Spartanburg, S. C., has been promoted to assistant of the Carolina succeeding WILLIAM BLACKWELL, resigned.

▽

DAVID E. FLAYER
is remodeling the Loyal Theatre, Detroit, and renaming it the Alvin.

▽

HARRY COOK
has been named booker at the RKO Milwaukee exchange.

▽

WILLIAM BROCK
former manager of the Majestic, in Detroit, has been made manager of the Rainbow for the Broder Circuit, replacing EDDIE JACOBSON, who joins the Krim Circuit as manager of the Harmony.

▽

MAYNARD NELSON
has replaced NEVINS LYNNS as manager of the World Theatre, Kearney, Neb.

▽

DAN RICITELLI
former assistant ad sales manager at the New Haven 20th Century-Fox exchange, New Haven, has been appointed manager of the Colonial. DOMENICK SOMMA, formerly with Grand National, has succeeded Ricitelli.

▽

JOSEPH NEVINSON
manager of Warner's Grange, Philadelphia, has taken over at the Bromley, replacing GERSHON SHALITA, deceased. HENRY EYTTING, assistant manager of the Bromley, has been promoted to manager of the Grange.

▽

IRWIN WHEELER
will open the Playhouse, in Ridgefield, Conn., sometime in March.

▽

JULIUS SANDERS
has taken over the Elton, in Brooklyn, N. Y.

▽

PETER HIGGINS
has succeeded GUY NAVARRE, resigned, as manager of the United Artists Exchange. in Seattle, Wash.

▽

CLYDE E. NOBLE, SR.,
returns as manager of the Arcade, at Brookhaven, Miss., succeeding EDDIE BOYLE, who takes over the Dixie at Abbeville, La.

▽

BOB HOLLAND
has been transferred from Schine's Palace in Lockport, N. Y., as assistant manager, to Schine's State, Cortland, N. Y., in the same capacity.

▽

NELSON KATZ
of the B & K publicity department, Chicago has been put in charge of the suburban and neighborhood theatre advertising. HERBERT LYONS succeeds him.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKO
Adventure in Diamonds, Mel.....Para
Adventures of Sherlock Holmes, The, Mel 20th-Fox
Affair Lafont, Mel.....Foreign
Alias the Deacon, Com.....Univ
Allegheny Uprising, 006, Mel.....RKO
All at Sea, Com.....Foreign
All Quiet on the Western Front, 4073, Mel. Univ.
All This and Heaven Too, Mel.....WB
All Women Have Secrets, 3914, Mel....Para
Amazing Mr. Williams, Com.-Mel.....Col
And One Was Beautiful, Mel.....MGM
Andy Hardy Gets Spring Fever, 944, Com. MGM
Andy Hardy Meets Debutante, Com.....MGM
Angel from Texas, An, Mel.....FN
Angels Wash Their Faces, The, 367, Mel..FN
Anne of Windy Poplars, Mel.....RKO
Another Thin Man, 13, Com.-Mel.....MGM
Arizona, Mel. .....Col
Arizona Kid, The, 951, West.....Rep

B

Babes In Arms, 9, Mus.-Com.....MGM
Bachelor Mother, 932, Com.....RKO
Bad Lands, 933, West.....RKO
Bad Little Angel, 10, Com.....MGM
Baker's Wife, The, Com.....Foreign
Balalaika, 17, Mus.....MGM
Band Wagon, Mus.....Foreign
Barricade, 026, Mel.....20th-Fox
Beau Geste, 3902, Mel.....Para
Beware Spooks! Com.....Col
Beyond Tomorrow, 031, Mel.....RKD
Big Guy, The, 4016, Mel.....Univ
Bill of Divorcement, 028, Mel.....RKD
Biscuit Eater, The, Mel.....Para
Billy the Kid Returns, 851, West.....Rep
Black Eyes, Mel.....Foreign
Black Friday, Mel.....Univ
Blackmail, 5, Mel.....MGM
Blazing Six Shooters, West.....Col
Blondie Brings Up Baby, Com.....Col
Blondie on a Budget, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com. (C).....20th-Fox
British Intelligence, 416, Mel.....WB
Broadway Melody of 1940, 21, Mus....MGM
Boom Town, Mel.....MGM
Brother Rat and a Baby, 406, Com.....WB
Brother Orchid, Mel.....WB
Buck Benny Rides Again, Com.....Para
Bulldog Drummond's Bride, Mel.....Para
Bullet Code, 083, West.....RKD
Bullets for Rustlers, West.....Col
Buried Alive, Mel.....Producers

C

Cafe Hostess, Mel.....Col
Call a Messenger, 4020, Mel.....Univ
Calling All Marines, 912, Mel.....Rep
Calling Philo Vance, 420, Mel.....WB
Career, 930, Mel.....RKO
Castle on the Hudson, Com.-Mel.....FN
Cat and the Canary, The, 3909, Mel....Para
Chalked Out, Mel.....FN
Charlie Chan at Treasure Island, Mel 20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan's Cruise, Mel.....20th-Fox
Charlie McCarthy, Detective, 4011, Com..Univ
Chasing Danger, 941, Mel.....20th-Fox
Chasing Trouble, 3917, Mel.....Mono
Cheyenne Kid, The, 3962, West.....Mono
Chicken Wagon Family, Com.....20th-Fox
Child Is Born, A, 415, Mel.....WB
Chip of the Flying U, 4060, West.....Univ
Chump at Oxford, Com.....UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
Citadel of Silence, Mel.....Foreign
City of Chance, 023, Mel.....20th-Fox
City in Darkness, 021, Mel.....20th-Fox
Clouds Over Europe, Mel.....Col
Coast Guard, Mel.....Col
Colorado Sunset, 846, West.....Rep
Colorado Trails, West.....Mono
Come On, George, Com.....Foreign
Comet Over Broadway, 370, Mel.....FN
Congo Maisie, 19, Mel.....MGM
Conspiracy, 935, Mel.....RKD
Convicted Woman, Mel.....Col
Courageous Dr. Christian, 030, Mel.....RKD
Covered Trailer, 915, Com.....Rep
Covered Wagon Days, West.....Rep
Covered Wagon Trails, West.....Mono
Cowboy Quarterback, The, 366, Com.....WB
Cowboys from Texas, 962, West.....Rep
Crashing Thru, 3936, Mel.....Mono
Crooked Road, Mel.....Rep
Curtain Cal, 027, Mel.....RKD

D

Dancing Co-ed, 3, Com.....MGM
Danger Ahead, 3939, Mel.....Mono
Danger Flight, 3816, Mel.....Mono
Danger on Wheels, 4055, Mel.....Univ
Dark Command, Mel.....Rep
Daughters Courageous, 360, Mel.....WB
Days of Jesse James, 953, West.....Rep
Day the Bookies Wept, The, 002, Com...RKD
Day-Time Wife, 020, Mel.....20th-Fox
Ded End Kids on Dress Parade, Com. Mel. .....WB
Death of a Champion, 3901, Mel.....Para
Desperate Trails, The, 4058, West.....Univ
Destiny, Mel. .....Para
Destry Rides Again, 4002, Mel.....Univ
Devil Is an Empress, Mel.....Foreign
Disputed Passage, 3908, Mel.....Para
Dr. Cyclops, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, Mel.....FN
Dr. Kildare's Strange Case, 30, Mel....MGM
Dr. D'Dowd, Mel.....Foreign
Doctor Takes a Wife, The, Com.....Col
Double Alibi, Mel.....Univ
Double Deal, 4034, Mel.....St. Rts
Down Went McGinty, Mel.....Para
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel.....FN

E

Each Dawn I Die, Mel.....FN
Earl of Chicago, 18, Mel.....MGM
Earthbound, 034, Mel.....20th-Fox
East Side Kids, 3924, Mel.....Mono
Edison, the Man, Mel.....MGM
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, 3917, Mel.....Para
End of a Day, 9, Mel.....Foreign
Enemy Agent, 4033, Mel.....Univ
Enemy Within, The, 3922, Mel.....WB
Englishman's Home, An, Mel.....Foreign
Entente Cordiale, Mel.....Foreign
Escape, The, Mel.....20th-Fox
Escape to Paradise, 945, Mus.....RKD
Espionage Agent, 462, Mel.....FN
Eternally Yours, Mel.....UA
Everybody's Hobby, 376, Com.....FN
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel.....RKD

F

Face Behind the Scar, Mel.....Foreign
Farmer's Daughter, The, 3927, Com....Para
Fast and Furious, 6, Mel.....MGM
Fatal Hour, 3907, Mel.....Mono
Fifth Avenue Girl, 934, Com.....RKD
Fight for Life, Mel.....St. Rts
Fight for Peace, The, 3831, Mel.....Mono
Fighting Gringo, 986, West.....RKD
Fighting Mad, 3937, West.....Mono
Fighting 69th, 451, Mel.....FN
First Film Concert, Mus.....Foreign
First Love, 3002, Mus.....Univ
First World War, 062, Mel.....20th-Fox
Five Little Peppers and How They Grew, Com. .....Col
Five Little Peppers at Home, Com.....Col
Flight at Midnight, 911, Mel.....Rep
Flight, 8, Mel.....WB
Florian, 29, Mel.....MGM
Flying Deuces, 010, Com.....RKO
Forgotten Girls, 920, Mel.....Rep
Forgotten Woman, The, 3031, Mel.....Univ
40 Little Mothers, Com.....MGM
Four Feathers, Mel. (C).....UA
Four Wives, 453, Mel.....FN
Framed, 4032, Mel.....Univ
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, Com.....Para
Frontier Marshal, West.....20th-Fox
Frozen Limits, Com.....Foreign
Fugitive at Large, Mel.....Col
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, Mel.....WB
Full Confession, 003, Mel.....RKD

G

Gambling on the High Seas, Mel.....WB
Gentleman from Arizona, 3912, West. (C) Mono
Geronimo, 3918, Mel.....Para
Ghost Breakers, The, Com.-Mel.....Para
Ghost Comes Home, The, 27, Com.....MGM
Ghost Valley Raiders, West.....Rep
Girl from Rio, 3825, Mel.....Mono
Girl Must Live, Com.....20th-Fox
Golden Boy, Mel.....Col
Golden Gloves, Mel.....Para
Gold Star Mothers, Mel.....Producers
Gone With the Wind, Mel. (C).....MGM
Goose Step, Mel.....Producers
Granny Get Your Gun, Mel.....WB
Grandpa Goes to Town, Com.....Rep
Grapes of Wrath, The, 040, Mel....20th-Fox
Great Victor Herbert, The, 3916, Mus....Para
Green Hell, 4011, Mel.....Univ
Gulliver's Travels, 3915, Cartoon (C)....Para

H

Half a Sinner, 4040, Mel.....Univ
Hawaiian Nights, 4024, Mus.....Univ
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel....20th-Fox
Hell's Harbor, Mel.....St. Rts.
Hell's Kitchen, 312, Mel.....WB
Henry Aldrich, No. 1, Com.....Para
Henry Goes Arizona, 2, Com.....MGM
Here I Am a Stranger, Mel.....20th-Fox
Hero for a Day, 4035, Mel.....Univ
Heroes in Blue, 3919, Mel.....Mono
Hidden Enemy, Mel.....Mono
Hidden Gold, West.....Para
Hidden Menace, Mel.....Foreign
Hidden Power, Mel.....Col
High School, 028, Com.....20th-Fox
His Girl Friday, Mel.....Col
Hollywood Cavalcade, Mel. (C).....20th-Fox
Honeymoon in Bali, 3904, Com.....Para
Honeymoon Deferred, 4038, Mel.....Univ
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Hoots, Mon! Com.....Foreign
Horrors of War, Mel.....St. Rts.
House Across the Bay, Mel.....UA
Housekeeper's Daughter, Com.....UA
Housemaster, Com.-Mel.....Foreign
House of Seven Gables, Mel.....Univ
Human Monster, The, 3916, Mel.....Mono
Hunchback of Notre Dame, 015, Mel....RKO

I

I Can't Give You Anything But Love, Baby, Mus. .....Univ
If I Had My Way, Mus.....Univ
I Met a Murderer, Mel.....Foreign
Indianapolis Speedway, The, 315, Mel....WB
In Name Only, 936, Mel.....RKD
In Old Missouri, Com.....Rep
In Old Monterey, 847, West.....Rep
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel.....UA
Invisible Killer, The, Mel.....Producers
Invisible Man Returns, 4009, Mel.....Univ
Invisible Stripes, 408, Mel.....WB
Irene, 024, Mus.....RKD
Irish Luck, Mel.....Mono
I Stole a Million, 3007, Mel.....Para
Island of Lost Men, 3848, Mel.....Para
Isle of Destiny, 017, Mel. (C).....RKD
I Take This Woman, 26, Mel.....MGM
It All Came True, Mel.....WB
It's a Date, 4001, Mus.-Com.....Univ
I Was an Adventuress, 038, Mel....20th-Fox

J

Jamaica Inn, 3906, Mel.....Para
Jeepers Creepers, 914, Com.....Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel.....MGM
Johnny Apollo, 042, Mel.....20th-Fox
Jones Family In Quick Millions, Com. 20th-Fox
Judge Hardy and Son, 16, Com.....MGM
Just Like a Woman, Mel.....Foreign

K

Kansas Terrors, The, 951, West.....Rep
Katia, Mel.....Foreign
Kid Nightingale, 411, Mel.....WB
King of the Lumberjacks, Mel.....WB
Knights of the Range, 3923, West.....Para
Konga, the Wild Stallion, Mel.....Col

L

La Conga, Com.....Univ
Lady Dick, Mel.....FN
Lady of the Tropics, 947, Mel.....MGM
Lambeth Walk, Com.....MGM
Llano Kid, 3913, West.....Para
Last Desire, Mel.....Foreign
Last Express, 3028, Mel.....Univ
Laugh It Off, 4026, Mel.....Univ
Law of the Pampas, 3955, West.....Para
Law of the Texan, West.....Col
Legion of Lost Flyers, 4053, Mel.....Univ

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[THE RELEASE CHART--INDEX CONT'D]

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Legion of the Lawless, 082, West.....RKO
Light of the Western Stars, West.....Para
Light That Failed, The, 3921, Mel.....Para
Lillian Russell, Mus.....20th-Fox
Lion Has Wings, Mel.....UA
Little Accident, 4019, Com.....Univ
Little Miss Mollie, Mel.....Foreign
Little Orvie, 020, Com.....RKO
Little Miss Broadway, Mus.....20th-Fox
Little Old New York, 031, Mel....20th-Fox
Llano Kid, Mus.....Para
Lone Wolf Meets a Lady, Mel.....Col
Lone Wolf Strikes, Mel.....Col
Lost on the Western Front, Mel.....Foreign
Lost Squadron, The, 994, Mel.....RKO
Louise, Mus.....Foreign
Lucky Texan, West.....Mono

M

Mademoiselle Ma Mere, Com.....Foreign
Mad Empress, The, 420, Mel.....WB
Magnificent Fraud, The, 3847, Mel.....Para
Main Street Lawyer, 905, Mel.....Rep
Ma! He's Making Eyes at Me, 4022, Com. Univ
Man About Town, 3845, Com.....Para
Man from Dakota, 24, Mel.....MGM
Man from Oklahoma, West.....Producers
Man from Montreal, 4054, Mel.....Univ
Man from Texas, 3865, West.....Mono
Man in the Iron Mask, Mel.....UA
Man They Could Not Hang, The, Mel....Col
Man Who Wouldn't Talk, 030, Mel..20th-Fox
Man With Nine Lives, Mel.....Col
Marines Fly High, 018, Mel.....RKO
Married and in Love, 014, Mel.....RKO
Marseillaise, Mel. .....Foreign
Marshall of Mesa City, 081, West.....RKO
Marx Brothers "At the Circus," 8, Com.MGM
Maryland, Mel.....20th-Fox
Meet Dr. Christian, 005, Mel.....RKO
Men Without Souls, Mel.....Col
Mercy Plane, Mel.....Producers
Mexican Spitfire, 016, Com.-Mel.....RKO
Mickey the Kid, 816, Mel.....Rep
Midas Touch, The, Mel.....Foreign
Middle Watch, The, Com.....Foreign
Midnight Limited, Mel.....Mono
Mikado, The, 4044, Mus. (C).....Univ
Millionaire Playboy, 022, Com.....RKO
Million Dollar Diamonds, Mel.....20th-Fox
Million Dollar Legs, 3824, Mel.....Para
Mill on the Floss, Mel.....Foreign
Miracle on Main Street, Mel.....Col
Miracles for Sale, 946, Mel.....MGM
Mirele Efros, Mel.....Foreign
Missing Evidence, 4028, Mel.....Univ
Missing People, Mel.....Mono
Mr. Moto Takes a Vacation, 952, Mel. 20th-Fox
Mr. Smith Goes to Washington, Com....Col
Mr. Wong In Chinatown, 3807, Mel....Mono
Money to Burn, 917, Com.....Rep
Mortal Storm, The, Mel.....MGM
Murder on the Yukon, 3928, Mel.....Mono
Music in My Heart, Mus.....Col
Mutiny In the Big House, 3803, Mel....Mono
Mutiny on the Blackhawk, 4051, Mel....Univ
My Favorite Wife, 025, Com.....RKO
My Little Chickadee, 4004, Com.....Univ
My Son Is Guilty, Mel.....Col
My Son, My Son, Mel.....UA
Mystery In Swing, Mel.....St. Rts.
Mystery of Room 13, Mel.....Foreign
My Wife's Relatives, 810, Com.-Mel.....Rep

N

Nancy Drew and the Hidden Staircase, 419, Mel. .....WB
Naughty But Nice, 311, Com.-Mel.....WB
Never Say Die, 3832, Com.....Para
New Frontier, 868, West.....Rep
News Is Made at Night, 953, Mel..20th-Fox
New Moon, 31, Mus.....MGM
Nick Carter, Master Detectives, 15, Mel..MGM
Night of Nights, 3912, Mel.....Para
Night Work, 3849, Com.....Para
Ninotchka, 7, Com.....MGM
No Place to Go, 469, Mel.....FN
North Sea Patrol, Mel.....Foreign
Northwest Mounted Police, Mel. (C)....Para
Northwest Passage, 25, Mel. (C).....MGM
Nurse Edith Cavell, 001, Mel.....RKO

O

Of Human Bondage, 993, Mel.....RKO
Of Mice and Men, Mel.....UA
Oh, Johnny, How You Can Love, 4021, Mel. .....Univ
Oklahoma Frontier, 4059, West.....Univ
Oklahoma Terror, West.....Mono
Old Maid, The, 452, Mel.....FN
On Borrowed Time, Com.-Mel.....MGM
On Your Toes, 463, Mus.....FN
One Hour to Live, 4030, Mel.....Univ
One Night in Paris, Mel.....Foreign
$1,000 a Touchdown, 3903, Com.....Para
One of the Finest, Mel.....Producers
One Million B.C., Mel.....UA
One Wild Night, Mel.....20th-Fox
On Their Own, Com.....20th-Fox
On the Night of the Fire, Mel.....Foreign
Opened By Mistake, Com.....Para
Our Leading Citizen, 3850, Com.-Mel....Para
Our Neighbors—the Carters, 3911, Com...Para
Our Town, Mel.....UA
Outpost of the Mounties.....Col
Outside These Walls, Mel.....Col
Overland Mail, 3857, West.....Mono
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

P

Pack Up Your Troubles, 011, Com...20th-Fox
Pals of the Saddle, West.....Mono
Papa's Misadventure, Com.....Foreign
Parole Fixer, 3920, Mel.....Para
Passport to Alcatraz, Mel.....Col
Phantom Pilot, Mel.....Mono
Phantom Strikes, The, 3923, Mel.....Mono
Pinocchio, 091, Cartoon (C).....RKO
Pioneer Days, 3961, West.....Mono
Pioneers of the Frontier, West.....Col
Pioneers of the West, 964, West.....Rep
Pride and Prejudice, Com.....MGM
Pride of the Blue Grass, 418, Mel.....WB
Pride of the Navy, 822, Mel.....Rep
Primrose Path, The, 023, Com.-Mel.....RKO
Proud Valley, The, Mel.....Foreign
Private Lives of Elizabeth and Essex, The, 402, Mel. (C).....WB

Q

Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, Mel.....Para

R

Raffles, Mel.....UA
Rains Came, The, Mel.....20th-Fox
Rancho Grande, 942, West.....Rep
Range War, 3954, West.....Para
Rasputin, Mel. .....Foreign
Real Glory, The, Mel.....UA
Rebecca, Mel. .....UA
Remember? 11, Com.....MGM
Remember the Night, 3919, Mel.....Para
Renegade Trail, 3859, West.....Para
Reno, 008, Mel.....RKO
Return of Dr. X, 464, Mel.....FN
Rhythm of the Rio Grande, 3953, West...Mono
Riders of Black River, West.....Col
Riders of Destiny, West.....Mono
Riders of the Frontier, West.....Mono
Riders of Pasco Basin, 4062, West.....Univ
Rio, 4014, Mel.....Univ
Road Back, 4074, Mel.....Univ
Road to Glory, 061, Mel.....20th-Fox
Road to Singapore, 3926, Mus.....Para
Roaring Twenties, The, 403, Mel.....WB
Rogue of the Rio Grande, Mel.....20th-Fox
Roll, Wagons, Roll, 3951, West.....Mono
Rose Marie, 643, Mus.....MGM
Rovin' Tumbleweeds, 848, West.....Rep
Rulers of the Sea, 3910, Mel.....Para

S

Sabotage, 913, Mel.....Rep
Safari, Mel.....Para
Saga of Death Valley, 952, West.....Rep
Sagebrush Family Trails West, West.Producers
Sagebrush Trail, West.....Mono
Sailor's Lady, Mel.....20th-Fox
Saint's Double Trouble, 021, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
Saint Takes Over, The, Mel.....RKO
Sandy Is a Lady, Com.....Univ
Santa Fe Marshal, 3956, West.....Para
Santa Fe Stampede, 863, West.....Rep
Saps at Sea, Com.....UA
Saturday's Children, Com.-Mel.....WB
Scandal Sheet, Mel.....Col
Scatterbrain, Com.....Rep
Sea Hawk, Mel.....WB
Second Fiddle, 949, Com.-Mel.....20th-Fox
Secret Four, The, 3918, Mel.....Mono
Secret of Dr. Kildare, 12, Mel.....MGM
Seventeen, 3924, Com.....Para
She Goes to War, Mel.....St. Rts.
She Married a Cop, Mel.....Rep
Shipyard Sally, 018, Com.....20th-Fox
Shooting High, 041, West.....20th-Fox
Shop Around the Corner, 20, Mel.....MGM
Should Husbands Work? 816, Com.....Rep
Showdown, 3957, West.....Para
Sidewalks of London, 3922, Mel.....Para
Skeleton on Horseback, Mel.....Foreign
Ski Patrol, Mel.....Univ
Sky Patrol, 3815, Mel.....Mono
Slightly Honorable, Mel.....UA
Smashing the Money Ring, Mel.....FN
Smuggled Cargo, 825, Mel.....Rep
Son of the Navy, Mel.....Mono
Song of the Street, Mel.....Foreign
Song of the Windmills, Mus.....Foreign
Sons of the Sea, Mel.....Foreign
So This Is London, Com.....Foreign
South of the Border, 941, West.....Rep
South of Pago Pago, Mel.....UA
Spies of the Air, Mel.....Foreign
Spy for a Day, Com.....Foreign
Stage Coach War, West.....Para
Stanley and Livingstone, Mel.....20th-Fox
Star Dust, 036, Mel.....20th-Fox
Star Maker, The, 3851, Mus.....Para
Stars Look Down, The, Mel.....Foreign
Still Water, Com.....Foreign
Stop, Look and Love, 008, Com.....20th-Fox
Strange Cargo, 23, Mel.....MGM
Stranger from Texas, The, West.....Col
Student Nurse, Mel.....WB
Stunt Pilot, 3814, Mel.....Mono
Sudan, Mel. .....St. Rts.
Sued for Libel, Mel.....RKO
Susan and God, Com.....MGM
Swanee River, 017, Mus. (C).....20th-Fox
Swift Justice, West.....Producers
Swiss Family Robinson, 019, Mel.....RKO

T

Taming of the West, West.....Col
Tear Gas Squad, Mel.....WB
Television Spy, 3907, Mel.....Para
Ten Days In Paris, Mel.....Foreign
Terror, The, Mel.....Foreign
Tevya, Mel. .....Foreign
Texas Stagecoach, West.....Col
Texas Renegades, West.....Producers
That's Right, You're Wrong, 011, Mus..RKO
That They May Live, Mel.....Foreign
They All Come Out, 943, Mel.....MGM
These Glamour Girls, 948, Mel.....MGM
They Came by Night, 033, Mel.....20th-Fox
They Drive by Night, Mel.....Foreign
They Shall Have Music, Mel.....UA
Thief of Bagdad, Mel. (C).....UA
This Man In Paris, 3865, Mel.....Para
Those High Grey Walls, Mel.....Col
Those Were the Days, Com.-Mel.....Para
Thou Shalt Not Kill, 916, Mel.....Rep
Three Cheers for the Irish, Mel.....FN
Three Sons, 004, Mel.....RKO
Thunder Afloat, 4, Mel.....MGM
'Til We Meet Again, Mel.....FN
Tomboy, Mel.....Mono
Tom Brown's School Days, 029, Mel.....RKO
Too Busy to Work, 016, Com.....20th-Fox
Too Many Husbands, Com.....Col
Torchy Plays with Dynamite, 326, Mel..WB
Torrid Zone, Mel.....WB
Torpedo Raider, 3925, Mel.....Mono
Torture Ship, Mel.....Producers
Tower of London, 4012, Mel.....Univ
Traitor Spy, Mel.....Foreign
Tree of Liberty, Mel.....Col
20 Mule Team, Mel.....MGM
20,000 Men a Year, 013, Mel.....20th-Fox
Tropic Fury, 4052, Mel.....Univ
Turnabout, Com.-Mel. .....UA
Two Bright Boys, 4017, Mel.....Univ
Two Fisted Rangers, West.....Col
Two Girls on Broadway, Mel.....MGM
Two Thoroughbreds, 013, West.....RKO
Typhoon, Mel. (C).....Para

U

U-Boat 29, Mel.....Col
Ultimatum, Mel. .....Foreign
Under-Pup, The, 4010, Mel.....Univ
Unexpected Father, 3008, Com.....Univ
Untamed, Mel. (C).....Para
Untitled Eliott, West.....Col

V

Vengeance of the Deep, Mel.....Foreign
Vigil in the Night, 007, Mel.....RKO
Village Barn Dance, 919, Mus.-Com....Rep
Virginia City, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

W

Wall Street Cowboy, 857, West.....Rep
Ware Case, Mel.....20th-Fox
Waterfront, 325, Mel.....WB
Waterloo Bridge, Mel.....MGM
Way Down South, 947, Mus.....RKO
Way of All Flesh, Mel.....Para
We Are Not Alone, 458, Mel.....FN
Westbound Stage, 3952, West.....Mono
Westerner, The, Mel.....UA
West of Carson City, 4061, West.....Univ
West of the Divide, West.....Mono
What a Life, 3995, Com.....Para
What Do You Think, Chums? Mel....Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel.....Foreign
Winter Carnival, Mel.....UA
Witness Vanishes, The, 4027, Mel.....Univ
Wizard of Oz, 949, Mus. (C).....MGM
Wolf of New York, 918, Mel.....Rep
Women, The, I, Com.-Mel.....MGM
Women in War, Mel.....Rep
Women Without Names, 3925, Mel.....Para
World Moves On, The, Mel.....WB

Y

You Can't Fool Your Wife, Com.....RKO
Young As You Feel, 032, Com.....20th-Fox
Young Buffalo Bill, West.....Rep
Young Man's Fancy, Mel.....Foreign
Young People, The, Com.....20th-Fox
Young Tom Edison, 28, Mel.....MGM
Yukon Flight, 3938, Mel.....Mono

Z

Zanzibar, Mel. .....Univ

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G) 944	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	86	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Beware Spooks (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68	Oct. 28,'39
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39†	69	Nov. 11,'39
Blondie on a Budget (G)	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†	73	Mar. 2,'40
Bullets for Rustlers	Charles Starrett-Lorna Gray	Mar. 5.'40†	58	
(See "In the Cutting Room." Nov. 25,'39.)				
Cafe Hostess (A)	Preston Foster-Ann Dvorak	Nov. 30,'39†	63	Jan. 20,'40
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39	79	Mar. 11,39
(Reviewed under the title, "Q Planes"; exploitation: July 29,'39, p. 67.)				
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39	72	Sept. 2,'39
(Exploitation: Jan. 6,'40, p. 66.)				
Convicted Woman (G)	Rochelle Hudson - June Lang - F. Inescort-L. Lane-G. Ford	Jan. 31,'40†	66	Mar. 2,'40
Five Litle Peppers and How They Grow	Edith Fellows-Dorothy Peterson	Aug. 22,'39	60	
Five Little Peppers at Home	Edith Fellows-Dorothy Peterson	Feb. 8,'40†	65	
(See "In the Cutting Room," Jan. 13,'40.)				
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66	Aug. 5,'39
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos Calleia	Sept. 5,'39†	101	Aug. 19,'39
(Exploitation: Oct. 21,'39, p. 66; Nov. 4,'39, p. 66.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60	May 27,'39
His Girl Friday (A)	C. Grant-R. Russell-R. Bellamy	Jan. 18,'40†	92	Jan. 13,'40
(Exploitation: Jan. 27,'40, pp. 71, 76; Feb. 24,'40, p. 55; Mar. 2,'40, p. 68.)				
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39	65	
Lone Wolf Strikes, The (G)	Warren William-Joan Perry	Jan. 26,'40†	67	Feb. 10,'40
Man They Could Not Hang, The (A)	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39	65	Sept. 30,'39
(Exploitation: Nov. 25,'39, p. 57.)				
Men Without Souls	John Litel-Rochelle Hudson	Mar. 14,'40†	62	
(See "In the Cutting Room," Feb. 17,'40.)				
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78	
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette	Oct. 19,'39†	130	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65; Jan. 20,'40, p. 69; Feb. 3,'40, p. 74.)				
Music in My Heart (G)	Tony Martin - Rita Hayworth - Edith Fellows - Eric Blore	Jan. 10,'40†	70	Jan. 13,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63	Jan. 20,'40
Outpost of the Mountain	Charles Starrett-Iris Meredith-Sons of the Pioneers	Sept. 14,'39†	63	
Outside the Three Mile Limit (G)	J. Holt-D. Purcell-I. Ware	Mar. 7,'40†	65	Feb. 17,'40
Pioneers of the Frontier	Bill Elliott-Linda Winters	Feb. 1,'40†	58	
Riders of Black River	Charles Starrett-Iris Meredith-Sons of the Pioneers	Aug. 23,'39	59	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†	67	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39†	54	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
Those High Grey Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82	Oct. 28,'39
Too Many Husbands (A)	Jean Arthur-Fred MacMurray-Melvyn Douglas	Mar. 21,'40†	84	Mar. 9,'40
Two Fisted Rangers	Charles Starrett Lorna Gray - Sons of the Pioneers	Jan. 4,'40†	62	
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	79	Apr. 15,'39
(Reviewed under the title, "Spy in Black.")				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona*	Jean Arthur-Wm. Holden			
Blazing Six Shooters (G)	Charles Starrett-Iris Meredith-Sons of the Pioneers	Apr. 4,'40†	63	Mar. 16,'40
Doctor Takes a Wife, The	L. Young-R. Milland-G. Patrick	Apr. 25.'40†		
(See "In the Cutting Room," Mar. 16,'40.)				
Fugitive from a Prison Camp	Jack Holt-Marian Marsh			
Lone Wolf Meets a Lady, The*	Warren William-Esther Muir			
Man With Nine Lives, The	Boris Karloff - Jo Ann Sayers - Roger Pryor	Apr. 11,'40†		
Passport to Alcatraz	Jack Holt-Noah Beery, Jr.			
(See 'In the Cutting Room," Jan. 27,'40.)				
Texas Stagecoach	Charles Starrett-Iris Meredith			
(See "Texas Express," "In the Cutting Room," Jan. 13,'40.)				
Tree of Liberty	Cary Grant-Joan Fontaine			
Untitled	Bill Elliott-Iris Meredith			

FIRST NATIONAL

(See Warner Brothers)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85	July 15,'39
(Exploitation: July 8,'39, p. 52; Aug. 12,'39, pp. 68, 74; Aug. 19,'39, p. 66; Aug. 26,'39, p. 86; Sept. 2.'39, pp. 56, 60; Sept. 9,'39, p. 70.)				
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 66; Feb. 24,'40, p. 52; Mar. 16,'40, p. 61.)				
Babes in Arms (G) 9	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70; Dec. 2,'39, pp. 74, 76; Dec. 9,'39, p. 96; Dec. 16,'39, p. 69.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72	Oct. 28,'39
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102	Dec. 23,'39
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81	Sept. 9,'39
Broadway Melody of 1940 (G) 21	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†	*100	Feb. 10,'40
Congo Maisie (A) 19	Ann Sothern - John Carroll - Rita Johnson	Jan. 19,'40†	70	Jan. 20,'40
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84	Sept. 23,'39
(Exploitation: Dec. 16,'39, p. 69; Jan. 6,'40, p. 72; Feb. 3,'40, p. 73.)				
Earl of Chicago (G) 18	Robert Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†	87	Dec. 30,'39
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73	Oct. 7,'39
Ghost Comes Home, The (G) 27	Frank Morgan - Billie Burke - Ann Rutherford	Mar. 8,'40†	79	Mar. 2,'40
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67	
(See "In the Cutting Room," Aug. 12,'39.)				
I Take This Woman (G) 26	Spencer Tracy-Hedy Lamarr	Feb. 2,'40†	97	Feb. 3,'40
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan-	Dec. 1,'39†	70	Dec. 9,'39
Judge Hardy and Son (G)16	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Dec. 22,'39†	*90	Dec. 16,'39
(Exploitation: Feb. 10,'40, p. 69; Feb. 24,'40, p. 52; Mar. 16,'40, p. 61.)				
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 64.)				
Lambert Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†	66	Apr. 22,'39
Man from Dakota (G) 24	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†	*74	Feb. 17,'40
Mark Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64, 66; Dec. 9,'39, p. 36; Dec. 16,'39, p. 68; Jan. 6,'40, p. 72.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71	Aug. 5,'39
Nick Carter, Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60	Dec. 9,'39
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110	Oct. 14,'39
(Exploitation: Jan. 13,'40, pp. 52, 53; Jan. 27,'40, p. 72; Feb. 10,'40, p. 70; Feb. 24,'40, p. 55.)				
Northwest Passage (G) 25	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†	126	Feb. 17,'40
(Exploitation: Mar. 2,'40, pp. 66, 67.)				
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke - Bobs Watson - Una Merkel - Beulah Bondi	July 7,'39	99	July 1,'39
(Exploitation: Sept. 9,'39, pp. 75, 76; Sept. 16,'39, p. 85; Oct. 14,'39, p. 62; Oct. 21.'39, pp. 62, 64; Dec. 23,'39. p. 59.)				
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Rose Marie (reissue) (G) 643	Jeannette MacDonald - Nelson Eddy	July 7,'39	112	Jan. 18,'35
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 73.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Shop Around the Corner (G)	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40†	100.	Jan. 6,'40
(Exploitation: Jan. 27,'40, pp. 66, 67; Mar. 2,'40, p. 68.)				
Strange Cargo (A) 23	Clark Gable - Joan Crawford - Peter Lorre-Ian Hunter	Mar. 1,'40†	113.	Mar. 9,'40
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carlson-J. Bryan	Aug. 18,'39	80.	Aug. 19,'39
(Exploitation: Sept. 23,'39, p. 73.)				
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70.	July 8,'39
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95.	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58; Nov. 4,'39, p. 64; Dec. 2,'39, p. 74.)				
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101.	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83; Sept. 23,'39, pp. 66, 73; Sept. 30,'39, p. 61; Oct. 7,'39, pp. 63, 64; Oct. 14,'39, pp. 62, 66; Oct. 21,'39, pp. 62, 66; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, pp. 96, 98; Dec. 23,'39, p. 59; Jan. 13,'40, p. 56.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134.	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60, 61; Oct. 21,'39, p. 66; Oct. 28,'39, p. 72; Nov. 4,'39, p. 65; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, p. 97; Dec. 30,'39, p. 65; Jan. 20,'40, p. 72.)				
Young Tom Edison (G) 28	Mickey Rooney-Gene Reynolds-Virginia Weidler-Fay Bainter-George Bancroft	Mar. 15,'40†	85.	Feb. 17,'40
(Exploitation: Mar. 9,'40, pp. 77, 79.)				

Coming Attractions

Title	Star	Rel. Date
And One Was Beautiful	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 5,'40†
Andy Hardy Meets Debutante	M. Rooney-J. Garland-L. Stone-C. Parker-F. Holden-A. Rutherford	
Boom Town	Clark Gable - Spencer Tracy - Claudette Colbert-Hedy Lamarr	
Dr. Kildare's Strange Case 30	L. Ayres-L. Barrymore-L. Day	Apr. 12,'40†
Edison, the Man	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn	
Florian 29	Robert Young-Helen Gilbert	Mar. 29,'40†
(See "In the Cutting Room," Jan. 20,'40.)		
40 Little Mothers	Eddie Cantor - Rita Johnson - Bonita Granville	Apr. 26,'40†
(See "In the Cutting Room," Mar. 9,'40.)		
Gone With the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland	228. Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53.)		
Mortal Storm, The	Margaret Sullavan-James Stewart-Robert Young	
New Moon 31	Jeannette MacDonald - Nelson Eddy-Mary Boland	
(See "In the Cutting Room," Jan. 27,'40.)		
Pride and Prejudice	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan	
Susan and God	J. Crawford - F. March - Rita Quigley-R. Hussey-J. Carroll-B. Cabot	
20 Mule Team	W. Beery-L. Carrillo-A. Baxter	
Two Girls on Broadway	J. Blondell-L. Turner-G. Murphy	Apr. 19,'40†
Waterloo Bridge	Vivien Leigh-Robert Taylor	

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chasing Trouble (G) 3917	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†	64.	Feb. 3,'40
Cheyenne Kid, The 3962	Jack Randall-Louise Stanley	Feb. 20,'40†	50.	
(See "In the Cutting Room," Feb. 17,'40.)				
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60.	
Danger Ahead 3939	James Newill	Jan. 10,'40†	60.	
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65.	Oct. 28,'39
East Side Kids (G) 3924	Dennis Moore-Vince Barnett	Feb. 10,'40†	62.	Feb. 24,'40
Fatal Hour (G) 3907	Boris Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†	68.	Jan. 20,'40
Fight for Peace, The (A) 3831	Documentary	Sept. 30,'39	63.	Apr. 30,'38
Fighting Mad 3937	James Newill	Nov. 5,'39†	60.	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	76.	Dec. 9,'39
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62.	
(See "In the Cutting Room," July 15,'39.)				
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61.	Nov. 25,'39
Hidden Enemy 3922	Warren Hull-Kay Linaker	Jan. 20,'40†	63.	
Human Monster, The (A) 3916	Bela Lugosi	Mar. 9,'40†	76.	Nov. 18,'39
(Reviewed under the title, "Dark Eyes of London.")				
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58.	Aug. 26,'39
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56.	Jan. 27,'34
Man from Texas 3865	Tex Ritter	July 21,'39	60.	
Midnight Limited	Marjorie Reynolds-John King	Mar. 20,'40†		
(See "In the Cutting Room," Mar. 2,'40.)				
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70.	July 22,'39
Murder on the Yukon 3928	James Newill	Feb. 25,'40†		
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83.	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	50.	
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51.	Nov. 18,'39
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58.	Nov. 18,'39
Pioneer Days 3961	Jack Randall	Jan. 25,'40†	51.	
(See "In the Cutting Room," Jan. 13,'40.)				
Rhythm of the Rio Grande 3953	Tex Ritter-Susan Dale	Mar. 2,'40†	53.	
(See "In the Cutting Room," Feb. 10,'40.)				
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58.	Jan. 27,'34
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	58.	Sept. 9,'39
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52.	Dec. 23,'39
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55.	June 24,'39
Secret Four, The (A) 3918	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85.	June 24,'39
(Reviewed under the title, "Four Just Men.")				
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61.	Sept. 23,'39
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	62.	July 1,'39
Torpedo Raider 3925	B. Mackay-B. Balfour-J. Mills	Feb. 28,'40†		
Westbound Stage (G) 3952	Tex Ritter	Dec. 15,'39†	56.	Feb. 24,'40
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55.	Jan. 20,'34
Yukon Flight 3938	James Newill-Louise Stanley	Dec. 5,'39†	60.	
(See "In the Cutting Room," Nov. 18,'39.)				

Coming Attractions

Title	Star	Rel. Date
Colorado Trails	Tex Ritter	Apr. 20,'40†
Covered Wagon Trails	Jack Randall	Apr. 10,'40†
(See "In the Cutting Room," Mar. 16,'40.)		
Missing People	Will Fyffe	Apr. 30,'40†
Pals of the Purple Sage*	Tex Ritter	
Phantom Pilot	James Newill-Louise Stanley	Apr. 15,'40†
Son of the Navy	J. Parker-J. Dunn-M. Spellman	Mar. 30,'40†
Tomboy	Jackie Moran-Marcia Mae Jones	Apr. 20,'40†

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Women Have Secrets (A) 3914	Jos. Allen-Joan Cagney-V. Dale	Dec. 15,'39†	74.	Dec. 9,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Beau Geste (G) 3902	Gary Cooper-Ray Milland-Robert Preston - Brian Donlevy - Donald O'Connor	Sept. 15,'39†	114.	July 22,'39
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64; Nov. 4,'39, pp. 64, 66, 67.)				
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57.	July 8,'39
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74.	Oct. 29,'39
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67.	Sept. 2,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	91.	Oct. 21,'39
Emergency Squad (G) 3917	W. Henry-R. Paige-L. Campbell	Jan. 5,'40†	58.	Jan. 13,'40
Geronimo 3918	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90.	Nov. 25,'39
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91.	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 80; Feb. 10,'40, p. 70; Mar. 2,'40, p. 68.)				
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77.	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56; Jan. 27,'40, p. 71; Feb. 3,'40, pp. 72, 74, 76, 78; Feb. 17,'40, pp. 54, 55; Mar. 2,'40, p. 68.)				
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	95.	Sept. 16,'39
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64.	Aug. 5,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99.	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Knights of the Range (G) 3923	Russell Hayden-Jean Parker	Feb. 23,'40†	70.	Feb. 24,'40
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Dunn	Nov. 3,'39	74.	Oct. 21,'39
Light that Failed, The (G) 3921	R. Colman-W. Huston-I. Lupino	Feb. 9,'40†	99.	Dec. 23,'39
(Explanation: Feb. 10,'40, p. 70; Feb. 17,'40, p. 53.)				
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70.	Nov. 4,'39
Magnificent Fraud, The (A) 3847	Akim Tamiroff - Lloyd Nolan - Patricia Morison	July 21,'39	78.	July 22,'39
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85.	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Million Dollar Legs (G) 3846	Betty Grable-John Hartley-Donald O'Connor-Jackie Coogan	July 14,'39	65.	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82.	Mar. 11,'39
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	86.	Nov. 25,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62.	Aug. 12,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73.	Sept. 20,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Our Leading Citizen (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88.	Aug. 5,'39
(Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)				
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85.	Nov. 4,'39
Parole Fixer (G) 3920	W. Henry-V. Dale-R. Paige	Feb. 2,'40†	*60.	Feb. 17,'40
Range War (G) 3954	William Boyd-Russell Hayden	Sept. 8,'39†	66.	Aug. 5,'39
Remember the Night (G) 3919	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†	94.	Jan. 13,'40
(Exploitation: Jan. 27,'40, p. 71.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Renegade Trail 3859 (See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58	
Road to Singapore (G) 3926 (Exploitation: Mar. 9,'40, p. 79.)	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†	85	Feb. 24,'40
Rulers of the Sea (G) 3910 (Exploitation: Feb. 24,'40, p. 55.)	Douglas Fairbanks, Jr.-Margaret Lockwood-Will Fyffe	Nav. 17,'39†	97	Sept. 16,'39
Santa Fe Marshal (G) 3956	William Boyd-Russell Hayden	Jan. 26,'40†	68	Jan. 13,'40
Seventeen (G) 3924 (Exploitation: Mar. 2,'40, p. 65.)	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†	78	Feb. 24,'40
Showdown (G) 3557	Charles Laughton-Vivien Leigh	Feb. 16,'40†	86	Feb. 10,'40
Sidewalks of London (A) 3922 (Exploitation: Feb. 17,'40, p. 53.)	Wm. Boyd-Russell Hayden	Mar. 8,'40†	63	Mar. 2,'40
Star Maker, The (G) 3851 (Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, pp. 63, 66; Nov. 4,'39, pp. 66, 67; Dec. 9,'39, p. 98.)	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94	Aug. 26,'39
Television Spy (G) 3907	Judith Barrett-Wm. Henry	Oct. 20,'39†	60	Oct. 14,'39
This Man in Paris (A) 3865	Barry K. Barnes-Valerie Hobson	Aug. 18,'39	86	July 8,39
What a Life (G) 3905 (Exploitation: Nov. 11,'39, p. 66; Jan. 6,'40, p. 72.)	Jackie Cooper - Betty Field - Lionel Stander-John Howard	Oct. 6,'39†	79	Sept. 23,'39
Women Without Names (G) 3925	Ellen Drew-Robert Paige	Mar. 15,'40†	63	Feb. 24,'40

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Diamonds (G) (Exploitation: Jan. 20,'40, p. 66.)	Isa Miranda-George Brent	Apr. 5,'40†	76	Jan. 20,'40
Biscuit Eater, The (See "In the Cutting Room," Dec. 30,'39.)	Lonnie LeRoy-Helene Millard	Apr. 26,'40†		
Buck Benny Rides Again (See "In the Cutting Room," Jan. 6,'40.)	Jack Benny - Ed "Rochester" Anderson-Andy Devine	May 31,'40†		
Destiny	B. Rathbone-E. Drew-J. Howard			
Dr. Cyclops (G) (Exploitation: Mar. 16,'40, p. 59.)	Albert Dekker-Janice Logan	Apr. 12,'40†	77	Mar. 9,'40
Down Went McGinty (See "In the Cutting Room," Feb. 10,'40.)	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug. 9,'40†		
Farmer's Daughter, The (G) 3927	Martha Raye-Charlie Ruggles	Mar. 29,'40†	61	Feb. 17,'40
French Without Tears (A)	Ray Milland-Ellen Drew	Apr. 19,'40†	67	Nov. 11,'39
Ghost Breakers, The	B. Hope-P. Goddard-R. Carlson			
Golden Gloves (See "In the Cutting Room," Jan. 13,'40.)	Jean Cagney-Richard Denning	Aug. 2,'40†		
Henry Aldrich, No. 1	Jackie Cooper-Leila Ernest			
Hidden Gold	W. Boyd-R. Hayden-R. Rogers	June 7,'40†		
Light of the Western Stars (See "In the Cutting Room," Nov. 18,'39.)	V. Jory-R. Hayden-N. Beery, Jr.	May 24,'40†		
Northwest Mounted Police*	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard			
Opened by Mistake	C. Ruggles-R. Paige-J. Logan	May 10,'40†		
Queen of the Mob (See "Women from Hell," "In the Cutting Room," Feb. 10,'40.)	Ralph Bellamy - Jean Cagney - Wm. Henry-Blanche Yurka	June 28,'40†		
Safari (See "In the Cutting Room," Jan. 13,'40.)	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40†		
Stage Coach War (See "War Along the Stage Coach Trail," "In the Cutting Room," Jan. 20,'40.)	Wm. Boyd-Russell Hayden	July 12,'40†		
Those Were the Days (See "At Good Old Siwash," "In the Cutting Room," Dec. 30,'39.)	Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser	June 21,'40†		
Typhoon (See "In the Cutting Room," Oct. 28,'39.)	Dorothy Lamour-Robert Preston	May 17,'40†		
Untamed (See "In the Cutting Room," Sept. 23,'39.)	Ray Milland-Patricia Morison-Akim Tamiroff	July 5,'40†		
Way of All Flesh (See "In the Cutting Room," Jan. 6,'40.)	A. Tamiroff - Wm. Henry - G. George-M. Angelus-J. Cagney	May 3,'40†		

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive (Reviewed under the title, "Beasts of Berlin.")	Beverly Roberts-Robert Wilcox	Nov. 6,'39†	62	
Goose Step (G)	Roland Drew-Steffi Duna	Oct. 29,'39†	84	Nov. 25,'39
Invisible Killer, The (G)	Grace Bradley-Roland Drew	Nov. 14,'39†	61	Feb. 24,'40
Mercy Plane (See "In the Cutting Room," Dec. 9,'39.)	James Dunn-Frances Gifford	Dec. 4,'39†	58	
Texas Renegades	Tim McCoy	Jan. 21,'40†		
Torture Ship (See "In the Cutting Room," Sept. 16,'39.)	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†	64	
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan. 14,'40†		

Coming Attractions

Gold Star Mothers

Man from Oklahoma

One of the Finest

Swift Justice — Tim McCoy

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept. 29,'39†	61	Oct. 14,'39
Calling All Marine (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66	Sept. 9,'39
Colorado Sunset (G) 846	Gene Autry - Smiley Burnette - June Storey-Buster Crabbe	July 31,'39	64	Aug. 5,'39
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66	Nov. 11,'39
Cowboys from Texas (G) 962	Three Mesquiteers	Nov. 20,'39†	57	Dec. 9,'39
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec. 20,'39†	63	Dec. 23,'39
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug. 28,'39†	66	Sept. 2,'39
Forgotten Girls 920 (See "In the Cutting Room," Mar. 2,'40.)	Louise Platt-Donald Woods	Mar. 15,'40†	68	
Heroes of the Seddle (G) 963	Three Mesquiteers	Jan. 12,'40†	56	Jan. 20,'40
In Old Monterey (G) 847 (Exploitation: Oct. 7,'39, p. 65.)	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73	Aug. 12,'39
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72	Nov. 11,'39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39	65	July 1,'39
Money to Burn (G) 917	Jas., Lucile & Russell Gleason	Dec. 28,'39†	69	Dec. 30,'39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57	Aug. 19,'39
Pioneers of the West, (G) 964	Three Mesquiteers	Mar. 12,'40†	56	Mar. 16,'40
Rancho Grande 942 (See "In the Cutting Room," Mar. 9,'40.)	G. Autry-S. Burnette-J. Storey	Mar. 22,'40†	68	
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	69	Oct. 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22,'39†	58	Nov. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,'39	66	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucille, Russell - Marie Wilson - Tommy Ryan	July 26,'39	65	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62	Aug. 26,'39
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec. 15,'39†	71	Dec. 16,'39
Thou Shalt Not Kill (A) 916	Charles Bickford-Owen Davis, Jr.-Doris Day	Dec. 22,'39†	68	Dec. 16,39
Village Barn Dance (G) 919	Richard Cromwell - Doris Day - Lulu Belle & Scotti	Jan. 30,'40†	74	Feb. 3,'40
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,39	66	Sept. 9,'39
Wolf of New York (G) 918	Edmund Lowe - Rose Hobart - James Stephenson	Jan. 25,'40†	69	Jan. 27,'40

Coming Attractions

Covered Wagon Days* — Three Mesquiteers

Crooked Road* — Edmund Lowe

Dark Command — J. Wayne-C. Trevor-W. Pidgeon

Ghost Valley Raiders — Donald Barry-Lona Andre (See "In the Cutting Room," Mar. 9,'40.)

Grandpa Goes to Town — James, Lucile, Russell Gleason

In Old Missouri — Weaver Bros. & Elviry

Scatterbrain — Judy Canova

Women in War — E. Janis-W. Barrie-P. Knowles

Young Buffalo Bill — R. Rogers-G. Hayes-P. Moore

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Allegheny Uprising (G) 006 (Exploitation: Jan. 6,'40, pp. 66, 67.)	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81	Oct. 28,'39
Bachelor Mother (A) 932 (Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70; Oct. 14,'39, pp. 60, 64.)	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82	July 1,'39
Bad Lands (G) 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39	70	Aug. 19,'39
Career (G) 930	Anne Shirley-Edward Ellis	July 7,'39	80	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59	Aug. 26,'39
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	64	Sept. 16,'39
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec. 22,'39	62	Dec. 9,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59	Aug. 26,'39
Fifth Avenue Girl (G) 934 (Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68; Nov. 4,'39, p. 65.)	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83	Aug. 26,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65	Oct. 14,'39
Full Confession (G) 003	Victor MacLaglen-Sally Eilers	Sept. 8,'39†	73	Aug. 26,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†	115	Dec. 23,'39
In Name Only (G) 936 (Exploitation: Sept. 16,'39, pp. 84, 85; Sept. 30,'39, p. 61; Nov. 11,'39, p. 68.)	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94	Aug. 5,'39
Isle of Destiny (G) 017	W. Gargan-W. Ford-J. Lang	Mar. 8,'40†	83	Mar. 9,'40
Legion of the Lawless (G) 082	George O'Brien-Virginia Vale	Jan. 5,'40†	59	Nov. 25,'39
Little Orvie (G) 020	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†	66	Mar. 9,'40
Marine Fly High (G) 018	R. Dix-C. Morris-L. Ball	Feb. 2,'40†	68	Feb. 17,'40
Married and in Love (G) 014	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Jan. 19,'40†	59	Dec. 18,'39
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70	Oct. 21,'39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan. 12,'40†	67	Dec. 16,'39
Millionaire Playboy (G) 022	Joe Penner-Linda Hayes	Mar. 15,'40†	64	Mar. 2,'40
Nurse Edith Cavell (G) 001 (Exploitation: Nov. 25,'39, p. 56.)	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 29,'39†	97	Aug. 26,'39
Of Human Bondage (reissue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,'39	83	July 7,'34
Pinocchio (G) 091 (Exploitation: Feb. 17,'40, p. 53; Mar. 9,'40, p. 77; Mar. 16,'40, p. 59.)	Disney Feature Cartoon	Feb. 23,'40†	87	Feb. 3,'40

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Primrose Path (A) 023	Ginger Rogers-Joel McCrea	Mar.	22,'40†	93. Mar. 16,'40
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec.	1,'39†	73. Nov. 18,'39
Saint's Double Trouble (G) 021	George Sanders-Helene Whitney-Bela Lugosi	Jan.	26,'40†	68. Jan. 20,'40
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct.	27,'39†	69. Mar. 25,'39
Swiss Family Robinson (G) 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Feb.	16,'40†	91. Feb. 3,'40
(Exploitation: Feb. 24,'40, p. 53; Mar. 2,'40, p. 65.)				
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-May Robson - E. E. Horton - Lucille Ball	Nov.	24,'39†	91. Nov. 18,'39
(Exploitation: Jan. 13,'40, p. 56; Feb. 10,'40, p. 71.)				
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct.	13,'39†	72. Sept. 30,'39
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec.	8,'39†	62. Dec. 2,'39
Vigil in the Night (A) 007	Carole Lombard-Anne Shirley-Brian Aherne	Feb.	9,'40†	96. Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Feb. 24,'40, p. 53.)				
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July	21,'39	63. July 22,'39

Coming Attractions

Title	Star			
Abe Lincoln in Illinois (G) 009	R. Massey-R. Gordon-M. Howard		110. Jan.	27,'40
(Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Mar. 16,'40, p. 59.)				
Anne of Windy Poplars*	Anne Shirley-James Ellison			
Beyond Tomorrow 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	Apr.	19,'40†	
Bill of Divorcement, A 028 (A)	Maureen O'Hara - Adolphe Menjou-Fay Bainter-H. Marshall	Apr.	12,'40†	74. Mar. 16,'40
Bullet Code 083	George O'Brien-Virginia Vale	Apr.	5,'40†	58.
(See "In the Cutting Room," Dec. 30,'39.)				
Courageous Dr. Christian 030	Jean Hersholt-Dorothy Lovett	Apr.	5,'40†	67.
Curtain Call 027	B. Read-J. Archer-H. Vinson	Apr.	26,'40†	
(See "In the Cutting Room," Mar. 9,'40.)				
Irene 024	Anna Neagle-Ray Milland-R. Young-M. Robson-B. Burke	Apr.	26,'40†	
(See "In the Cutting Room," Feb. 3,'40.)				
My Favorite Wife 025	Irene Dunne-Cary Grant - Randolph Scott-Gail Ptarick	May	3,'40†	
(See "In the Cutting Room," Mar. 2,'40.)				
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95.	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Saint Takes Over, The	George Sanders-Wendy Barrie			
Tom Brown's Schooldays 029	Sir Cedric Hardwicke-F. Bartholomew-Jimmy Lydon-Josephine Hutchinson	May	10,'40†	
You Can't Fool Your Wife	Lucille Ball-James Ellison			
(See "In the Cutting Room," Mar. 16,'40.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept.	1,'39†	82. Aug. 26,'39
Barricade (G) 026	Alice Faye-Warner Baxter	Dec.	8,'39†	71. Dec. 16,'39
Blue Bird (G) 025	Shirley Temple-Spring Byington	Mar.	22,'40†	83. Jan. 27,'40
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept.	8,'39†	74. Aug. 26,'39
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar.	1,'40†	67. Feb. 10,'40
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug.	11,'39†	64. Aug. 19,'39
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec.	29,'39†	73. Dec. 2,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec.	1,'39†	74. Nov. 18,'39
City of Chance (G) 027	Lynn Bari-Donald Woods	Jan.	12,'40†	57. Dec. 30,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov.	24,'39†	72. Nov. 18,'39
Drum Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov.	10,'39†	103. Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 65; Jan. 13,'40, p. 56.)				
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug.	4,'39†	83. Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct.	6,'39†	58. Nov. 11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec.	22,'39†	77. Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 69.)				
First World War, The (reissue) (A) 062	Documentary	Oct.	27,'39†	78. Nov. 17,'34
Frontier Marshal, The (G) 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July	28,'39	71. July 29,'39
(Exploitation: Sept. 2,'39, p. 54; Oct. 14,'39, pp. 60, 66.)				
Grapes of Wrath, The (A) 040	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Mar.	15,'40†	128. Jan. 27,'40
(Exploitation: Mar 2,'40, p. 65; Mar. 9,'40, p. 77.)				
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov.	3,'39†	62. Oct. 7,'39
He Married His Wife (A) 023	J. McCrea-N. Kelly-M. Boland	Jan.	19,'40†	83. Jan. 20,'40
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept.	20,'39†	83. Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
High School (G) 028	Jane Withers-Joe Brown, Jr.	Jan.	26,'40†	74. Jan. 6,'40
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct.	13,'39†	96. Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94; Dec. 23,'39, p. 57; Dec. 30,'39, p. 65.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec.	15,'39†	70. Nov. 25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec.	1,'39†	74. Nov. 18,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug.	25,'39†	61. Aug. 12,'39
Little Old New York (G) 031	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb.	9,'40†	100. Feb. 10,'40
(Exploitation: Feb. 10,'40, p. 70.)				
Man Who Wouldn't Talk, The (G) 030	L. Nolan-J. Rogers-M. Marsh	Feb.	2,'40†	72. Jan. 20,'40
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July	7,'39	68. Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July	21,'39	73. July 15,'39
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct.	20,'39†	75. Oct. 14,'39
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept.	15,'39†	103. Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct.	13,'39†	101. June 6,'36
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July	14,'39	87. July 8,'39
(Exploitation: Aug. 26,'39, p. 86; Oct. 21,'39, p. 66.)				
Shipyard Sally (A) 018	Gracie Fields-Sydney Howard	Oct.	20,'39†	79. July 29,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug.	18,'39†	101. Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64; Nov. 4,'39, p. 64; Nov. 11,'39, p. 67; Dec. 30,'39, p. 65.)				
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept.	22,'39†	57. Sept. 2,'39
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan.	5,'40†	86. Dec. 23,'39
(Exploitation: Feb. 24,'40, p. 55.)				
They Came by Night (G) 033	Will Fyffe-Phyllis Calvert	Feb.	23,'40†	73. Mar. 16,'40
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov.	17,'39†	65. Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Oct.	27,'39†	84. Oct. 28,'39
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July	21,'39	72. Dec. 31,'38
Young as You Feel (G) 032	Jed Prouty-Spring Byington	Feb.	16,'40†	59. Feb. 3,'40

Coming Attractions

Title	Star			
Charlie Chan's Cruise	Sidney Toler-Marjorie Weaver			
(See "In the Cutting Room," Mar. 9,'40.)				
Earthbound 034	Warner Baxter-Andrea Leeds	Mar.	1,'40†	
(See "In the Cutting Room," Mar. 16,'40.)				
Free, Blonde and Twenty-one (A) 037	L. Bari-J. Davis-H. Wilcoxon	Mar.	29,'40†	*75. Feb. 17,'40
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood			92. May 13,'39
I Was an Adventuress 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre			
Johnny Apollo	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr.	19,'40†	
(See "Dance with the Devil," "In the Cutting Room," Feb. 3,'40.)				
Lillian Russell	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-John Payne - Leo Carrillo - Weber & Fields			
Million Dollar Diamond*	Kent Taylor-Florence Rice			
Maryland	Brenda Joyce - John Payne - Walker Brennan-Fay Bainter-Chas. Ruggles			
On Their Own	Spring Byington-Henry Armetta			
(See "In the Cutting Room," Mar. 16,'40.)				
Rogue of the Rio Grande	Cesar Romero-Evelyn Venable			
Sailor's Lady	J. Hall-D. Andrews-N. Kelly			
(See "In the Cutting Room," Mar. 2,'40.)				
Shooting High (G) 041	J. Withers-G. Autry-M. Weaver	Apr.	26,'40†	*65. Mar. 9,'40
Star Dust 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr.	5,'40†	
(See "In the Cutting Room," Mar. 9,'40.)				
Viva Cisco Kid (G)	Cesar Romero-Jean Rogers	Apr.	12,'40†	*65. Mar. 23,'40
Young People, The*	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whalen			

UNITED ARTISTS

Title	Star	Rel. Date	Runniag Time Minutes	Reviewed
Chump at Oxford (G)	Laurel and Hardy	Feb.	16,'40†	63. Mar. 2,'40
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct.	12,'39†	95. Oct. 7,'39
(Exploitation: July 22,'39, p. 81; Dec. 30,'39, p. 66.)				
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug.	4,'39†	115. May 6,'39
(Exploitation: Jan. 14,'39, p. 61; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62; Dec. 16,'39, p. 68.)				
House Across the Bay (G)	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George	Mar.	1,'40†	*85. Mar. 2,'40
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct.	26,'39†	80. Sept. 16,'39
(Exploitation: Dec. 30,'39, p. 66.)				
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept.	22,'39†	70. Sept. 30,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson	Jan. 19,'40†	73	Nov. 18,'39
(Exploration: Dec. 23,'39, pp. 57, 59; Jan. 20,'40, p. 72; Mar. 16,'40, p. 60.)				
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56; Oct. 28,'39, p. 70.)				
My Son, My Son (A)	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†	*117	Mar. 9,'40
Of Mice and Men (A)	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†	106	Dec. 30,'39
(Exploitation: Jan. 20,'40, pp. 66, 67; Jan. 27,'40, p. 70; Feb. 3,'40, p. 78; Mar. 2,'40, p. 64.)				
Raffles (G)	David Niven-Olivia de Havilland	Dec. 29,'39†	71	Dec. 23,'39
(Exploitation: Jan. 20,'40, p. 67; Mar. 9,'40, p. 76.)				
Real Glory, The (G)	G. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62; Nov. 25,'39, p. 57; Jan. 6,'40, p. 72; Jan. 20,'40, p. 67.)				
Slightly Honorable (A)	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	*85	Jan. 13,'40
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p .66; Oct. 14,'39, p. 62; Dec. 2,'39, p. 76.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Million B.C.	Carole Landis-Lon Chaney, Jr.-John Hubbard	Apr. 5,'40†		
(See "1,000,000 B.C.," "In the Cutting Room," Jan. 6,'40.)				
Our Town	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin			
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78	Dec. 30,'39
Rebecca	Laurence Olivier-Joan Fontaine-Judith Anderson-Nigel Bruce	Apr. 12,'40†		
(See "In the Cutting Room," Dec. 2,'39.)				
Saps at Sea	Laurel and Hardy	Apr. 19,'40†		
(See "Two's Company," "In the Cutting Room," Dec. 16,'39.)				
South of Pago Pago	Jon Hall-Victor McLaglen			
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Turnabout	Carole Landis - John Hubbard - A. Menjou - W. Gargan - M. Astor	May 17,'40†		
Westerner, The	Gary Cooper-Doris Davenport-Fred Stone-Lillion Bond			
(See "In the Cutting Room," Feb. 10,'40.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Quiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70; Nov. 25,'39, p. 58; Dec. 2,'39, p. 73.)				
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78	Dec. 2,'39
Call a Messenger (G) 4020	Billy Halop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65	Sept. 23,'39
Charlie McCarthy, Detective (G) 4011	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77	Dec. 23,'39
Chip of the Flying "U" (G) 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55	Jan. 27,'40
Danger on Wheels 4055	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†	61	
Desperate Trails, The 4058	Johnny Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58	
(See "In the Cutting Room," July 15,'39.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94	Dec. 2,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Double Alibi 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†	60	
(See "Devil Is Yellow," "In the Cutting Room," Jan. 13,'40.)				
First Love (G) 3002	Deanna Durbin-Helen Parrish-Robert Stack-Eugene Pallette-Leatrice Joy	Nov. 10,'39	84	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66.)				
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67	July 1,'39
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60	
(See "In the Cutting Room," Nov. 18,'39.)				
Green Hell (G) 4041	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87	Jan. 20,'40
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66	
Honeymoon Deferred (G) 4038	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†	59	Feb. 24,'40
Invisible Man Returns (G) 4009	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†	81	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 66; Jan. 27,'40, p. 70; Mar. 16,'40, p. 58.)				
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80	July 22,'39
It's a Date 4001	Deanna Durbin-Kay Francis-Walter Pidgeon	Mar. 22,'40†		Mar. 23,'40
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65	Nov. 4,'39
Ma! He's Making Eyes at Me 4022	Tom Brown-Constance Moore	Mar. 15,'40†		
(See "In the Cutting Room," Mar. 2,'40.)				
Man from Montreal 4054	R. Arlen-A. Devine-A. Gwynne	Dec. 8,'39†	60	
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64	Nov. 25,'39
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66	Aug. 12,'39
My Little Chickadee (A) 4004	Mae West - W. C. Fields - Jos. Calleia - D. Foran - A. Nagel	Feb. 9,'40†	84	Feb. 10,'40
Oh, Johnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†	63	
(See "In the Cutting Room," Dec. 30,'39.)				
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59	Nov. 11,'39
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77	Oct. 14,'39
Road Back (re-issue) (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79	June 26,'37
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. D'Neil-L. Hunter	Nov. 17,'39†	92	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 72.)				
Tropic Fury 4052	A. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62½	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58; Dec. 23,'39, p. 60.)				
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78	July 15,'39
(Exploitation: July 1,'39, p. 62; Nov. 25,'39, p. 58.)				
West of Carson City 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55	
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92	Aug. 19,'39
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66	Oct. 28,'39
Zanzibar 4025	Lola Lane-James Craig	Mar. 8,'40†	61	
(See "Rigadoon," "In the Cutting Room," Jan. 13,'40.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Deacon	B. Burns-P. Moran-D. D'Keefe	June 14,'40†		
(See "In the Cutting Room," Mar. 2,'40.)				
Black Friday (G)	Boris Karloff-Bela Lugosi	Mar. 29,'40†	70	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
Enemy Agent 4033	Richard Cromwell-Helen Vinson	May 3,'40	61	
(See "In the Cutting Room," Feb. 17,'40.)				
Half a Sinner 4040	Heather Angel-John King	Apr. 5,'40†	59	
House of Seven Gables (G)	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40†	89	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
I Can't Give You Anything But Love, Baby	Johnny Downs-Peggy Moran			
If I Had My Way	Bing Crosby-Gloria Jean	Apr. 26,'40†		
La Conga Nights	Hugh Herbert-Dennis D'Keefe-Constance Moore	May 31,'40†	56	
Riders of Pasco Basin 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†		
Sandy Is a Lady	Baby Sandy-Mischa Auer-Billy Lenhart-Kenneth Brown	May 17,'40†		
(Exploitation: Mar. 9,'40, p. 77.)				
Ski Patrol	Luli Desti-Philip Dorin	Apr. 19,'40†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan "Dead End Kids"-B. Granville	Aug. 26,'39	86	Sept. 9,'39
(Exploitation: Jan. 20,'40, pp. 66, 67.)				
Castle on the Hudson (G)	John Garfield - Pat O'Brien - Ann Sheridan	Feb. 17,'40†	*76	Mar. 2,'40
(Exploitation: Feb. 24,'40, p. 53.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room," June 3,'39; exploitation: Jan. 6,'40, p. 66.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page-J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Dr. Ehrlich's Magic Bullet (G)	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Dtto Kruger	Mar. 2,'40†	*100	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65; Mar. 9,'40, p. 79.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dust Be My Destiny (G) 461	John Garfield-Priscilla Lane	Sept. 16,'39†	88	Aug. 19,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Each Dawn I Die (G) 356	James Cagney-Jane Bryan-Geo. Raft-Geo. Bancroft	Aug. 19,'39	92	July 22,'39
(Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88; Oct. 14,'39, p. 66.)				
Espionage Agent (G) 462	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83	Sept. 30,'39
Everybody's Hobby, The 736	Henry O'Neill-Irene Rich	Aug. 26,'39	54	
Fighting 69th (G) 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†	90	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 78; Feb. 24,'40, pp. 52, 56.)				
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99	Nov. 25,'39
(Exploitation: Jan. 20,'40, p. 66.)				
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57	
Old Maid (A) 452	Bette Davis - Miriam Hopkins - Geo. Brent-Jane Bryan	Sept. 1,'39†	95	Aug. 5,'39
(Exploitation: Oct. 1,'39, p. 62; Nov. 11,'39, p. 68; Dec. 16,'39, p. 68.)				
On Your Toes (G) 463	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55	Dec. 9,'39
Return of Dr. X, The (G) 464	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62	Dec. 2,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Dec. 21,'39†	57	Nov. 25,'39
Three Cheers for the Irish (G)	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40†	100	Mar. 16,'40
We Are Not Alone (G) 458	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112	Nov. 11,'39

Coming Attractions

Angel from Texas, An	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40†		
'Til We Meet Again	Merle Oberon - George Brent - Pat O'Brien-Binnie Barnes	Apr. 20,'40†		
(See "In the Cutting Room," Mar. 2,'40.)				

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Intelligence (G) 416	Boris Karloff-Margaret Lindsay	Jan. 29,'40†	62	Feb. 17,'40
Brother Rat and a Baby (G) 406	W. Morris-P. Lane-J. Bryan-R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	87	Jan. 13,'40
Calling Philo Vance (G) 420	J. Stephenson-Margot Stevenson	Feb. 3,'40†	62	Feb. 17,'40
Child Is Born, A (A) 415	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George	Jan. 6,'40†	79	Jan. 6,'40
(Exploitation: Dec. 9,'39, p. 96; Jan. 27,'40, p. 72; Feb. 3,'40, p. 75; Feb. 10,'40, p. 71; Feb. 24,'40, p. 53; Mar. 9,'40, p. 78; Mar. 16,'40, p. 61.)				
Dead End Kids on Dress Parade (G)	Dead End Kids-John Litel	Nov. 18,'39†	62	Nov. 4,'39
Granny, Get Your Gun	May Robson-Harry Davenport-Margot Stevenson	Feb. 10,'40†	56	
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81	July 8,'39
Indianapolis Speedway (G) 315	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82	July 22,'39
(Exploitation: Sept. 30,'39, p. 59; Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)				
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	*80	Jan. 6,'40
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57	Sept. 23,'39
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90	July 1,'39
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53.)				
Roaring Twenties, The (G) 403	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106	Oct. 21,'39
(Exploitation: Nov. 25,'39, p. 59; Feb. 17,'40, p. 54.)				
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Virginia City (G)	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40†	*115	Mar. 23,'40
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59	July 22,'39

Coming Attractions

All This and Heaven Too	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler			
Brother Orchid	Ann Sothern-Humphrey Bogart-Ralph Bellamy			
Enemy Within, The	Ronald Reagan-Lya Lys			
Flight 8	Virginia Bruce-Dennis Morgan-R. Bellamy - J. Wyman - W. Morris			
Fugitive from Justice	Roger Pryor-Lucille Fairbanks			
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel	Apr. 13,'40†		
It All Came True	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40†	97	
(See "Years Without Days," "In the Cutting Room," Oct. 28,'39.)				
King of the Lumberjacks	John Payne-Gloria Dickson			
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill		72	Apr. 22,'39
(Reviewed under the title, "Jaurez and Maxmilian.")				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Saturday's Children	J. Garfield-A. Shirley-C. Rains			
Sea Hawk	E. Flynn-B. Marshall-A. Hale-C. Rains - F. Robson - U. O'Connor			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Tear Gas Squad	D. Morgan-J. Payne-G. Dickson			
Torrid Zone	James Cagney-Ann Sheridan-Pat D'Brien-Andy Devine			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39†	80	
Horrors of War (G)	Documentary	Merit	Feb. 7,'40	51	Feb. 17,'40
Pocomania (G)	Nina Mae McKinney	Lenwal	Dec. 9,'39	65	Dec. 9,'39
She Goes to War (A)		Leichter	Nov. 10,'39†	55	Nov. 25,'39
Sudan		Leichter	Oct. 10,'39	58	

Coming Attractions

Double Deal (G)	Monte Hawley	International	*55	Dec. 16,'39	
Fight for Life* (A)	Myron McCormick	U.S. Film Service	69	Mar. 16,'40	
Mystery in Swing (G)	Monte Hawley	International	*75	Mar. 7,'40	

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Affair Lafont, The (A)	Corinne Luchaire	Transatlantic	Nov. 4,'39	85	Nov. 4,'39
All at Sea (G)	Sandy Powell	British Lion		74	Dec. 9,'39
Baker's Wife, The (La Femme du Boulanger) (A)	Raimu	"Baker's Wife Inc."	Feb. 26,'40	98	Mar. 2,'40
Band Wagon (G)	Arthur Askey	Central		85	Feb. 24,'40
Black Eyes	Otto Kruger	Film Alliance	May 15,'40.		
Citadel of Silence, The (A)	Annabella	Film Alliance	Dec. 23,'39	90	Dec. 30,'39
Come On, George (G)	George Formby	ABFD		88	Dec. 2,'39
Devil Is an Empress, The (G)	Conrad Veidt	Columbia	Dec. 1,'39	70	Dec. 9,'39
Dr. D'Dowd (A)	Shaun Glenville	Warner Bros.		76	Mar. 2,'40
End of Day, The (A)	Victor Francen	Juno	Oct. 1,'39	94	Sept. 16,'39
Englishman's Home, An (A)	Edmund Gwenn	United Artists		72	Nov. 11,'39
Entente Cordial (G)	Victor Francen	Concord	Dec. 25,'39	110	Jan. 6,'40
Face Behind the Scar, The	Griffith Jones	Film Alliance	Feb. 29,'40	72	Mar. 9,'40
First Film Concert (G)		World	Oct. 31,'39	53	Nov. 18,'39
Frozen Limits, The (G)	Jimmy Nervo	General		80	Nov. 18,'39
Hidden Menace, The	Otto Kruger	Film Alliance	Jan. 15,'40.	59	
Hoots, Mon! (A)	Max Miller	Warner Bros.		77	Dec. 23,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83	Feb. 26,'38
I Met a Murderer (A)	James Mason	York	Oct. 2,'39	70	Oct. 14,'39
Just Like a Woman*	Gertrude Michael	Film Alliance	Dec. 15,'40.	74	
Katia (G)	Danielle Darrieux	Mayer-Burstyn	Dec. 25,'39	90	Dec. 2,'39
Last Desire (A)	Raimu	Transatlantic	Dec. 16,'39	100	Jan. 6,'40
Little Miss Molly	Maureen D'Hara	Film Alliance	Mar. 5,'40.	67	
Lost on the Western Front (G)	Paul Cavanaugh	World	Jan. 10,'40	63	Jan. 20,'40
Louise (A)	Grace Moore	Mayer-Burstyn	Feb. 2,'40	80	Feb. 10,'40
Mademoiselle Ma Mere (A)	Danielle Darrieux	Hoffberg	Sept. 18,'39	82	Sept. 30,'39
Marseillaise (G)	Pierre Renoir	World	Nov. 3,'39	80	Nov. 18,'39
Midas Touch, The (A)	Barry K. Barnes	Warner		68	Dec. 30,'39
Middle Watch, The	Jack Buchanan	Pathe		75	Dec. 30,'39
Mill on the Floss, The (G)	Geraldine Fitzgerald. (Exploitation: Dec. 23,'39, p. 58.)	Standard	Nov. 14,'39	90	Feb. 13,'37
Mirele Efros (G)	Berta Gersten	Credo	Oct. 19,'39	90	Nov. 4,'39
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40.		
North Sea Patrol	Geoffrey Toone	Film Alliance	Nov. 15,'39.	69	
One Night in Paris	John Lodge	Film Alliance	Feb. 15,'40.		
On the Night of the Fire (A)	Ralph Richardson	General		94	Jan. 6,'40
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias		98	Sept. 2,'39
Proud Valley, The (A)	Paul Robeson	ABFD		77	Jan. 27,'40
Rasputin (A)	Harry Baur	Concord	Oct. 16,'39	93	Oct. 21,'39
Skeleton on Horseback (G)	Hugo Haas	C.L. Import Corp.		78	Feb. 24,'40
Song of the Street (A)	V. Sokoloff	Mayer-Burstyn	Sept. 1,'39	75	Aug. 26,'39
Song of the Windmills (Molinos de Viento) (G)	Maria Mercader	Atlas	Feb. 23,'40	73	Mar. 2,'40
Sons of the Sea (G)	Leslie Banks	Grand National		83	Dec. 23,'39
Spies of the Air	Barry K. Barnes	Film Alliance	July 15,'40.		
Spy for a Day (G)	Duggie Wakefield	Paramount		71	Jan. 27,'40
Stars Look Down, The	Michael Redgrave	Grand National		103	Jan. 27,'40
Still Waters (Acqua Cheta) (G)	Germana Paolleri	Modern	Nov. 18,'39		
Ten Days in Paris (A)	Rex Harrison	Columbia		82	Oct. 28,'39
Terror, The	Wilfrid Lawson	Film Alliance	Apr. 15,'40.		
Tevya (G)	Maurice Schwartz	Maymon	Feb. 5,'40	93	Jan. 13,'40
That They May Live (A)	Victor Francen	Mayer-Burstyn	Nov. 6,'39	87	Dec. 30,'39
Traitor Spy	Bruce Cabot	Assoc. British		73	Nov. 4,'39
Ultimatum (G)	Erio Von Stroheim	Hoffberg	Feb. 3,'40	73	Feb. 24,'40
Vengeance of the Deep (G)	Lloyd Hughes	Astor	Feb. 22,'40	70	Mar. 2,'40
What Would You Do, Chums? (A)	Syd Walker	Anglo American		75	Sept. 2,'39
Where's That Fire (G)	Will Hay	Asso. British		74	Aug 19,'39
Young Man's Fancy (A)	Anna Lee	20th Cent.-Fox		77	Sept. 2,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
All American Blondes (11-11-39) 1423	Oct.	20,'39†17....
Andy Clyde		
Andy Clyde Gets Spring Chicken (12-30-39) 1426	Dec.	15,'39†19....
A Plumbing We Will Go 1406	Apr.	19,'40†.2 rls.
(3 Stooges)		
Awful Goof, The, 1427	Dec.	22,'39†17....
Charley Chase		
Calling All Curs (9-9-39) 1401	Aug.	25,'39†17½..
(3 Stooges)		
Glove Slingers (1-6-40) 1425	Nov.	24,'39†18....
(All Star)		
Heckler, The (2-10-40) 1430	Feb.	16,'40†17....
Charley Chase		
Mr. Clyde Goes to Broadway 1429	Feb.	2,'40†.2 rls.
Andy Clyde		
Mooching Through Georgia (9-9-39) 9438	Aug.	11,'39.19....
(All Star)		
Nothing But Pleasure (2-24-40) 1428	Jan.	5,'40†17½..
Buster Keaton		
Oh, You Nazty Spy (2-24-40) 1404	Jan.	19,'40†18....
(3 Stooges)		
Oily to Bed, Oily to Rise (10-14-39) 1402	Oct.	6,'39†18½..
(3 Stooges)		
Pardon My Berth Marks (3-16-40) 1431	2Mar.	22,'40†18....
Buster Keaton		
Rattling Romeo 9436	July	14,'39.17....
Charley Chase		
Rockin' Thru the Rockies (3-16-40) 1405	Mar.	8,'40†16½..
(3 Stooges)		
Skinny the Moocher 1421	Sept.	8,'39†16½..
Charley Chase		
Static in the Attic 1422	Sept.	22,'39†19....
Walter Catlett		
Teacher's Pest 1424	Nov.	3,'39†16½..
Charley Chase		
Three Sappy People 1403	Dec.	1,'39†18½..
(3 Stooges)		
Trouble Finds Andy Clyde 9437	July	28.'39.18....

CINESCOPES

Fashion Takes a Holiday (3-16-40) 1973	Mar.	8,'40†11....
Threads of a Nation, The (2-10-40) 1972	Feb.	9,'40†11....
World of 1960 (Futurama) (1-6-40) 1971	Dec.	22,'39†.9....

COLOR RHAPSODIES

Blackboard Revue 1508	Mar.	15,'40†.1 rl..
Boy, a Gun and Birds, A (12-30-39) 1506	Jan.	12,'40†.7½..
Crop Chasers (10-14-39) 1502	Sept.	22,'39†.8....
Dreams On Ice (10-7-39) 1503	Oct.	20,'39†.8½..
Egg Hunt, The 1510	May	31,'40†.7½..
Greyhound and the Rabbit 1509	Apr.	19,'40†.1 rl..
Happy Tots' Expedition 1507	Feb.	9,'40†.6½..
Hollywood Sweepstakes (8-12-39) 9512	July	28,'39..8....
Jitterbug Knights (9-9-39) 1501	Aug.	11,'39†.7....
Mother Goose In Swingtime 1505	Dec.	18,'39†.7....
Mountain Ears (11-11-39) 1504	Nov.	3,'39†.7...
Nell's Yells 9511	June	30,'39..7....

COLUMBIA TOURS

Beautiful Switzerland (1-6-40) 1553	Nov.	17,'39†10....
Historic Cities of India 1552	Oct.	27,'39†10....
Holland and the Zuyder Zee (11-25-39) 1551	Sept.	15,'39†10....
Life in Paris 1554	Dec.	22,'39†11....
Morocco 9556	Aug.	11,'39.10½..
New Hampshire 1555 (color)	Feb.	9,'40*.1 rl..
Pleasure Bound in Canada 1557	May	3,'40†.1 rl..
Sojourn in India 9555	July	7,'39..9½..
Unveiling Algeria 1556	Mar.	1,'40†.1 rl..

COMMUNITY SING

No. 9 9659 (Songs of the West)	May	19,'39.10....
No. 10 (6-17-39) 9660	June	16,'39.10....
(Romance Songs)		
(New Series)		
No. 1 (9-9-39) 1651	Aug.	4,'39†.9....
(Crosby Hit Songs)		
No. 2 1652	Sept.	8,'39†.9½..
(Old Time Songs)		
No. 3 1653	Oct.	13,'39†10....
(College Songs)		
No. 4 1654	Nov.	17,'39†11....
(Stephen Foster Songs)		
No. 5 (2-10-40) 1655	Dec.	29,'39†10....
(Gypsy Songs)		
No. 6 1656	Mar.	8,'40†.1 rl..
No. 7 1657	Apr.	19,'40†.1 rl..

FABLE CARTOONS

Barnyard Babies 1754	June	14,'40†.1 rl..
Park Your Baby (2-24-40) 1752	Dec.	22,'39†.6....
Little Lost Sheep 1751	Oct.	6,'39†.7....
Practice Makes Perfect 1753	Apr.	5,'40†.6....

FOOLS WHO MADE HISTORY

No. 1 (Elias Howe) (10-2-39) 1601	Sept.	1,'39†11....
No. 2 (Charles Goodyear) 1602	Oct.	6,'39†10½..

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

No. 3 9473	Apr.	21,'39.11....

SPECIAL (HAPPY HOUR)

No. 1 (11-11-39) 1520 (Book of Books)	Oct.	6,'39†10....
No. 2 1521 (Building of Boys)	Oct.	12,'39†11....

KRAZY KAT CARTOONS

30. Golf Chumps 9705	Apr.	6,'39..7....
31. Krazy's Shoe Shop 9706	May	12,'39..6....

MUSIC HALL VANITIES

Montmartre Madness (6-3-39) 9964	June	30,'39.10½..
Yankee Doodle Home (5-27-39) 9963	May	19,'39.10....

PHANTASIES CARTOON

Charm Bracelet, The (9-9-39) 1701	Sept.	1,'39†.6½..
Man of Tin 1704	Feb.	23,'40†.1 rl..
Millionaire Hobo 1702	Nov.	24,'39†.7....
Mouse Exterminator, The (3-16-40) 1703	Jan.	26,'40†.6½..
News Oddities 1705	May	10,'40†.1 rl..

SCRAPPY CARTOONS

Scrappy's Rodeo 9756	June	2,'39..6....
Worm's Eye View, A (5-20-39) 9755	Apr.	28,'39..7....

SCREEN SNAPSHOTS

No. 8 (4-29-39) 9858	Apr.	8,'39..9½..
No. 9 (5-20-39) 9859	May	12,'39.10....
No. 10 9860	May	26,'39.10....
No. 11 9861	June	15,'39.10....
No. 12 (8-19-39) 9862	July	28,'39.10....
(New Series)		
No. 1 (10-14-39) 1851	Sept.	22,'39†.9½..
No. 2 (11-18-39) 1852	Nov.	10,'39†10....
No. 3 1853	Dec.	1,'39†10....
No. 4 1854	Jan.	5,'40†10....
No. 5 (3-16-40) 1855	Feb.	23,'40†.1 rl..
No. 6 1856	Mar.	29,'40†.1 rl..
No. 7 1857	May	3,'40†.1 rl..

SPORT THRILLS

Big Fish (9-9-39) 9810	Aug.	18,'39.10....
Bows and Arrows 1801	Oct.	6,'39†.9....
Catch of the Season	Apr.	19,'40†.1 rl..
Diving Rhythm (5-20-39) 9806	Apr.	21,'39.10....
Flying Targets (3-16-40) 1804	Feb.	16,'40†10....
Jai Alai (1-6-40) 1802	Nov.	30,'39†.8½..
Jockeys Up (6-17-39) 9807	June	2,'39..9½..
Rough House Fiesta 1805	Mar.	8,'40†.1 rl..
Skiing Technique 1803	Jan.	19,'40†.1 rl..
Technique of Tennis (6-17-39) 9808	June	30,'39..8½..
There Goes Rusty (8-26-39) 9809	July	15,'39.10½..

WASHINGTON PARADE

No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr.	28,'39.10....
No. 4 9904 (Library of Congress)	Aug.	4,'39.10....
1939-40		
No. 1 (11-25-39) 1901	Nov.	20,'39†11....
(Smithsonian Institution)		
No. 2 (2-17-40) 1902	Dec.	29,'39†11....
(U. S. Treasury)		
No. 3 1903	Feb.	9,'40†11....
(Federal Bureau of Investigation)		

MGM

Title	Rel. Date	Min.

CARTOONS

(Color)

Art Gallery (6-3-39) W-886	May	13,'39..9....
(Color)		
Bear That Couldn't Sleep (7-15-39) (W-887)	June	10,'39..9....
Blue Danube, The (12-23-39) W-891	Dec.	16,'39..7....
Bookworm, The (9-16-39) W-889	Aug.	26,'39..9....
Fishing Bear, The (2-3-40) W-83	Jan.	20,'40†.8....
Goldilocks and the Three Bears (7-22-39) W-888	July	15,'39.11....
Mad Maestro, The (2-3-40) W-82	Dec.	30.'39†.8....
One Mother's Family (11-11-39) W-890	Sept.	30,'39..9....
Peace on Earth (12-9-39) W-81	Dec.	9.'39†.9....
Puss Gets the Boot (3-9-40) W-84	Feb.	10,'40†.9....

CRIME DOESN'T PAY

No. 23—Help Wanted (7-1-39) P-814	June	10,'39.21....
Tom Neal-Jo Ann Sayers		
No. 24—Think First (10-21-39) P-815	Sept.	9,'39.21....
Laraine Day-Ann Morriss		
No. 25—Drunk Driving (10-28-39) P-816	Oct.	28,'39.21....
Dick Purcell-Jo Ann Sayers		
No. 26—Pound Foolish (1-27-40) P-1	Dec.	23,'39†20....
Neil Hamilton-Lynn Carver		
No. 27—Know Your Money (2-3-40) P-2	Jan.	27,'40†21....
Dennis Morgan-Noel Madison		
No. 28—Jack Pot P-3	Mar.	9,'40†19....

FITZPATRICK TRAVELTALKS

Calling on Colombia T-59	Mar.	16,'40†.8....
Colorful Curacao (7-29-39) T-862	May	27,'39..9....
Day on Treasure Island, A (9-30-39) T-51	Sept.	2,'39†11....
Land of Alaska Nellie (2-3-40) T-55	Dec.	23,'39†.9....
Natural Wonders of Washington State (10-21-39) T-52	Oct.	7,'39†.9....
Night Descends on Treasure Island (3-9-40) T-57	Jan.	20,'40†.8....
Old Natchez (2-10-40) T-56	Dec.	30,'39†.9....
Picturesque Udaipur (7-15-39) T-861	May	13,'39..8....
Quaint St. Augustine (12-2-39) T-53	Nov.	4,'39†.9....
Seattle, Gateway to Northwest T-58	Feb.	17,'40†.9....
Valiant Venezuela (12-30-39) T-54	Nov.	25,'39†.9....

MGM MINIATURES

Ash Can Fleet (10-21-39) M-72	Sept.	9,'39†11....
Robert Warwick		
Failure at 50, A (11-18-39) M-73	Oct.	7,'39†10....
Truman Bradley-Jack Mulhall		
Greener Hills, The (7-15-39) M-880	May	27,'39.11....
Emmett Vogan-Grace Stafford		
Hollywood Hobbies (6-17-39) M-878	May	13,'39.10....
Sally Payne-Joyce Compton		
Mendelssohn's Wedding March (12-2-39) M-74	Nov.	4,'39†.8....
Miracle at Lourdes (1-20-40) M-75	Dec.	30,'39†11....
G. P. Huntley, Jr.-Jo Ann Sayers		
(Sepia)		
Old South, The (2-3-40) M-77	Jan.	20,'40†11....
Northward Ho! (3-9-40) 80-X	Feb.	10,'40†.9....
(Sepia)		
Prophet Without Honor (6-17-39) M-879	May	20,'39.11....
Tom Neal		
Rhumba Rhythm (9-9-39) M-71	Sept.	2,'39†11....
Mary Treen-Sally Blaine		
(Sepia)		
Where Turf Meets Surf (2-24-40) M-76	Jan.	6,'40†11....
Sally Paine-Mary Treen		
(Sepia)		

OUR GANG

Auto Antics (9-16-39) C-942	July	22,'39.10....
Alfalfa's Double (2-3-40) C-134	Jan.	20,'40†11....
Big Premiere, The C-135	Mar.	9,'40†10....
Captain Spanky's Showboat (10-28-39) C-131	Sept.	9,'39†11....
Cousin Wilbur (6-17-39) C-939	Apr.	29,'39.10....
Dad for a Day (12-2-39) C-132	Oct.	21,'39†11....
Dog Daze (7-29-39)	July	1,'39.11....
Time Out for Lessons (1-6-40) C-133	Dec.	2,'39†11....
Joy Scouts (7-29-39)	June	24,'39.10....
Tiny Troubles (3-25-39) C-936	Feb.	18,'39.10...

PASSING PARADE

(Sepia)

No. 5—(6-17-39) K-925	May	20,'39.10....
(Angel of Mercy) (Sepia)		
No. 6—(6-17-39) K-926	June	17,'39..9....
(Yankee Doodle Goes to Town)		
No. 7—Giant of Norway (7-22-39) K-927	June	24,'39.11....
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July	22,'39.11....
No. 9—One Against the World (9-16-39) K-929	Aug.	19,'39.11....
No. 10—Unseen Guardians (10-14-39) K-930	Aug.	26,'39.11....
No. 11—Forgotten Victory (12-23-39) K-121	Dec.	9,'39†11....
(Sepia)		
No. 12—XXX Medico K-122		1 rl..
(Sepia)		

PETE SMITH SPECIALTIES

Culinary Carving (8-12-39) S-910	July	1,'39..9....
Dominecring Male, The S-107	Mar.	30,'40†10....
Football Thrills of 1938 (10-14-39) S-912	Sept.	16,'39.10....
Let's Talk Turkey (12-2-39) S-101	Oct.	28,'39†11....
Maintain the Right (1-27-40 S-104	Jan.	13,'40†10....
Poetry of Nature (7-8-39)	May	17,'39.10....
(Sepia)		
Radio Hams (6-17-39) S 908	May	20,'39.10....
Romance of the Potato (1-6-40) S-103	Dec.	9,'39†.9....
(Sepia)		
Set 'Em Up (10-21-39) S-913	Oct.	7,'39.10....
Ski Birds (11-25-39) S-102	Nov.	18,'39†.8....
Stuffie (3-9-40) S-106	Mar.	2,'40.11....
Take a Cue (9-16-39) S-911	Aug.	12,'39..8....
(Sepia)		
Weather Wizards (4-22-39) S-907	Apr.	8,'39..9....
What's Your I. Q? (3-9-40) S-105	Feb.	8,'40†.8....

ROBERT BENCHLEY

Dark Magic (5-27-39) F-956	May	13,'39.10....
Day of Rest, The (10-21-39) F-141	Sept.	6,'39†.9....
Home Early (6-17-39) F-957	May	27,'39..9....
Home Movies (3-9-40) F-144	Feb.	17,'40†.7....
How to Eat (7-8-39) F-958	June	10,'39.10....
See Your Doctor (12-23-39) F-142	Dec.	16,'39†.8....
That Inferior Feeling (1-27-40) F-143	Dec.	9,'39†.9....

(THE RELEASE CHART--CONT'D)

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England 3830.	Nov.	15,'39†.2 rls.

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Rhythm on the Reservation (7-22-39) T8-10	July	7,'39..7....
Scared Crows, The (7-8-39) T8-9	June	9,'39..7....
Yip Yip Yippy (7-29-39) J8-6	July	28,'39..7....

COLOR CLASSICS

Ants in the Plants C9-3	Mar.	15,'40†.1 rl..
Barnyard Brat (7-15-39) C8-5	June	30,'39..7....
Busy Little Ants C9-3	Feb.	23,'40†.1 rl..
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept.	22,'39†.1 rl..
Kick in Time, A C9-4	May	3,'40†.1 rl..
Little Lambkin (2-24-40) C9-2	Feb.	2,'40† 7....

COLOR CRUISES

Argentina K9-6	Apr.	5,'40†.1 rl..
Chile (1-6-40) K9-3	Nov.	10,'39†10....
Colombia (8-12-39) K8-7	July	21,'39.10....
Cuba K9-4	Jan.	5,'40†.1 rl..
Ecuador (9-16-39) K9-1	Sept.	1,'39†10....
Isle of Columbus K9-5	Feb.	9,'40†.1 rl..
Peru (10-14-39) K9-2	Oct.	6,'39†.1 rl..
Rio de Janeiro K9-7	May	31,'40†.1 rl..

HEADLINERS

Artie Shaw's Class in Swing (8-26-39) A9-1	Sept.	8,'39†10....
Frankie Masters & Orch. (1-27-40) A9-5	Dec.	29,'39†11....
Geo. Olsen & His Music A9-7	Mar.	15,'40†.1 rl..
Here's Hal (1-6-40) A9-4	Nov.	24,'39†10....
Jimmy Dorsey & Orch. (2-24-40) A9-6	Feb.	2,'40†10....
Moments of Charm of 1940 (10-4-39) A9-2	Oct.	13,'39†11....
Phil Spitalny & Girl Or. Sweet Moments (9-9-39) A8-12	Aug.	11,'39.11....
Russ Morgan and Orch. Ted Fio Rito and His Orchestra (11-18-39) A9-2	Oct.	6,'39†11....
Tempo of Tomorrow (7-1-39) A8-11	June	2,'39.10....
Richard Himber and Orch.		

PARAGRAPHICS

Bits of Life (1-6-40) V9-3	Nov.	17,'39†11....
Breaking the News (9-2-39) J8-12	Aug.	25,'39.10....
Busy Little Bears (11-18-39) V9-2	Oct.	20,'39†10....
Farewell Vienna (7-15-39) V8-11	June	23,'39.10....
Not So Dumb V9-7	Mar.	15,'40†.1 rl..
Paramount Pictorial (2-24-40) V9-6	Feb.	16,'40†10....
Public Hobby No. 1 (9-16-39) V9-1	Sept.	22,'39†11....
Sugar Wind (2-3-40) V8-5	Jan.	19,'40†10....
Television Preview V9-8	Apr.	12,'40†.1 rl..
Touchdown Review (1-20-40) V9-4	Dec.	22,'39†10....

PARAMOUNT PICTORIAL
(New Series)

No. 11—(6-24-39) P8-11	June	2,'39.10....
No. 12—(8-12-39) P8-12	July	14,'39.10....

POPEYE THE SAILOR

Females Is Fickle E9-3	Mar.	8,'40†.1 rl..
Ghosts Is the Bunk (7-22-39) E8-9	June	16,'39..7....
Hello How Am I? (8-12-39) E8-10	July	14,'39..7....
It's the Natural Thing to Do (8-26-39) E8-11	July	28,'39..7....
Never Sock a Baby (11-25-39) E9-1	Nov.	3,'39†.6....
Shakespearean Spinach (2-3-40) E9-2	Jan.	19,'40†.7....
Stealin' Aint Honest E9-4	Mar.	29,'40†.1 rl..

PARAMOUNT SOUND NEWS
Two Editions Weekly

POPULAR SCIENCE
(In Color)

Title	Rel. Date	Min.
No. 6—(7-29-39) J8-6	Aug.	4,'39.11....

1939-40

No. 1—J9-1	Sept.	15,'39†10....
No. 2—(12-2-39) J9-2	Nov.	3,'39†10....
No. 3—(1-20-40) J9-3	Dec.	15,'39†10....
No. 4—(2-24-40) J9-4		10....

GRANTLAND RICE SPORTLIGHTS

No. 64—Death Valley Thrills (6-24-39) R8-12	June	9,'39.10....
No. 65—Watch Your Step (8-19-39) R8-13	July	7,'39.10....
No. 66—Hydro Maniacs (9-9-39) R9-1	Sept.	1,'39†10....
No. 66—A Desert Adventure (9-16-39) R9-2	Sept.	22,'39†10....
No. 67—Catching Whoppers (9-16-39) R9-3	Oct.	13,'39†10....
No. 68—A Dog Is Born (11-11-39) R9-4	Nov.	3,'39†10....
No. 69—Aqua-Rhythm (11-18-39) R9-5	Nov.	24,'39†10....
No. 70—Judo Experts (1-27-40) R9-6	Dec.	8,'39†10....
No. 71—Bowling Skill (2-3-40) R9-7	Jan.	26,'40†10....
No. 72—Human Fish (3-2-40) R9-8	Feb.	23,'40†10....
No. 73—Two of a Kind R9-9	Mar.	22,'40†.1 rl..
No. 74—The Blue Streak R9-10	Apr.	19,'40†.1 rl..

STONE AGE CARTOONS

Way Back When a Nag Was Only a Horse B9-2	Mar.	8,'40†.7....
Way Back When a Night Club Was a Stick B9-3	Apr.	12,'40†.1 rl..
Way Back When a Triangle Had Its Points (2-24-40) B9-1	Feb.	9,'40†.7....

SYMPHONIC SERIES

Blue Danube, The D9-1	Sept.	29,'39†.1 rl..
Merry Wives of Windsor (11-18-39) D9-2		9....
William Tell (1-6-40) D9-3	Nov.	24,'39†18....

UNUSUAL OCCUPATIONS
(In Color)

No. 6—(7-29-39) L8-6	June	16,'39.10....

(New Series)

No. 1—(10-14-39) L9-1	Oct.	13,'39†.1 rl..
No. 2—(12-16-39) L9-2	Nov.	17,'39†11....
No. 3—(2-3-40) L9-3	Jan.	19,'40†10....

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Ring Madness 9370	June	30,'39.19....
Scrappily Married 03,703	Jan.	12,'40†20....
Truth Aches 03,702	Nov.	3,'39†19....
Wrong Room, The (930-39) 03,701	Sept.	22,'39†19....

HEADLINERS

No. 4—Sales Slips 93,604	June	2,'39.17....

EDGAR KENNEDY COMEDIES

Act Your Age (10-14-39) 03,401	Oct.	6,'39†18....
Feathered Pests 03,406	July	14,'39†16....
Kennedy the Great 03,402	Dec.	8,'39†19....
Mutiny in the Country 03,404	May	3,'40†17....
Slightly at Sea 03,403	Feb.	9,'40†16....

INFORMATION PLEASE

No. 1—(10-14-39) 04,201	Sept.	8,'39†10....
No. 2—(10-28-39) 04,202	Oct.	6,'39†11....
No. 3—(12-2-39) 04,203	Nov.	3,'39†10....
No. 4—(1-6-40) 04,204	Dec.	1,'39†11....
No. 5—(2-3-40) 04,205	Dec.	29,'39†10....
No. 6—(2-3-40) 04,206	Jan.	26,'40†11....
No. 7—04,207	Feb.	23,'40†.1 rl..
No. 8—04,208	Mar.	22,'40†.1 rl..

MARCH OF TIME
1938-39

No. 11—War, Peace and Propaganda (6-10-39) 93,111	June	9,'39.19....
No. 12—The Movies March On (7-8-39) 93,112	July	7,'39.22....
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug.	4,'39.18....

1939-40

No. 1—Soldiers with Wings (9-9-39) 03,101	Sept.	1,'39†19....
No. 2—Battle Fleets of England (10-7-39) 03,102	Sept.	29,'39†18....
No. 3—Uncle Sam — The Farmer (10-28-39) 03,103	Oct.	27,'39†18....
No. 4—Newsfronts of War —1940 (11-25-39) 03,104	Nov.	24,'39†19....
No. 5—Crisis in the Pacific (12-23-39) 03,105	Dec.	22,'39†17....
No. 6—Republic of Finland, The (1-20-40) 03,106	Jan.	19,'40†18....
No. 7—Vatican of Pius XII (2-17-40) 03,107	Feb.	16,'40†18....
No. 8—Canada at War (3-9-40) 03,108	Mar.	15,'40†18....

NU-ATLAS PRODUCTIONS

Arcade Varieties (5-20-39) 94,210 Lillian Roth	May	12,'39.11....

PATHE NEWS
Released twice a week

PATHE REVIEWS
Released once a month

PATHE TOPICS
Released seven times a year

RADIO FLASH COMEDIES

Blamed for a Blonde (10-14-39) 03,201	Oct.	20,'39†16....
Chicken Feed 03,203	Jan.	19,'40†18....
Coat Tails 03,202	Nov.	17,'39†18....
Goodness, a Ghost 03,205	July	5,'40†16....
Marriage Go-Round 93,204	July	28,'39.18....
Twinpuplets 03,204	Apr.	12,40†20....

RAY WHITLEY COMEDIES

Bandits and Ballads 03,502	Dec.	15,'39†17....
Corralling a Schoolmarm 03,504	June	14,'40†20....
Cupid Rides the Range (10-14-39) 03,501	Sept.	8,'39†18....
Molly Cures a Cowboy 03,503	Mar.	22,'40†19....
Sagebrush Serenade 93,504	June	8,'39.19....

REELISMS

Acres of Plenty (11-18-39) 04,602	Oct.	13,'39†.9....
American Royal (11-18-39) 04,603	Nov.	10,'39†.9....
Kennel Kings (8-26-39) 94,612	July	12,'39..9....
Men of Muscle (2-3-40) 04,605	Jan.	12,'40..9....
Navajo Land (2-30-40) 04,607	Mar.	1,'40†10....
Nevada Unlimited (9-16-39) 04,601	Sept.	15,'39†.8....
Pack Trip (9-16-39) 94,613	Aug.	18,'39..9....
Siege (3-2-40) 04,608	Mar.	29,'40†10....
Vacation Diary (2-10-40) 04,606	Feb.	2,'40†.9....
West Wall (1-6-40) 04,604	Dec.	8,'39†10....
Zoo (8-12-39) 94,612	July	21,'39..9....

RKO PATHE SPORTSCOPE

Aquapoise (2-3-40) 04,306	Jan.	19,'40†.9....
Devil Drivers (7-15-39) 94,311	June	16,'39..9....
Fly Casting 04,308	Mar.	15,'40..9....
Court Favorites 04,309	Apr.	12,'40†.9....
Gun Play (10-14-39) 04,301	Sept.	1,'39..9....
Hunting Hounds (11-18-39) 04,302	Sept.	29,'39†.9....
Ice Cutters (11-4-39) 04,303	Oct.	27,'39†.9....
Pennant Chasers 04,307	Feb.	16,'40†.9....
Riding the Crest (7-8-39) 94,312	July	14,'39..9....
Sky Game (12-30-39) 04,305	Dec.	22,'39†.9....
Winter Playground (12-23-39) 04,304	Nov.	24,'39†.9....

SPECIAL

Five Times Five (9-16-39) 93,801	July	23,'39.20....

WALT DISNEY CARTOONS

Autograph Hound 94,116	Sept.	1,'39..8....
Beach Picnic (5-27-39) 94,114	June	9,'39..8....
Billposters, The 04,105	May	17,'40†.1 rl..
Day in a Dog's Life 04,109	July	12,'40†.1 rl..
Donald's Dog Laundry 04,103	Apr.	5,'40†.8....
Donald's Outboard Motor 04,107	June	28,'40†.1 rl..
Donald's Vacation 04,108	June	21,'40..1 rl..
Donald's Penguin (5-27-39) 94,117	Aug.	11,'39..8....
Magician Mickey 04,110	Aug.	2,'40†.1 rl..
Mr. Donald Steps Out 04,106	June	7,'40†.1 rl..
Officer Duck 04,101	Sept.	22,'39†.8....
Riverters 04,102	Mar.	15,'40†.7....
Sea Scout 94,115	June	30,'39..8....
Tugboat Mickey 04,104	Apr.	26,'40†.1 rl..

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Conquering the Colorado (8-26-39) 0201	Aug.	18,'39†11....
Filming the Fleet (9-23-39) 0202	Oct.	27,'39†11....
Sky Fighters (12-9-39 0203	Dec.	8,'39†11....

FASHIONS (In Color)

Fashion Forecast, No. 4 9604	July	7,'39.10....
Fashion Forecast, No. 5 0601	Sept.	15,'39†10....
Fashion Forecast, No. 6 (2-10-40) 0602	Dec.	22,'39†10....
Fashion Forecast, No. 7 0603	Mar.	29,'40†.1 rl..

FATHER HUBBARD'S ALASKAN ADVENTURES

Aghileen Pinnacles (10-21-39) 0103	Nov.	10,'39†11....
Birthplace of Icebergs (9-2-39) 0101	Aug.	4,'39†11....
Climbing the Spirits Home 0107	May	10,'40†.1 rl..
Valley of 10,000 Smokes (12-23-39) 0105	Feb.	16,'40†10....

LEW LEHR

Labor Savers 0403	Apr.	12,'40†.9....
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept.	29,'39†10....
Silly Seasons, The (12-2-39) 0402	Jan.	5,'40.10....

MAGIC CARPET SERIES
(Lowell Thomas)

Evergreen Empire, The (10-21-39) 0102	Oct.	13,'39†11....
Flying Stewardess 0106	Mar.	15,'40†10....
Kangaroo Country (12-9-39) 0104	Feb.	2,'40†10....
Tempest Over Tunis 0107	June	9,'39.11....

TERRY-TOONS

Africa Squawks 9516	June	30,'39..7....
All's Well That Ends Well 0510	Mar.	8,'40†.1 rl..
Barnyard Baseball 9517	July	14,'39..7....
Catnip Capers 0559 (color)	May	31,'40†.1 rl..
Dog in a Mansion, A 0507	Jan.	12,'40†.7....
Edgar Runs Again (2-24-40) 0508	Jan.	26,'40†.7....
First Robin, The 0555 (color)	Dec.	29,'39†.1 rl..
Gandy Goose in a Bully Romance 9515	June	16,'39..7....
Golden West, The (8-26-39) 0501	Aug.	25,'39†.7....
Hare and the Hounds 0509	Feb.	23,'40†.7....
Harvest Time (2-17-40) 0556 (color)	Feb.	9,'40†.7....
Hitch-Hiker, The 0505	Dec.	1,'39†.7....
Hook, Line and Sinker 0552	Sept.	8,'39†.7....
Ice Pond, The 0506	Dec.	15,'39†.7....
It Must Be Love 0511	Apr.	5,'40†.1 rl..
Just a Little Bull 0558 (color)		
Much Ado About Nothing 0557 (color)	Mar.	22,'40†.1 rl..
Old Fire Horse 9518	July	28,'39†.7....
One Mouse in a Million (12-9-39) 0504	Nov.	3,'39†.7....
Orphan Duck, The (10-14-39) 0553 (color)	Oct.	6,'39†.7....
Sheep in the Meadow (10-14-39) 0502	Sept.	22,'39†.7....
Two Headed Giant (8-12-39) 0551	Aug.	11,'39†.7....
Watchdog, The 0503	Oct.	20,'39†.7....
Wicky-Wacky Romance, A (12-9-39) 0554 (color)	Nov.	17,'39†.7....
Wot's All th' Shootin' Fer 0512	May	3,'40†.1 rl..

ED THORGERSEN (Sports)

Big Game Fishing 0301	Sept.	1,'39†10....
Clocking the Jockeys (10-7-39) 0302	Nov.	24,'39†11....
Following the Hounds (2-10-40) 0304 (color)	Mar.	1,'40†10....
Over the Seven Seas 0305	Apr.	26,'40†10....
Sports Immortals 9305	June	23,'39.11....
Topnotch Tennis (2-24-40) 0303	Jan.	19,'40†10....

UNITED ARTISTS

WORLD WINDOWS
(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)	Sept.	1,'39.10....
Eternal Fire, The (1-28-39)	Sept.	21,'39.10....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Lebanon Coast	Dec.	1,'39.10....
Petra (1-14-39)	Aug.	1,'39.10....
River Thames (4-15-39)	Nov.	1,'39.10....
Ruins of Palmyra	Oct.	1,'39.10....
Wanderers of the Desert	July	1,'39.10....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH GRAHAM McNAMEE		
No. 65—(7-29-39) 3363	July	17,'39..9....
No. 66—(9-30-39) 4351	Sept.	25,'39†.9....
No. 67—(10-14-39) 4352	Oct.	16,'39†.9....
No. 68—(10-14-39) 4353	Nov.	13,'39†.9....
No. 69—(12-23-39) 4354	Dec.	11,'39†.8....
No. 70—(12-30-39) 4355	Dec.	25,'39†.8....
No. 71—4356	Jan.	15,'40†.9....
No. 72—4357	Feb.	5,'40†.1 rl..
No. 73—4358	Feb.	26,'40†.1 rl..
No. 74—4359	Mar.	18,'40†.1 rl..
No. 75—4360	Apr.	29,'40†.1 rl..
No. 76—4361	May	13,'40†.1 rl..
No. 77—4362	May	13,'40†.1 rl..
LANTZ CARTUNES		
Arabs with Dirty Fezzes (8-26-39) 3259	July	31,'39..7....
Silly Superstition (9-23-39) 3262	Aug.	28,'39..7....
Slap Happy Valley 3261	Aug.	21,'39..7....
Snuffy's Skunk Party (9-23-39) 3260	Aug.	7,'39..7....
Stubborn Mule (8-12-39) 3258	July	3,'39..7....
LANTZ COLORED CARTUNES		
Adventures of Tom Thumb, Jr. 4267	Mar.	4,'40†.1 rl..
A-Haunting We Will Go (7-15-39) 4261	Sept.	4,'39†.7....
Andy Panda Goes Fishing 4265	Jan.	22,'40†.8....
Kittens Mittens (2-24-40) 4266	Feb.	12,'40†.9....
Life Begins for Andy Panda (9-23-39) 4262	Oct.	9,'39†.8½..
Scrambled Eggs 4263	Nov.	20,'39†.8¾..
Sleeping Princess, The (12-2-39) 4264	Dec.	4,'39†.9....
MENTONE MUSICAL COMEDIES		
Gals and Gallons (6-3-39) 3232	July	12,'39.17½.
East and Dumke		
With Best Dishes (6-3-39) 3233	Aug.	9,'39.17....
Charles Kemper		
SPECIAL		
March of Freedom (5-20-39) 4110	Sept.	6,'39†20....
STRANGER THAN FICTION SERIES		
No. 64—Novelty (9-9-39) 3375	July	3,'39.10....
No. 65—Novelty (7-15-39) 3376	Aug.	7,'39..9½..
No. 66—Novelty (10-21-39) 4371	Sept.	18,'39†.8½..
No. 67—Novelty (10-14-39) 4372	Oct.	9,'39†.9....
No. 68—Novelty (10-28-39) 4373	Nov.	6,'39†.9....
No. 69—Novelty (1-6-40) 4374	Dec.	4,'39†.9....
No. 70—Novelty (12-23-39) 4375	Dec.	18,'39†.9....
No. 71—Novelty 4376	Jan.	8,'40†.1 rl..
No. 72—Novelty 4377	Jan.	29,'40†.1 rl..
No. 73—Novelty 4378	Feb.	19,'40†.2 rls.
No. 74—Novelty 4379	Mar.	11,'40..1 rl..
No. 75—Novelty 4380	Apr.	15,'40†.1 rl..
No. 76—Novelty 4381	May	6,'40†.1 rl..
TWO-REEL MUSICALS		
Boy Meets Joy (11-18-39) 4221	Sept.	6,'39†17....
Pinky Tomlin-Joy Hodges		
Bullets and Ballads 4226	Feb.	14,'40†17½..
Armida		
Follies Parisienne 4228	Apr.	17,'40†.2 rls.
Harry Stafford		
International Revels 4227	Mar.	13,'40†17....
Wm G. Sabbot		
Rhumba Land (1-6-40) 4223	Nov.	15,'39.18....
Wini Shaw		
Rhythm Jamboree 4225	Jan.	17,'40†.2 rls.
Judy Starr		
Snow Follies (1-6-40) 4224	Dec.	13,'39†18....
Lillian Roth		
Swing Hotel (10-14-39) 4222	Oct.	18,'39†18....
Wini Shaw		

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Quiet Please (5-27-39) 4006	July	1,'39.20....
Fritz Feld (Color)		
Wardrobe Girl 4029	June	17,'39.....
Ginger Manners		
A Swing Opera 4030	July	22,'39..2 rls.
Tess Gardella		
Seeing Red (8-26-39) 4018	Aug.	26,'39.20....
Red Skelton		
Slapsie Maxie (9-16-39) 5303	Sept.	10,'39†17....
Maxie Rosenbloom		
Ride, Cowboy, Ride (10-21-39) 4008	Sept.	9,'39.20....
Dennis Morgan		
Ice Frolic (10-14-39) 5102	Oct.	28,'39†20....
Eleanor Gardner		
World's Fair Junior (10-28-39) 5104	Dec.	9,'39†20....
Royal Rodeo, The (12-9-39) 5002	Nov.	25,'39†15....
John Payne		
Remember When (9-16-39) 5101	Jan.	20,'40†20....
Eaton Boys		
One for the Book (1-6-40) 5105	Feb.	3,'40†20....
Betty Hutton		
Alice in Wonderland 5106	Mar.	9,'40†.2 rls.
Eddie Foy, Jr.		
Double or Nothing (3-2-40) 5107		.20....
Lee Dixon		
COLOR PARADE		
For Your Convenience (6-17-39) 4610	May	20,'39.10....
Mechanix Illustrated, No. 5 4612	June	17,'39..1 rl..
Modern Methods (8-12-39) 4611	July	15,'39.10....
Mechanix Illustrated, No. 6 4613	Aug.	5,'39..1 rl..
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept.	30,'39†10....
American Saddle Horses (12-2-39) 5402	Nov.	11,'39†.1 rl..
Mechanix Illustrated, No. 2 5403	Dec.	2,'39†.1 rl..
New Horizons (1-13-40) 5404	Jan.	6,'40†10....
Mechanix Illustrated, No. 3 (2-24-40) 5405	Feb.	17,'40†10....
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Haunted House (6-24-39) 4310	June	3,'39.12....
Lives in Peril 4311	July	1,'39..1 rl..
Three Minute Fuse (9-2-39) 4312	July	29,'39.11....
Verge of Disaster 4313	Aug.	26,'39..1 rl..
HISTORICAL TECHNICOLOR FEATURETTES		
Bill of Rights (9-16-39) 4007	Aug.	19,'39†20....
Moroni Olson		
Monroe Doctrine (10-28-39) 5001	Oct.	14,'39†16....
Charles Waldron		
Old Hickory (1-6-40) 5003	Dec.	23,'39†17....
Hugh Sothern		
Teddy the Rough Rider (2-10-40) 5004	Feb.	24,'40†19....
Sydney Blackmer		
LOONEY TUNES		
No. 70—Polar Pals (6-17-39) 4813	June	3,'39..7....
No. 71—Scalp Trouble 4814	June	24,'39..1 rl.
No. 72—Porky's Picnic 4815	July	15,'39..1 rl..
No. 73—Wise Quack (8-19-39) 4816	Aug.	5,'39..7....
No. 74—Porky's Hotel 5601	Sept.	2,'39†.1 rl..
No. 75—Jeepers Creepers (9-30-39) 5602	Sept.	23,'39†.7....
No. 76—Naughty Neighbors (11-4-39) 5603	Nov.	4,'39†.1 rl..
No. 77—Pied Piper Porky (11-25-39) 5604	Nov.	4,'39†.7....
No. 78—Porky the Giant Killer 5605	Nov.	18,'39†.1 rl..
No. 79—The Film Fan (1-6-40) 5606	Dec.	16,'39†.7....
No. 80—Porky's Last Stand 5607	Jan.	6,'40† 1 rl.
No. 81—Africa Squeaks (2-10-40) 5608	Jan.	27,'40†.7....
No. 82—Ali Baba Bound 5609	Feb.	10,'40†.1 rl..
No. 83—Pilgrim Porky 5610	Mar.	16,'40†.1 rl..
MELODY MASTERS		
Clyde McCoy and Orch. (5-27-39) 4712	Mar.	18,'39.10....
Artie Shaw and Orch. (4-8-39) 4713	Apr.	28,'39.10....
Larry Clinton and Orch. 4714	May	20,'39..1 rl..
Leith Stevens and Orch. (6-17-39) 4715	June	10,'39.10....
Rita Rio and Orch. 4716	July	1,'39..1 rl..
Will Osborn and Orch. (8-5-39) 4717	July	22,'39†10....
Eddie Delange and Orch. 4718	Aug.	12,'39..1 rl..
Swing Styles (9-16-39) 5501	Sept.	2,'39†10....
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept.	30,'39†10....
Rubinoff and His Violin (11-11-39) 5503	Nov.	11,'39†10....
Artie Shaw and His Orchestra (12-9-39) 5504	Dec.	30,'39†10....
Frances Carroll and the Coquettes (12-30-39) 5505	Feb.	17,'40†10....
Dave Apollon and His Orchestra (2-24-40)	Mar.	2,'40†10....
MERRIE MELODIES (In Color)		
No. 82—Naughty But Mice 4519	May	10,'39..1 rl..
No. 83—Believe It or Else 4520	June	3,'39..1 rl..
No. 84—Hobo Gadget Band (6-17-39) 4518	June	17,'39..7....
No. 85—Old Glory (6-17-39) 4521	July	1,'39.10....
No. 86—Dangerous Dan McFoo 4522	July	15,'39..1 rl..
No. 87—Snow Man's Land 4523	July	29,'39..1 rl..
No. 88—Hare-Um Scare-Um (8-12-39) 4524	Aug.	12,'39..7....
No. 89—Detouring America (9-9-39) 4525	Aug.	26,'39..7....
No. 90—Little Brother Rat 4526	Sept.	2,'39..1 rl..
No. 91—Sioux Me 5301	Sept.	9,'39†.1 rl..
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept.	23,'39†.1 rl..
No. 93—Little Lion Hunter 5302	Oct.	7,'39†.1 rl..
No. 94—The Good Egg 5304	Oct.	2,'39†.1 rl..
No. 95—Fresh Fish (11-18-39) 5305	Nov.	4,'39†.7....
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov.	18,'39†.1 rl..
No. 97—Sniffles and the Bookworm 5307	Dec.	2,'39†.1 rl..
No. 98—Screwball Football (1-13-40) 5308	Dec.	16,'39†.7....
No. 99—The Curious Puppy 5309	Dec.	30,'39†.1 rl..
No. 100—Early Worm Gets the Bird 5310	Jan.	13,'40†.1 rl..
No. 101—Mighty Hunters (1-20-40) 5311	Jan.	27,'40†.7....
No. 4102—Busy Bakers 5312	Feb.	10,'40†.1 rl..
No. 103—Elmer's Candid Camera 5313	Mar.	2,'40†.1 rl..
No. 104—Crosscountry Detours 5314	Mar.	16,'40†.1 rl..
TECHNICOLOR SPECIALS		
Romance in Color 4404	Aug.	19,'39..1 rl..
VITAPHONE VARIETIES		
Dean of the Pasteboards (5-27-39) 4910	May	27,'39.10....
Luis Zingone		
Right Way, The (6-17-39) 4908	July	1,'39..9....
Irene Rich		
Witness Trouble 4911	July	29,'39..1 rl..
Grouch Club		
One Day Stand (8-26-39) 4912	Aug.	19,'39.10....
Vote Trouble (9-16-39) 5701	Sept.	9,'39†.9....
Grouch Club		
History Repeats Itself (10-14-39)		.10....
Sword Fishing (10-14-39) 5702	Oct.	21,'39†10....
An Organ Novelty (11-4-39)	Jan.	13,'40†.9....
Mr. & Mrs. Jesse Crawford		

OTHER PRODUCT

Title	Rel. Date	Min.
ALLIANCE		
Birth of the Movies	Sept.	1,'39.22....
ATLAS		
Pyramids of Mexico, The (1-20-40)		.11....
Xochimilco (1-15-40)		.11....
BRITISH		
Border Collie (8-12-39)		.....
CENTRAL		
Country Fair (2-24-40)		.10....
Zoo in Manhattan (11-18-39)		.10....
ENNIS		
Memory Lingers On, The (8-5-39)		.10....
FRENCH FILM EXCHANGE		
Violin, The (9-23-39)		.10....
G. P. O.		
"Do It Now" (930-39)		.11....
KING OF COMEDY		
Paper Hanger, The (3-2-40)		.19....
LENAUER INTERNATIONAL		
Getting Your Money's Worth, No. 3 (10-21-39)		.1 rl..
PARAMOUNT BRITISH		
'Arf a Mo' Hitler (10-28-39)		.28....
PATHE COMMERCIAL		
Homes of Today (11-18-39)		.11....
RENOWN		
Smart Footwork (2-24-40)		.15....
Thank You, Mr. Silkworm (2-24-40)		.15....
U. S. FOREST SERVICE		
4,000 Gifts of the Forest (8-26-39)		.2 rls.
YORKE		
Couriers of the Nation (12-9-39)		.17....
Finland Fights! (2-17-40)		.5....
Ninth States, The (10-7-39)		.22....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Overland with Kit Carson (9-2-39) ..... July 21,'39.....
Bill Elliott-Iris Meredith
Shadow, The (1-13-40) 1140. Jan. 5,'40†.2 rls. (each)
Victor Jory-Veda Ann Borg (1 episode 31 min.) (15 episodes)
Terry and the Pirates..... Apr. 12,'40†.....
Wm. Tracy-Granville Owens ....
(15 episodes)

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy's G-Men (8-19-39) 872	Sept.	2,'39.....
(15 episodes)	(1st episode 29 min.)	
Ralph Byrd		
Drums of Fu Manchu (2-17-40)	Mar.	15,'40†20....
Henry Brandon-Luana Walters		(each)
(15 episodes)	(1st episode 30 min.)	
Zorro's Fighting Legion (12-2-39) 873	Dec.	16,'39.18....
		(each)
Reed Hadley	(1st episode 30 min.)	

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92	Apr.	9,'40†21....
Larry (Buster) Crabbe (15 episodes)		(each)
Green Hornet, The (12-2-39) 4781-93	Jan.	9,'40†21....
Gordon Jones-Anne Nagel (13 episodes)		(each)
Oregon Trail, The (5-20-39) 4581-95	July	4,'39†21....
John Mack Brown-Louise Stanley (15 episodes)		(each)
Phantom Creeps, The (9-2-39) 4681-92	Oct.	17,'39†21....
Bela Lugosi-Dorothy Arnold		(each)

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the great national medium for showmen

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THEATRES

THE SOUTH. FACTORIES, CHEAP POWER. The greatest opportunities in the motion picture business are here. Let us promote a theatre for you in this glorious land. FRANK DOWLER COMPANY. Chattanooga, Tenn.

FULLY EQUIPPED THEATRE IN TOWN OF 1,500 and drawing from 2,500 in surrounding country. 330 seats, parking lot. Moderate price. Write P. C. RAMSDELL, Gaithersburg, Md.

WANTED TO LEASE OR BUY GOOD THEATRE, midwest or south. BOX 1258, MOTION PICTURE HERALD.

WILL SELL OR LEASE FULLY EQUIPPED theatre. Town of 1,500. New York State. Write BOX 1259, MOTION PICTURE HERALD.

FOR SALE, REASONABLE, NEW THEATRE 400 seats. 1,400 popuation, steady payroll, good income, southwestern Michigan. BOX 1261, MOTION PICTURE HERALD.

MICHIGAN THEATRES WANTED. GIVE DETAILS. BOX 1263, MOTION PICTURE HERALD.

HELP WANTED

OPERATORS AND MANAGERS—MOVIE CIRcuits—NO. 519 STATE THEATRE, Pittsburgh, Pa. or P. O. B. No. 1001, Memphis.

BUSINESS OPPORTUNITIES

HAVE GOOD SITE TO BUILD THEATRE IN Long Island town of 5,000. Can draw from surrounding towns. Swell beach and summer resort. Want partner with capital to help construction and equipping on long lease. BOX 1249A, MOTION PICTURE HERALD.

LOOKING FOR A MAN WITH $10,000 to $20,000 to become identified with air-conditioning enterprise. If letter assures of financial and business capabilities, complete details will be supplied and an interview will be arranged. BOX 1202A, MOTION PICTURE HERALD.

NEWS GATHERING ORGANIZATION SPONsoring spot news for theatres offering territorial franchises to men financially able to operate branch bureaus. Experience in theatre or newspaper work not essential but preferred. Reputable businessmen who can operate own business locally have splendid opportunity with this unusual service. Give complete details and bank references in first letter to insure interview. Territories now being closed. BOX 1205A, MOTION PICTURE HERALD.

NEW GENERAL EQUIPMENT

THREE YEARS TO PAY—THINK OF IT! BUY new sound projectors, lamps, chairs, whatever's needed now, pay later. Write S. O. S. CINEMA SUPPLY CORP., New York.

LOOK AT THESE FROM OUR JUBILEE SALE catalog—spotlights, $3.95; six ampere rectifier bulbs, $1.98; leatherette 69c yard; Bausch and Lomb lenses, $6.95; soundscreens, 19½c foot; exciter lamps, 33c; fifty slidemats, 79c; exit boxes, 98c; stereopticons, $19.95. S. O. S. CINEMA SUPPLY CORP., New York.

TWO CLOSEOUTS FROM OUR TREMENDOUS stock, tickets, roll or folded, misprints, 22½c roll; brand new blowers, 3000 cubic feet capacity, worth $90.00, now $29.50. S. O. S. CINEMA SUPPLY CORP., New York.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD equipment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

205 INSERTED PANEL BACK CHAIRS WITH upholstered cushions, 75c. Thousands of others equally cheap, send for bulletin. S. O. S. CINEMA SUPPLY CORP., New York.

COMPLETE $1,500 BOOTH EQUIPMENT FOR unpaid balance $850, spot cash. MOVIE SUPPLY COMPANY, 1318 S. Wabash Ave., Chicago.

FOR SALE, TWO 6B PROJECTORS WITH soundheads, $200. In use at AUSTIN THEATRE, Versailles, Ind.

FOR QUICK SALE, OVER FIVE CARLOADS used high grade opera chairs. Write for bargain prices. MOVIE SUPPLY CO., 1318 S. Wabash, Chicago.

MOVING TO LARGER QUARTERS. YOUR opportunity to purchase veneers, panel backs and fully upholstered theatre chairs at extremely low prices. ALLIED SEATING CO., INC., 36 W. 13th St., New York City.

PROFIT MODEL STAR POPCORN MACHINE, ready to run. $40 takes it. PALACE THEATRE, Wolcott, N. Y.

AGENTS WANTED

BRAND NEW THEATRE PREMIUM IDEA soon available to theatres. Men in key film centers, wanted to act as local distributors on commission basis. Only those qualified with theatre and film experience and financially able need apply. Give complete background and references in first letter to arrange interview. BOX 1200A, MOTION PICTURE HERALD.

BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price, $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at 4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-Shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

1940 EDITION OF FAME. EDITED BY TERRY Ramsaye. The class annual of the screen, radio and stage. Recognized by executives and talent agents as the guide to box office champions. Send your order today with check or money order for $1.00. QUIGLEY BOOKSHOP, Rockefeller Center, New York

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

POSITIONS WANTED

DO YOU NEED A CAPABLE MANAGER? OR assistant manager and projectionist combination, experienced in newspaper ad layout, well educated, will work first week gratis on approval, go anywhere now, salary no object, background references furnished. BOX 1262, MOTION PICTURE HERALD.

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TAILOR-MADE POSTERS AND WINDOW cards now available at cost below printing. Special process enables use of your own layout and copy. Write for samples and prices. BOX 1201A, MOTION PICTURE HERALD.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A

A Statement by
The Radio Corporation of America on

TELEVISION
for the Home!

IT IS NOW POSSIBLE for the RCA to announce the extension of its plans, to provide, first, a regular television program service in the New York area; second, the offering to the public of receiving sets at moderate prices within the reach of the average American family; and third, the initial step in the construction of a television radio relay system as a means of interconnecting television transmitters for simultaneous service to and from other communities.

An improved program service has been evolved by the National Broadcasting Company, and is now available to residents in the New York area within the transmission range of the RCA transmitter atop the Empire State Building. As soon as network relays are erected, the National Broadcasting Company will provide a program service for other communities. This relay service also will be available to other broadcasting companies desiring to transmit television programs.

During the past ten months RCA Victor Television Receivers have been sold throughout a wide service area in and around New York City. The owners of those sets, some living as far as 90 miles from the transmitter, regularly see and hear NBC's television programs. They report fine, clear reception. They are enthusiastic about the technical performance of their RCA Victor Television Receivers, and the quality and entertainment value of the programs.

In order to provide every facility for the expansion of television service throughout the nation, RCA has licensed more than 45 competing manufacturers to use its inventions for the manufacture of television receiving sets. RCA also has licensed others in the industry to use its inventions in building television transmitting stations and manufacturing studio equipment.

In developing television and making possible the simultaneous transmission of sight and sound through space by radio, the Radio Corporation of America has translated many years of pioneering technical research, and the expenditure of many millions of dollars, into a public service.

In this evolution of an engineering achievement into a public service, it has been necessary for RCA to draw on its experience in all fields of radio. World-wide communication knowledge, development and manufacture of every type of radio apparatus, and the creation of a national broadcasting program service, each have contributed to the fundamental requirements of a television service for the home.

A great new industry, therefore, is in prospect which will call on the technical and financial resources of the radio industry. Television affords great promise in the creation of a new art and the utilization of every form of artistic talent, and is capable of an almost unlimited expansion of service to the public.

We urge, therefore, that the residents of the New York metropolitan area acquaint themselves with the interesting television program service now made available by the National Broadcasting Company. RCA Victor dealers throughout the area are ready to demonstrate the new combination television and radio receivers, which reflect in their price a reversal of usual merchandising methods. The prices at which these receivers are offered are based upon quantity production before volume sales have been realized.

Plans are under way for the construction of a television radio relay service between New York and Philadelphia. It is contemplated that similar connections with other cities will follow.

We invite the participation of the public in this effort of American private enterprise to create a new art and new industry, which should provide additional employment for the human and material resources of the nation, and contribute to greater prosperity and happiness for all of us in the years ahead.

David Sarnoff

PRESIDENT

RADIO CORPORATION OF AMERICA

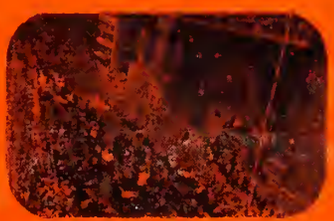
RADIO CITY · NEW YORK



Thrilling Dramas and Plays



Exciting Boxing Bouts

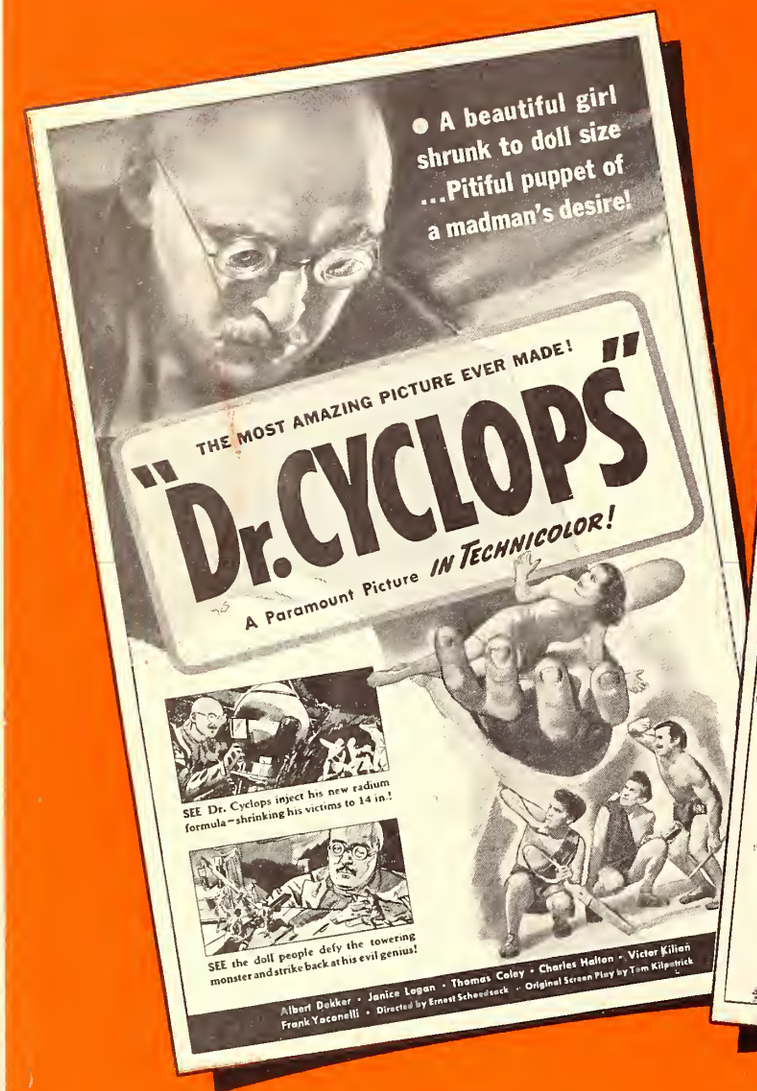


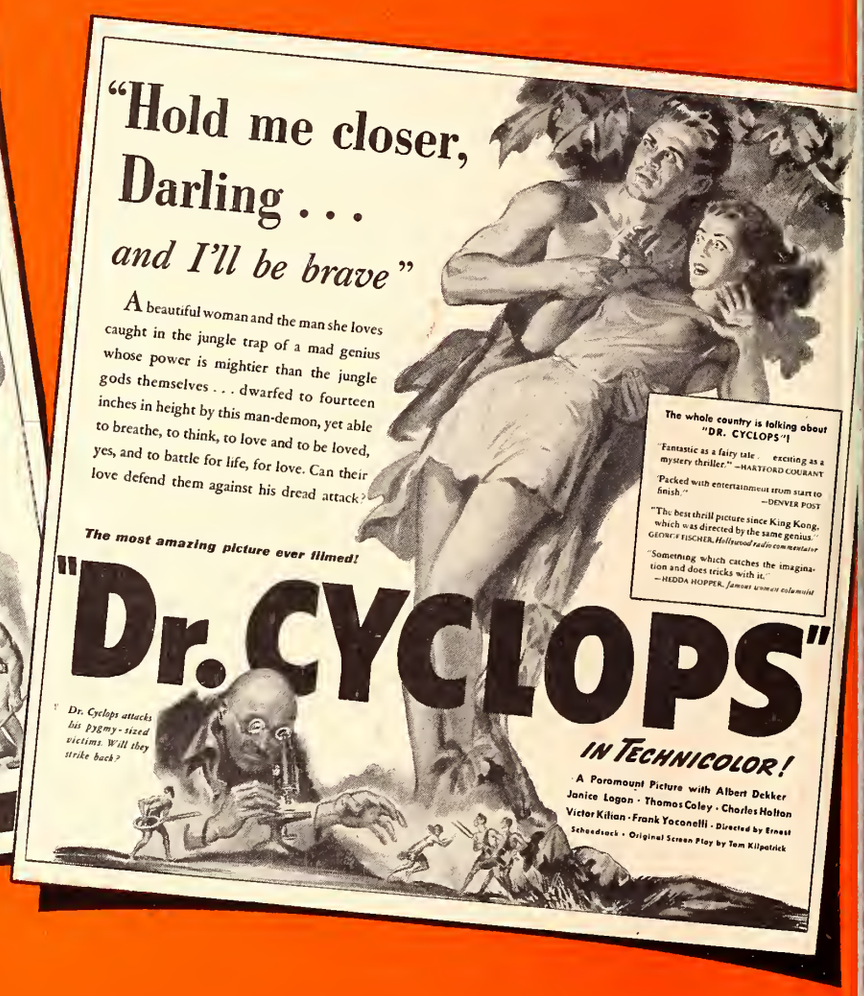
History-Making Parades



Spot News Events

SHOCK APPEAL or LOVE APPEAL!





ANY WAY YOU *SELL IT*...

Paramount's "Dr. CYCLOPS"* IS A *SELL OUT!*

* *in Technicolor!*

Paramount Pictures

See pages 19 to 2

28 W. 44TH ST.,
NEW YORK,
N. Y.

MOTION PICTURE HERALD

Exhibitors Tell Roosevelt Why They Oppose His "Nickel Movies"

Stir in Congress Over "Fight For Life" Hits U.S. Documentaries

"Almost Forgotten Business Man" Remembered, Defended by Hays

Hollywood's Worldwide Tax Bill On Motion Pictures and Tickets

Broadcasters Say ASCAP Raised Royalty Fees 900% in Nine Years

U. S. Supreme Court Limits Claims On Film Copyright Infringements

FCC Delays Commercial Television; High Court Gives FCC Free Hand

VOL. 138, NO. 13 MARCH 30, 1940

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MARCH CAME IN LIKE A LION!



"NORTHWEST PASSAGE" (Book 1 —Rogers' Rangers) in Technicolor Starring SPENCER TRACY with Robert Young, Walter Brennan, Ruth Hussey, Nat Pendleton • Screen Play by Laurence Stallings and Talbot Jennings • Based on the Novel by Kenneth Roberts • Directed by King Vidor • Produced by Hunt Stromberg A Metro-Goldwyn-Mayer Picture

"NORTHWEST PASSAGE" THE WORD-OF-MOUTH HOLD-OVER SENSATION!

4th Week Chicago, Portland, Seattle
3rd Week New York, San Francisco, Worcester
2nd Week Denver, Louisville, Spokane, Cincinnati, Pittsburgh, Philadelphia, Washington, D. C., Wilmington, New Haven, Harrisburg, Bridgeport, Boston (*Day and Date at State and Orpheum*), Los Angeles. Salt Lake City 11 days. More Hold-Overs Reported Daily!

1940
SAT
2
10

CLARK GABLE
JOAN CRAWFORD
STRANGE CARGO

MARCH GOES OUT LIKE A LION!

TRANGE CARGO"
BOX OFFICE
UCCESSOR TO
ORTHWEST PASSAGE!"

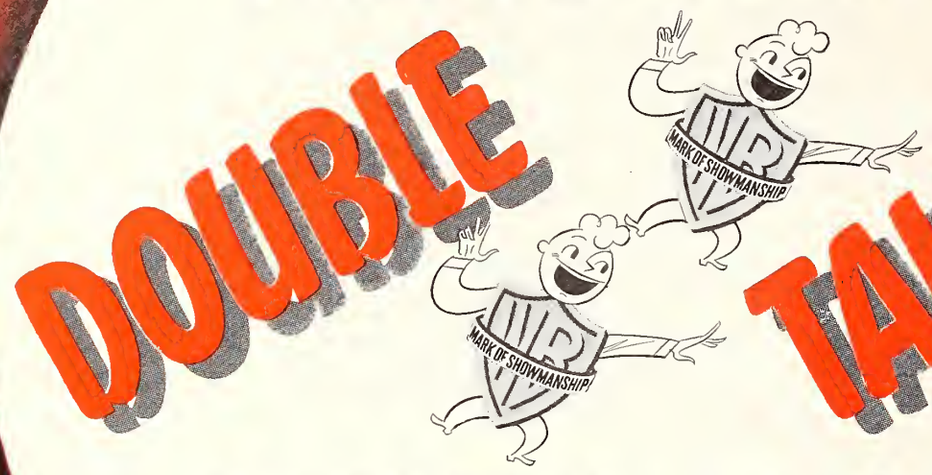
other *powerful* M-G-M Show! It's at the ticket-buyers want! Packing eatres everywhere! Clark Gable in kind of role they love! Joan the y they want her! M-G-M showman- p gets the dough again!



RK GABLE, JOAN CRAWFORD in RANGE CARGO" with Ian Hunter, r Lorre, Paul Lukas, Albert Dekker, dward Bromberg, Eduardo Ciannelli ronk Borzage Production • Screen Play awrence Hazard • Based on the Book t Too Narrow, Not Too Deep" by ord Sale • Directed by Frank Borzage duced by Joseph L. Mankiewicz
A Metro-Goldwyn-Mayer Picture

THINGS HAPPEN ON PAGE 19, LOOK!

THE KIND OF



THAT MAKES SENSE!... Every s

DOUBLE TIME!

Everybody's holding

"VIRGINIA CITY"

The attraction that topped 'Dodge City'!

Time extended here — and everywhere!

Fox, Frisco • Esquire, Oakland • Center, Salt Lake City
Broadway, Portland • Majestic, Dallas • Palace, Cincinnati
Strand, New York • Ohio, Canton • Hollywood, Los Angeles • Stanley, Utica • Downtown, Los Angeles
Strand, Albany • Warner, Wilmington • Keeney, Elmira
Shea, Jamestown • State, Johnstown • Grand, Lancaster
Virginia, Charleston • Ohio, Lima • Stanley, Baltimore

ERROL FLYNN • MIRIAM HOPKINS
in
'VIRGINIA CITY'
with
RANDOLPH SCOTT • HUMPHREY BOGART
FRANK McHUGH • ALAN HALE • GUINN
'BIG BOY' WILLIAMS • Directed by **Michael Curtiz**
Original Screen Play by Robert Buckner • Music by Max Steiner
A Warner Bros.-First National Picture

BLE TRIUMPH!

It's a triumph for author Louis ('*The Rains Came*') Bromfield! A triumph for the film that makes a No. 1 Star name of ANN SHERIDAN



ANN SHERIDAN
in Louis Bromfield's
T ALL CAME TRUE'
REY LYNN • HUMPHREY BOGART
UNA O'CONNOR • JESSIE BUSLEY • JOHN LITEL
Directed by **Lewis Seiler**
hael Fessier and Lawrence Kimble • A Warner Bros.-First Nat. Picture

Music too!
GAUCHO SERENADE
ANGEL IN DISGUISE
And the Hit Parade of the Past

t showman knows it means NERS *for Showmanship!*

DOUBLE SMASH!



smash and *what* a smash! Absolutely the 1940 peak for dramatic mance! (This is *so*—the minute you see it you'll know!) Note the ashing star lineup: the feminine leads of 'Wuthering Heights' d Brent and O'Brien after their victory in 'Fighting 69th'!

TIL WE MEET AGAIN"

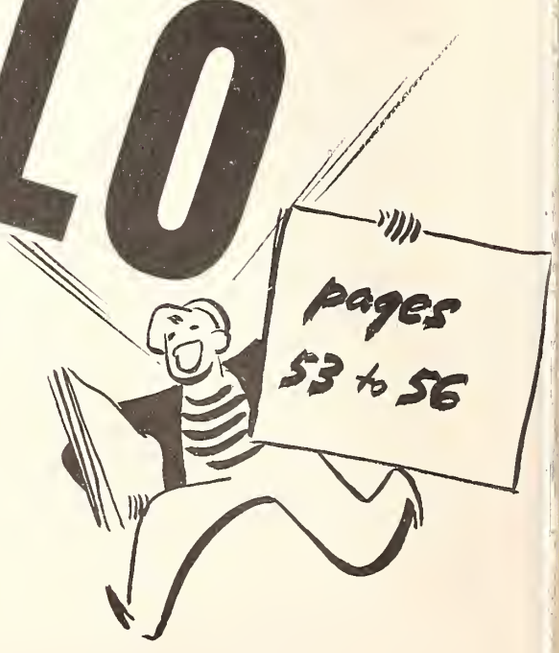


MERLE OBERON · GEORGE BRENT
in
'TIL WE MEET AGAIN'
with
PAT O'BRIEN • GERALDINE FITZGERALD
BINNIE BARNES • FRANK McHUGH
Directed by **Edmund Goulding**
Screen Play by Warren Duff • From an Original Story by Robert Lord • A Warner Bros.-First National Picture

L. WARNER *In Charge of Production*
AL B. WALLIS *Executive Producer*

Read all about it---

JOHNNY APOLLO



20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 138, No. 13 March 30, 1940

ADJUSTMENT

WHILE our motion picture industry is giving such weighty consideration to governmental pressures, and having long thoughts and hopes about a consent decree in the anti-trust suit, we may look about and see that this is but a part of a general picture of adjustment now most conspicuously in process across the whole of American business.

The over-all scene is one of adjustment, rather than die-hard combat.

It is now more than obvious that the defeat of the N.R.A. with the demise of the Blue Eagle was but a skirmish, not a victory for the pre-existent order. Just incidentally the Supreme Court of today is not, by considerable, the same body that rendered the decision in the famed chicken case.

The successors to the N.R.A. are in reality Mr. Thurman Arnold and the Securities and Exchange Commission. One rules or seeks to rule, by lawsuits and courts, the other by rules and pointed suggestions about legislation. The list of successors might well include, too, the Administrator of the Wages and Hours Act, and the National Labor Relations Board. Looking back, it would seem to many that the much-resented N.R.A. in its day gave more promise of self-regulation than today's program.

Among the manifestations of adjustment in progress in the very significant sector of "downtown" finance are the two special instances: The House of Morgan becomes "J. P. Morgan, Incorporated," a limited company, and, somewhat more immediately to our interest because of his picture associations, Mr. Floyd Odlum's newly announced and somewhat extraordinary merger of his Atlas Corporation, an investment company, with Curtiss-Wright Corporation, an industrial concern.

These corporations, stripped of the verbiage of the able and facile explanations that accompany them, are large and astutely genteel processes of adjustment to the new order or, in other words, a "getting out from under," with a hope of continuing to do business.

THE motion picture, which lives by its sharing in payroll money paid to the many, is very much a party at interest in this process of the continuance of business—the success of the processes of adjustment.

It is meanwhile to be remembered that the customers, present and potential, are all still here, and that in some fashion, through and after phases of adjustment, they will be served. When the dust settles, it is likely to be found that the same people will be serving the same public, with much the same merchandise, for something closely resembling a profit.

Just the morning this goes across the desk come the tidings of a dividend on big Steel. That would appear to mean something encouraging enough to jingle every dime in the United States.

△ △ △

WHY we haven't the slightest idea, but this desk is on the publicity mailing list of the California Fruit Growers Exchange. Maybe they feel neighborly toward Hollywood. Anyway, simultaneously with Mr. Hays' report that films are bigger and better, we find that the parent navel orange tree, planted by Eliza Tibbets in 1873, is delivering a record crop "with .56 milligrams of vitamin C per cubic centimeter of juice." Apparently it's California's year.

△ △ △

NEW SOUND?

THE new system of recording and reproduction of sound evolved by the Bell Telephone Laboratories, to be demonstrated concert fashion at Carnegie Hall in New York in April, and presently to take to the road with Mr. Walt Disney's "Fantasia" feature cartoon, must, if successful, make eventual impact upon all theatre sound standards.

The official Bell release says: "There will be shown, for the first time, the possibility of reproducing every sound that the ear could have heard initially. The listener in Carnegie Hall will have the same spatial sense as to the source of the sounds as if he were sitting in the original hall, and in addition he will hear the music enhanced by variations of loudness and tone quality according to the interpretation of the original director."

This new evolutionary, and revolutionary, sound system has been on the way since 1933. If one is to take at par the contentions of its exponents, sound systems will have to be done over all the way from Hollywood stage to theatre screen, just as the F-M, or frequency modulation, system threatens to make over radio broadcasting and reception.

IT is in the nature of the inevitable that motion picture sound technique should show significant development and refinements of method. No very large step has been made for nearly a decade of sound pictures. There does, to be sure, remain a question as to whether or not the majority require and would importantly recognize more perfect sound rendition with "spatial" values. In radio, as the debates on the Armstrong F-M system have developed, there is a sector of opinion that today's radio sound is "good enough." That, however, has never so far been the policy of any department of the motion picture business. Presumably, if there is better sound to be had the motion picture will have to be having it, let costs be what they may.

The Disney "Fantasia" special sound roadshow presentation will be the first field experiment, of important clinical interest to all exhibitors.

Meanwhile, many sound reproduction systems now in service cannot deliver to the audience as much as the Hollywood recorders put into the prints.

△ △ △

FIFTY years ago last Wednesday the first long-distance telephone call was made. It was from New York to Boston. The telephone business was eight years old then. The Bell company was experimenting with the service of girls to supplant the profane young men who tended the switchboards. The girls were found to have better manners. In 1922 the dial system, which has no manners at all, was instituted.

—Terry Ramsaye

This Week in the News

The Government

MORE AND MORE the long arm of the United States Government is felt by the motion picture business, by allied arts—and by many another industry—reaching out legislatively, administratively and judicially, to rule, regulate and interpret the manner of doing business, even actually participating in the business.

This week a stir in Congress over the divergence of relief funds to filming of Pare Lorentz' "Fight for Life," now being sold to theatres by United States Film Service, caused the House Appropriations Committee to recommend that Congress make no funds available after June 30th for the continuance of such documentary film production. See page 13.

Determination of the future complexion of a large part of the present industry structure continued this week to depend upon endeavors to arrive at a program of settlement of the United States Government's "key" New York anti-trust prosecution of the eight large companies, with both sides still sparring over the contents of a "consent decree," or its equivalent.

The company defendants have in circulation, widely, in production, distribution and exhibition, a tentative draft of a consent decree. It embodies the hope that important concessions on block booking may be traded off for a lesser pressure on divorcement of circuit operations from distribution.

First of the three non-circuit-owning defendants to break a non-committal attitude toward a "consent decree" settlement, it is understood, is Universal, which would cooperate with the other defendants if such a decree were for the good of the industry and did not impose too harsh a burden on Universal's operations.

And while all of this maneuvering for position continued, so did the pre-trial examination of industry leaders of company defendants. See page 14.

The United States Department of Commerce, last Friday, virtually took the industry apart statistically, in 12 pages of calculations on the industry's worth and operations. The document was sent to the press of the country. See page 70.

The same Federal Department also turned in one of the most detailed reports ever written on Hollywood's world tax bill. See page 16.

Telecasters, many of whom claim close kinship to motion pictures, as they seek film industry talent and product, were "stunned" over the weekend when the Federal Communications Commission rescinded its approval, given only two weeks before, of partial commercialization of television. The FCC is displeased with some television merchandising methods directed at the public purchaser of receivers. See page 31.

The United States Supreme Court on Monday gave the Federal Communications Commission a "free hand" in issuing licenses to radio broadcasters. See page 31.

The Federal Communications Commission continued hearings on arguments over the place in the broadcasting sun to be held by "frequency-modulation" in radio and television. See page 32.

The United States supreme court handed down an unprecedented decision, limiting claims in motion picture copyright infringements. See page 35.

The United States Internal Revenue Bureau reported that exhibitors' income in February was much better than January, as reflected by the $1,852,764 admission taxes received. See page 52.

The United States Securities and Exchange Commission ordered a public hearing to determine whether it should suspend or withdraw a registration statement of Educational Pictures. See page 77.

Scouting any idea that trade unions, including those in the motion picture business, enjoy a blanket exemption from the Sherman Act, the U. S. district court at Washington on Tuesday upheld the action of the Department of Justice in invoking the trust law against the AFL Teamster's Union, accused of restraining trade during a jurisdictional dispute. Some few years ago, a jurisdictional dispute between Hollywood studio unions led the IATSE to call out its projectionists at circuit theatres.

China to Export

THE PLAN of the Herman A. DeVry Corporation, Chicago motion picture projector manufacturer, to set up a $1,000,000 circuit of 500 16 mm film places in China, with the aid of Chinese money and business men, as reported in MOTION PICTURE HERALD, on February 24th, page 30, is to be extended internationally by taking Chinese films made by Chinese producers in China to North and South America. The project begins with the acquisition of distribution rights to both 16 mm and 35 mm films of United China Motion Picture Corporation.

Pictures

A FRESH CROP of plans came from distributors this week for concentrated showmanship on field premieres.

MGM selected West Orange, N. J., to open "Edison the Man," in mid-May.

Republic set "Dark Command" for Kansas City's Granada and Dickinson, April 4.

Paramount will take 300 exhibitors and newspapermen to the Albany theatre at Albany, Georgia, April 11, for "The Biscuit Eater."

Louisville will see the first public exhibition, on April 5th, of the Hal Roach-United Artists "1,000,000 B.C."

United Artists started planning the "world premiere" of Samuel Goldwyn's "Westerner," in Texas, on a date to be determined.

In each instance the opening will be accompanied by the same type of local fanfare given to so many "junkets" conducted of late into the interior for press, radio and box office attention.

And while the ballyhoo of field openings continues, so do holdovers and moveovers on product already playing.

"Gone With the Wind" this week reached its 1,224th opening in 1,095 cities. RKO reported holdovers in 150 situations for "Pinocchio." Paramount said "Road to Singapore" receipts were running as much as 74 per cent ahead of "Union Pacific," with $227,168 grossed at 38 initial dates during the Easter weekend, and 40 more key openings were set for the week. Fox had 39 holdovers for "Grapes of Wrath." RKO booked "Primrose Path" for 100 openings over the weekend.

Tour for Shirley

THIS, the first year after four-in-a-row in which Shirley Temple led MOTION PICTURE HERALD's Top Money-Making Stars find Shirley's close-managing Mother and Dad turning attention for the first time to offers made to their growing daughter for personal appearances at movie-stage theatres and elsewhere.

It took Shirley six years to reach radio; her parents finally "relenting" last Christmas Eve to a reputed $35,000 price for a single appearance on the Screen Actors Guild hookup; they turned over the $35,000 however, to the Guild's relief fund.

Now Shirley is said to have received an offer of $10,000 a week plus a percentage of gross receipts for a personal appearance tour to take in the New York World's Fair and theatres in the east. Among other places mentioned are the Hippodrome theatre in Baltimore, the City Steel Pier at Atlantic City.

Option Proposal

TWENTIETH CENTURY-FOX on Wednesday sent out its notice of annual meeting of stockholders to take place on April 16th at 2 in the afternoon at the corporation's headquarters in New York, for a twofold purpose: 1. Electing 12 directors as provided in the by-laws; 2. Considering and acting upon a proposal to grant to Darryl F. Zanuck, vice-president of the corporation, an option to purchase not exceeding an aggregate of 100,000 shares of the common stock of the corporation.

The stock option for Mr. Zanuck is an inducement to enter into a new five-year employment contract at his present salary. The proposed contract is for a period beginning Aug. 22, 1942, and ending March 31, 1947. Mr. Zanuck's compensation last year was $255,000. Under the option agreement Mr. Zanuck would pay for the common stock whichever of the following two amounts is higher: $13 a share, or an amount which is $1 in excess of the average price per share at which the common was sold on the New York Stock Exchange on the day prior to the stockholders' approval of the option.

Granting of the option will be conditioned on the execution of the new employment agreement and upon the surrender by S. R. Kent, president, of the cumulative option held by him under his contract. Mr. Kent has agreed to surrender his option upon the stockholders' approval of the option to Mr. Zanuck.

The proposed option agreement may be changed or modified by mutual consent, subject to approval of the board. Mr. Zanuck on March 1st owned directly or indirectly 93,130 shares of Twentieth Century-Fox common stock and 55,284 of preferred; in addition 30,000 shares of common are held in certain irrevocable trusts for the benefit of Mr. Zanuck's family.

With the execution of a new employment contract with Mr. Zanuck, Joseph M. Schenk, chairman of the board will enter into a new employment agreement, also for an additional five years at the same salary. Mr. Schenk last year was paid $113,833.

Townsend Uses Film

LATEST of the political or social causes to turn to the motion picture to offer propaganda is Dr. Francis Townsend, proponent of a super de luxe "ham-and-eggs" plan for paying the aged or unemployed with governmental funds.

Theatres in 85 cities in the United States already have shown the first of a series of movie shorts featuring Dr. Townsend in "a message to the nation," and pressure for showings is urged in his weekly paper.

"Dirt Doesn't Pay"

THE American Society of Composers, Authors and Publishers has added the regulation of song standards to its primary business of collecting royalties from theatres, broadcasters and other public performers of the music of its members.

With a warning that "dirt doesn't pay," the ASCAP management of John G. Paine and Edwin Claude Mills in New York has launched a campaign against salacious songs, and will discipline any of its members charged with writing those stag or smoker "hot blues" that have been used so much of late in coin-operated public music boxes. A committee of the society set up to stop the traffic in this sort of thing was ordered to penalize members by a fine, reduction of the rating by which they share in royalties, or expulsion from membership.

Reputedly behind all of this is ASCAP's desire to avoid attacks by public music groups, cultural interests or women's clubs whose sympathies are needed at this time for the society's defense of its position in the several courts and state legislatures where anti-ASCAP litigation or legislation is pending or threatening.

Joining ASCAP in its cleanup this week was the Music Publishers Protective Association.

In what might be described as "taking the hint," the Songwriters' Protective Association Tuesday resolved to set up an ethics committee, with power to discipline any member found guilty of "deliberately writing an obscene, lewd or lascivious song."

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Triples in Chicago

THE CHICAGO BATTLE raging for years between Balaban and Katz and independent exhibitors over the question of double bills versus singles is getting hot. Last month Balaban and Katz tried a test of singles at several of their theatres and a dozen independents acted similarly. B & K declared the tests showed singles had failed to hold up, and returned to doubles, but the independents claimed otherwise, although they had to revert to duals because of the B & K competition. Extending the line of battle, nearly 20 independents now are playing triple bills with giveaways thrown in, in some places, and the situation daily is becoming more acute. The Howard theatre and the Revue, Admiral, Milford, Rivoli, Avaloe, North Center, Davis, Bryn Mawr and Buckingham are all tripling. All these are independent. Balaban and Katz triples at its Belmont, Crystal and Biltmore.

Estimating that doubles, triples, giveaways and other inducements at Chicago theatres cost $2,000,000 a year, both in costs and in admissions lost from those disapproving of them, independents in that city on Monday organized a committee to formulate a plan for the elimination of those and other "evils." The committee starts to work immediately, headed by Jack Kirsch, president of Allied of Illinois.

"Photogenicism"

TWO HUNDRED AND NINE Hollywood motion picture cameramen belonging to the American Society of Cinematographers turned for a brief spell last week from the glamour girls and boys of their work-a-day business to designate the ten most photogenic personalities "outside of films."

"Not entirely a beauty contest," as explained by Cinematographer Joe Valentine, the 209 chose:

1. Helen Wills Moody; 2. Paul V. McNutt; 3. Robert A. Millikan; 4. Dorothy Thompson; 5. Brenda Frazier; 6. Edgar A. Guest; 7. Mary Roberts Rinehart; 8. Lou Gehrig; 9. Osa Johnson; 10. Rex Beach. Osa Johnson is not "outside" of motion pictures, being presently engaged with Columbia Pictures in marketing "I Married Adventure," a feature which she produced from a book she published.

It will be noted that Hollywood's cameramen did not place either President Roosevelt or New York's Mayor LaGuardia, both considered "top" photographic subjects.

This week the Fashion Academy in New York named the 13 women in the USA who are "best dressed," named only one from the screen: Anna Neagle, Britisher, now in Hollywood working for RKO in "Irene."

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THIS WEEK IN PICTURES

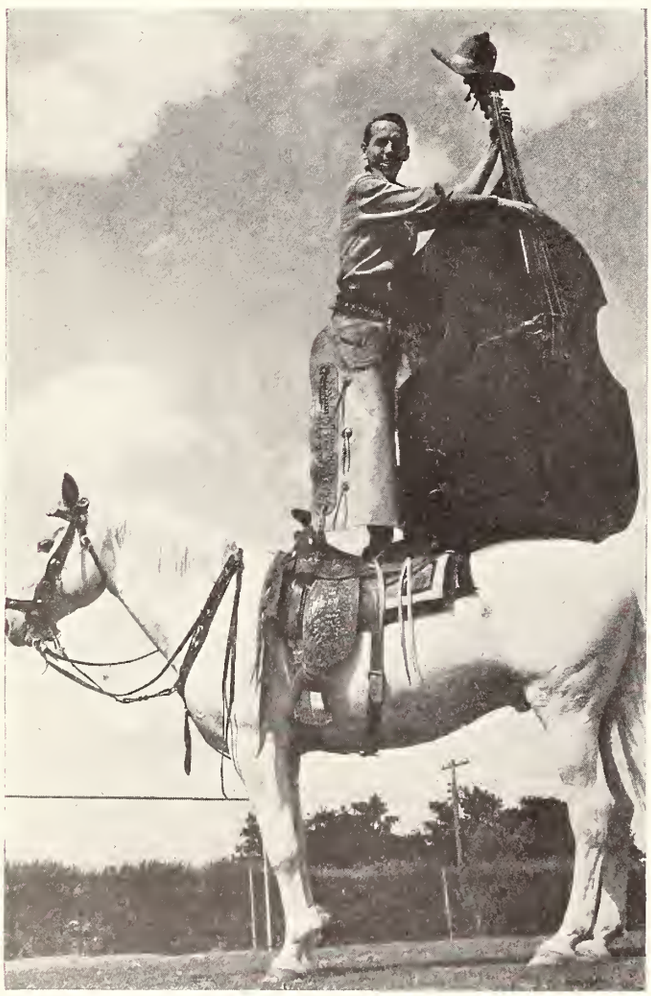


GLAD HANDING, above, are the official greeters for the Dallas Variety party opening April 18th. Greeters and those they will greet are: Bill O'Donnell, producers and directors; Jake Lutzer, stars; Lloyd Rust, theatremen; Jack Underwood, distributors.

EMERSON YORKE, below, producer of "Finland Fights," was host at a dinner in the Wyndham Hotel, New York, for those associated in the production of the short subject. At right, Vincent Hart, film division of the Finnish Relief Fund.



By Staff Photographer



ATMOSPHERE for the National Variety convention in Dallas is rehearsed by Bernard Kirkpatrick of Sweetwater, who plays what he says is the world's biggest bull fiddle for the Hardin-Simmonds Cowboy Band and submits pictures to prove it. Pegasus is part of the buildup.

By Staff Photographer



MAURICE McKENZIE, above right, leaves the MPPDA office this week, and Francis S. Harmon, left, will succeed to his office of executive assistant to Will H. Hays. Mr. McKenzie, concluding a business association with "the General" which began in 1918, is to go a-gardening at his country home near Crown Point, Ind.

THE PHILADELPHIA PRESS, below, attends a Kate Smith broadcast in New York to meet Judith Anderson, featured player in David Selznick's "Rebecca." In the customary order: Maurice Gable, manager of the Boyd, Philadelphia; Henry T. Murdock, *Evening Ledger;* Dorothy Guinan, *Daily News;* Miss Smith, Miss Anderson; Everett Callow, Warner publicity, and Elsie Finn, *The Record.*



BRITISH EXHIBITION looks to Sidney K. Lewis, below, Midlands exhibitor, for leadership and strategy in the present campaign against distributors' wartime rentals. He is vice-president of the Cinematograph Exhibitors Association.





N. A. TAYLOR, above right, of Twentieth Century Theatres, Toronto, Can., and Mrs. Taylor meet Michael Harvey of the Warner Brothers star roster.

CHARLES MUTERPEARL, right, operator of the Embassy in Orange, N. J., with Ann Sheridan on the set of "Torrid Zone" at Burbank.



JACK KOUVELIS, right, Australian exhibitor, visits Pat O'Brien on the "Torrid Zone" set at the Warner studios.



ROBERT MONTGOMERY, below seated, of Consolidated Theatres, Ponca City, Okla., Mrs. Montgomery and Jack McCollum of the same company, with Dennis Morgan on the "Flight 8" set.





JOHN MICU, above left, Fort Wayne, Ind., exhibitor, and a friend with Andy Devine at the Warner Brothers studios.

ORGANIZED EXHIBITOR ACTION OPENS AGAINST ROOSEVELT'S 'NICKEL MOVIES'

Allied of Illinois Sees "Definite Threat to Theatres"; Heavy Taxes Suggested in Chicago and Denver

James Roosevelt's project for nickel-in-the-slot movies for taverns, cocktail lounges, and shooting galleries is meeting organized opposition from theatre owners, notably in Denver and Chicago. They see the enterprise as an invasion of the theatres' interest.

Heavy License Fees Proposed

The President's eldest son, one of Hollywood's newest suppliers of product to theatres, through his Globe Productions, United Artists release, intends to start installing the nickel machines within 90 days, but early opposition is developing, as witness:

Allied Theatres of Illinois this week resolved that the "juke" boxes are "definitely a threat to motion picture theatres."

Chicago, stronghold of Illinois Allied, has taken under advisement a $50 annual license fee for such machines.

Denver owners have petitioned the city council to tax them up to $200.

Censors are beginning to turn their attention to the subject, as in Chicago, where Harry Costello, lieutenant of Police in charge of film censorship, has declared that the 16mm films to be used therein must be submitted for approval.

Not that Mr. Roosevelt expects any censorship difficulties, for he told exhibitors in Chicago that he would seek "an okay from the Hays office." Nor does he feel that the machines would be competitive to regular theatres.

Exhibitors Meet Roosevelt

A "select group" of Chicago exhibitors met with and at the request of James Roosevelt in his suite at the Drake hotel last week to hear of his plans. One outgrowth of the meetings this week was the launching of a united attack by Allied Theatres of Illinois, Jack Kirsch, president. The organization passed a condemnatory resolution and Mr. Kirsch added that the matter of Mr. Roosevelt's machines would be brought up at the convention of National Allied in Chicago in June. He said he would bring up the matter at the convention if no one else did. He will also attempt to form a definite exhibitor policy in the meantime for combatting the idea, which he thinks is one of the most harmful exhibitors have been confronted with in years.

Disclosing the specific nature of early reactions of exhibitors to the nickel-in-the-slot movies is the Illinois Allied's resolution:

"That the Allied Theatres of Illinois go on record as being unanimously and unqualifiedly against any producer of motion pictures entering into the production of 16 millimeter film for so-called 'juke' boxes or slot machines inasmuch as these are definitely a threat to motion picture theatre business.

Exhibitors Protest

"That the producers be asked to lend their support in stamping out this evil by refusing to allow the use for this purpose of any actors, actresses, directors or personnel now used in the production of motion pictures.

"That this organization go on record, at this time, against the production of 16 millimeter—eight millimeter or any other size film, of motion picture features which have been released and/or shown in motion picture theatres, for use in non-theatrical competition."

ALLIED MEETING SET FOR APRIL 19

Jack Kirsch, president of Allied of Illinois, this week announced that the National Allied convention would meet at the Morrison Hotel in Chicago, April 19th, and continue for three days. Committees will be announced next week.

Mr. Kirsch said he would bring the question of "nickel movies" in bars and restaurants before the convention if no one else brought up the subject.

Mr. Roosevelt's meeting earlier in the week with the Chicago exhibitors opened with his statement that, rather than bring competition, he felt his nickel movies would enhance interest in feature length pictures. Exhibitors present told him they thought otherwise.

Mr. Kirsch brought forth the argument that the 16 mm films shown in Mr. Roosevelt's slot machines would possibly be three minutes in length to start with. But why wouldn't it be possible to show feature pictures on the machines as well, he asked. Plenty of 16 mm product in feature length size was currently available, he said. And why would the patron of a place have to pay for the films when the managers of the places where the machines were installed, especially taverns, would be glad to put in the nickels to keep the customers there?—as thousands of tavern owners now do with music machines.

Fears Demand for "Hot" Films

Alex Manta, head of Indiana-Illinois theatres, told Mr. Roosevelt he was of the opinion that salacious and objectionable films would be shown in the machines. Taverns, he said, would demand such type of entertainment. He felt that movies, like many of the record devices now used, would have to use "hot" material to interest the customer in such places. Such a policy would not, he thought, build good will for motion pictures.

Sam Myers, independent exhibitor and one of the recognized showmen in the Chicago area, said that with the slot machine movies, taverns would be in direct competition with theatres. He, also, believed that such machines would bring about the return of "stag films" of one sort or another.

Edwin Silverman, head of the Essaness circuit, was more lenient. He indicated that if slot machine movies had to come, exhibitors should combat them as they had premiums and other "evils" of the trade.

Sees Loss of Theatre Shorts

Jack Rose, of the Indiana-Illinois Circuit, expressed the thought that with the arrival of the 16 mm. short films for machines the production and exhibition of shorts for theatres would be overwhelmed and eventually be put out of business, except for newsreels. This, he thought, would bring a new tendency to inaugurate double and triple features in all theatres.

Charles Ryan, of Warner Brothers Theatres, said that with Mr. Roosevelt as a major producer it would be extremely difficult to call upon the women's clubs and civic organizations for help to combat nickel movies as competition. He though that the large companies should at all times be available to help the exhibitor fight off such "evils" as slot machine movies.

Walter Immerman, of Balaban and Katz, expressed himself against the idea from the standpoint that Hollywood talent should not be used in the films. They would be competitive if so made, he said, and if independent talent made the films, they would die of their own accord.

Roosevelt Replies

Mr. Roosevelt countered with statements that he believed the coin machine movies were not competitive; that they would take the money already allotted for phonographs; and that they would make patrons of taverns motion picture-conscious. He also pointed out that the film coin machines were coming and couldn't be ignored and that it was better to have the production of their films in the hands of a Hollywood producer than in the hands of an "outsider." He said the pictures he planned to make would be approved by the MPPDA and in no way would be salacious or objectionable.

He said that his deal with the Mills Novelty company for the making of the pictures was unsigned but he added that other music machine companies had equipment ready for the market and that the competition would be severe.

Mr. Roosevelt said 30,000 machines would be put on the market annually by all companies. He said that the showing of commercial films in the machines would possibly result if the audiences attracted by them so warranted. He also said that motion picture stars would not be used in the films for the shorts in order that real motion picture competition would not enter into the scene.

Final words from the exhibitors to the President's son were to the effect that with his prestige and name they hoped he would forget the slot machine business and devote all his efforts to the making of feature pictures. To do both, they felt, would find him at cross purposes.

Propose "Juke" Taxes

Proposed license fees for coin-in-a-slot motion picture machines was suggested this week in a letter to the Denver city council by Harry Huffman, Denver city manager for Fox theatres. Mr. Huffman intimated the machines might escape a just share of the supervision and other municipal expense unless appropriate charges were made. Acting on this the council license committee proposed that fees be made $200 for each operator, $50 for each machine placed by an operator, and $100 on each machine owned by an individual or company in his or their place of business.

The new nickel-in-the-slot movies projected by the Roosevelt-Mills interests as well as all "juke" boxes and similar devices face a $50 annual license fee in Chicago as the City Council seeks new sources of revenue. It is estimated such a levy locally will raise $500,000.

Meanwhile, jurisdictional dispute over the servicing of "juke" boxes is credited with inspiring police action in closing down on them in the Englewood district. Electricians' union claims sole jurisdiction.

Genet Gets Assignment

Ira Genet, who had been making a series of Vitaphone short subjects at the Brooklyn studio, which is now closed, will work under Gordon Hollingshead at the Warner coast studio. Charles Tedford, writer, has been shifted from the short subjects to the feature department and Owen Crump has been assigned stories and scripts in the short subjects department.

FIGHT IN CONGRESS OVER "FIGHT FOR LIFE" HITS U. S. DOCUMENTARY FILMS

House Committee Recommends No Funds Be Made Available; Lorentz's Salary To Be Cut; Loew's Rejects Film

A Congressional stir over "The Fight for Life," feature film about maternity in the slums, which Pare Lorentz and his "U. S. Film Service" produced for the U. S. Government, this week caused the House Appropriations Committee to recommend to Congress that no funds be made available after June 30th for the continuance of this branch of federal documentary-film activity.

Lorentz's Salary To Be Cut

During Committee hearings last week it was brought out that the salary of Mr. Lorentz, head U. S. documentary film producer, would be reduced from $10,000 to $7,500, to conform with salaries paid in the Government's Office of Education through which he has been operating, and it was said that in all probability he would resign.

And while arguments raged over "The Fight for Life" in House committee rooms, it became known in New York that the film, intended for regular theatrical distribution, had been rejected by the Loew Circuit, and had been condemned by the Maternity Association Center of New York for theatre exhibition, because it would bring "fear and terror."

"The Fight for Life," described as a studied indictment of childbirth conditions in the slums, is the first feature sound picture to be produced by the Government for theatre consumption, and so, by the charging of film rental for theatre exhibition, places Uncle Sam in the position of competing on a business-for-profit basis with motion picture producer-distributors.

From Relief Funds

Already the subject of wide controversy because of its treatment of childbirth, "The Fight for Life" this week became the cause of new argument when it was charged in Congress that it was produced with money diverted from funds earmarked for federal relief.

Albert J. Engel (Rep., Michigan), last Thursday charged that the U. S. Office of Education had supplied $178,000 of relief money to make "The Fight for Life" to show poor people in the slums eating from garbage cans, "after seven years of New Deal squandering of public funds."

Representative Engel declared that President Roosevelt had allocated $331,000 of emergency relief money for such film service.

"Actual Scene"

As a member of the House Appropriations Committee, Mr. Engel turned attention to a Committee report which showed that Thomas Atkins, a Government film production manager, had testified that the garbage scene was an actual "documentary scene" that had not been staged.

As a result of the attack on the diversion of relief funds to the Government's documentary film making, the Appropriations Committee recommended to the House that no funds be granted for continuance after June 30th, next, of either the film or radio services that were formerly part of the National Emergency Council as set up by the President and which are now divisions of the Office of Education.

The film and radio bureau which made "Fight for Life" was established by President Roosevelt by executive order, and could get the monetary support that is sought after June 30th only through Congress.

PAROLE PUBLICITY BRINGS ARREST

Garson M. Jaffa, theatre manager at Cortland, N. Y., was arrested this week on charges of publishing deceptive advertisements in publicizing a film on prison life.

The ads, appearing in the personal column of a newspaper, offered convicts the services of an expert in gaining paroles.

The House Committee's report said that, after consultation with parliamentary authorities, it could find no existing law that would authorize an appropriation to continue the work. The report further stated it had not passed on the merits of the activities and reserved judgment in that point, adding the Committee would consider merits only after Congress passed enabling legislation authorizing such activities. This was the first formal disclosure that the filming had no legislated authority.

The action of the Committee thereby deleted from the Security Agency appropriation bill items of $106,000 for the film service and $40,000 for radio.

Hearings before the Committee this week developed that the film service was financed this year by allocations of $75,900 each from the Works Progress Administration and the Public Works Administration, the two most extensive relief branches of the Government. This $168,500 paid costs of administration, while actual production activities were financed by another grant of $162,500 from the WPA, with which it financed two pictures: "Fight for Life" and "Ecce Homo—Behold the Man," and also for work on other films, now in work, dealing with rural electrification and agriculture.

Congressman Engel questioned committee testimony given by Arch Mercey, Assistant Director of the Education Offices's film activities, that the "Fight for Life" cost the Government $150,000. Mr. Engel told the House he had evidence it cost $178,000.

Asked by Representative Malcolm C. Traver (Dem., Georgia), chairman of the House subcommittee, why it was proposed to wait until July 1st to reduce the salary paid to Mr. Lorentz, instead of doing it now, Assistant Director Mercey expressed the personal opinion that Mr. Lorentz would probably sever connections with the Government "and quite a considerable investment which has been made for service and production would be seriously jeopardized."

Debut at "Art House"

The Government entered into the field of feature length exhibition when "The Fight for Life," with a running time of 69 minutes, received its first general showing at the Belmont Theatre, New York "art house" and exhibitor of foreign-language pictures. Previous efforts of Mr. Lorentz' United States Film Service had been confined to short subjects, principally "The Plow that Broke the Plains" and "The River."

The film, titled and adapted from the maternal welfare chapters in the work of Paul de Kruif, was prepared by Mr. Lorentz, who also wrote, produced and directed.

The picture, intended for general theatrical release, is described by George Gerke, head of the U. S. Film Service's headquarters in New York, as a dramatized effort to publicize a national problem and to acquaint the public with the resources on hand to meet the situation of maternity in the slums. According to Thomas Atkins, associate producer, the production is not one that would have been made by the Hollywood studios.

300,000 Feet for 7,000

It was estimated that upwards of 300,000 feet of film were shot for the 7,000 feet used in the final and finished form of the print still being shown at the Belmont Theatre. More than two-thirds of the scenes for the production were shot in silent form in and around the Chicago Maternity Centre.

Although the film is aimed at the field of general exhibition, no definite distribution schedule has been set. The picture's first playdate, the Belmont engagement, is a tryout. Sherman S. Krellberg, owner of the Belmont, is paying "a nominal rental fee," the exact amount of which would not be disclosed.

Despite the unsettled plans for exhibition, requests for bookings are said to have already been received from several cities and two independent distributors, whose names at present U. S. Film Service officials would not reveal, have indicated interest in handling the film.

"The Plow That Broke the Plains" and "The River" were distributed free by the government. "The Plow" played in more than 3,000 theatres. "The River" had more than 5,000 playdates. The purpose for selling the new feature length production, it is said, is intended to raise funds for defraying some of its production costs and the upkeep of prints.

The film, with its many scenes centered on childbirth, does not carry a Production Code Seal, nor has any application been received by the Motion Picture Producers and Distributors of America to grant one. The omission of a Code number is explained on the grounds that the film, as being sponsored by the government, "does not need a seal." The production has been shown to the New York State Board of Censors for the purpose of that body's own information and not for obtaining the Board's imprimatur, that had not been required because it is considered an "educational." "Birth of a Baby," a picture similar in theme and treatment to "The Fight for Life," was barred in 1938 from any public place of amusement by the New York State Censor Board.

Called Questionable

The National Legion of Decency placed "Fight for Life" in the "separate classification" accorded certain pictures, observing that introduction of this kind of material on the theatrical screen for presentation to unselected audiences is questionable, and concluding that the possibility that the depiction of the dangers attendant upon childbirth may affright some audience members.

There were some who saw in the picture's "community medical service" aspects some possible relation to the Government's present Federal court attacks on the American Medical Association for alleged monopoly in restraint of trade by conspiring to impair or destroy the business and activities of Group Health Association, Inc., a local Washington non-profit cooperative group.

Latest to attack regular theatrical release of "The Fight for Life," on Tuesday, was the Maternity Center Association, of New York, headed by a board composed of well known clubwomen, philanthropists, doctors and other professionals.

Attempts to determine the box office performance of the production at the Belmont theatre "test" have been unsuccessful, both the theatre management and Mr. Lorentz' New York office at U. S. Film Service declining to comment.

MAJORS DENY CIRCUIT, DISTRIBUTOR COLLUSION

Freeman, Rodgers Cite Ethics, Company Rules in Pre-Trial Government Questioning

The Paramount-partner circuits, and the Loew circuit do not disclose to the Paramount Pictures and MGM Pictures sales departments the details of deals concerning rival picture company product, Y. Frank Freeman, Paramount production head, and William F. Rodgers, MGM sales chief, testified on Monday and Tuesday at the pre-trial examinations in the Department of Justice's New York anti-trust prosecution. Both executives agreed with other company executives in the pre-trial examinations that a picture company ordinarily does not obtain confidential data from its affiliated theatres.

Neil Agnew, Paramount sales manager, Wednesday testified that his company grants 20 per cent cancellation to 86 per cent of its exhibitor customers. The scale, he said, starts at 20 per cent for theatres paying an average rental of $100 a picture and ranging to 10 per cent to those paying over $250.

Calls it "Unethical"

Mr. Rodgers maintained that it would be "presumptuous and unethical" for a sales executive to inquire into the licensing terms which an affiliated chain obtains from other picture companies; and he further maintained that, at the meetings of picture company executives at the Motion Picture Producers and Distributors of America offices, in New York, no exchange of information on sales policies is made.

Loew's would not gain anything by finding out clearance and rentals details between its theatre chain and other production companies, Mr. Rodgers asserted, adding that he obtained, for MGM pictures, "what I think is a sufficient price for our films, without regard for what others ask."

Paramount's theatre department is forbidden by a "definite rule" to supply the company's sales department with information about theatre deals with other companies, Mr. Freeman said on Monday. He added that the sales department "observed" the theatre unit's wishes.

Mr. Rodgers expressed regret over the fixing of permanent clearance terms in some localities. New houses and new playing policies were causing some inconvenience, he testified, and he said he was endeavoring to change the situation.

Tells of Clearance

Clearance was first imposed at the desire of exhibitors who wanted protection against competitors, he said. On the governing of admission prices, he said that in 1924 provisions were inserted in the licenses covering admissions because some theatres had opened with "ridiculous admission prices," in some places as low as three cents.

Mr. Rodgers said that most of MGM's films were rented to the Loew chain in New York on a percentage basis. The rentals were fixed at the season's start, he said.

For a picture company to have theatre affiliates is "almost essential," Mr. Freeman told Mr. Wright in Monday's questioning. He declared that Paramount first acquired theatres because exhibitor associations had slashed the number of its outlets; now, he testified, theatres, distribution, and production are "interwoven."

Mr. Freeman retraced the difficulties which forced Paramount to acquire theatres. The company, then called Famous-Players-Lasky, in 1919 formed Southern Enterprises, Inc., in conjunction with the S. A. Lynch Enterprises, to counter exhibitor groups who were boycotting Paramount pictures. He said these associations were intent upon building up their own unit of distribution, production, and exhibition—a unit which would control the industry. This was a threat which Paramount met.

He denied there was an agreement among companies on terms for talent loanouts. He said, "You simply pay each studio what they would have to pay the star for the picture."

At the close of Mr. Freeman's testimony, the Government announced it might examine Adolph Zukor, chairman of Paramount's board, who returned last Monday from a two and one half month tour of South America.

Mr. Rodgers concluded his testimony Wednesday morning.

Neil Agnew, sales manager for Paramount, followed Mr. Rodgers to the witness stand.

Majors Ask More Answers

On Friday the major company defendants in the Government's New York anti-trust prosecution were to ask Federal Judge Henry Goddard (who tries the case, scheduled for May 1st) to order the Government to submit more detailed answers to defense interrogatories.

The bulky Government answers in 300 pages, submitted two weeks ago, were incomplete and unresponsive in several instances, defense attorneys charged in notifying the court, on Monday, that they would press for more data.

Last week from Pittsburgh it was reported that most of the approximately 500 prospective witnesses against the majors, listed by the Government in its answers, would probably be called to testify, as indicated by notifications to such exhibitors in the Pittsburgh area, by Government investigators.

The request by the majors for more information is generally regarded as a move to delay the case, though Judge Goddard has repeatedly declared he would tolerate no delay beyond May 1st.

Suits In The Field

The Indianapolis Amusement Company's anti-trust suit against the majors was dismissed "with prejudice at the plaintiff's costs," by Judge Robert C. Baltzell, in that city's Federal Court, last Tuesday. The counter-suit by the majors against the plaintiff was also ended, with costs assessed against the plaintiff.

R. R. Bair, former operator of his own circuit in the city, and now an executive of the Olson circuit, brought the action. It is understood a settlement, involving payment to him, was reached several weeks ago.

The Fox Midwest circuit and its executives last week, in Lincoln, Nebraska, Federal Court, asked for dismissal of the $234,000 triple damage anti-trust suit brought against them by Frank C. Hollingsworth. They pleaded a lack of property in that state, and of a representative in the state at the time Mr. Hollingsworth sued. The executives, all of Kansas City, are district officers Elmer C. Rhoden, R. G. Montgomery, Charles Shafer, and H. A. McClure.

Firms Chartered

The Rend Amusement Corporation, and Certified Film Producers, Inc., both formed in New York County, have incorporated in Albany, N. Y. Certified Film was incorporated by Annette Gustafson, Blanche Gutlohn and Marjorie Roth, and Rend Amusement by Jacob Leff, Harry Gold and Lawrence Levin.

Kentucky Amusement Tax to Be Lowered

Governor Keen Johnson of Kentucky on Tuesday night permitted a bill to lower Kentucky's amusement tax to become a law without his signature, as the ten-day period following adjournment of the legislature expired at midnight.

The new law, to become effective June 12, will exempt from the tax civic, religious or charitable productions presented in municipally owned park theatres.

The law also lowers the state amusement tax on admissions of more than 39 cents from one cent on each additional five cents, to one cent on each additional ten cents; and on admissions of more than one dollar, one cent on each additional 25 cents.

A bill to tax bank night awards offered in connection with any amusement, including bingo games, up to 15 per cent, was signed. This measure also becomes effective June 12th.

Nominate Bamberger for President of the Ampa

The nominating committee of the Associated Motion Picture Advertisers, New York, meeting in annual session, Tuesday, in New York, selected Leon J. Bamberger, sales promotion director of RKO, as official candidate for president, at the annual elections, April 11th. The nomination is equivalent to election.

Other nominations are: for vice-president, Lou Pollock, publicity and advertising manager for Universal, in the East; for secretary, Kenneth Clark, publicity director of the Motion Picture Producers and Distributors of America; for treasurer, Edward Schreiber, of the Warner Brothers publicity department; for trustees, Vincent Trotta and Herbert Berg; for delegate to National Chamber of Commerce, Hal Horne.

Named to the board of directors were Martin Starr, Eli Sugarman, Lou Lifton, Paul Benjamin, Paul Lazarus, Jr., and the four nominated officers.

Rutgers Neilson, of RKO, was chairman of the nominating committee.

Retiring president of Ampa is Paul Lazarus, Jr.

MGM Holds Two-Day Division Meeting

MGM's district managers in the eastern, southern, and Canadian divisions met in New York City on Thursday and Friday, under the supervision of Thomas J. Connors, MGM's manager for those divisions.

Attending were E. K. O'Shea, New York; John J. Maloney, Boston; Robert Lynch, Philadelphia; Maurice Wolf, Boston; Charles E. Kessnich, Atlanta.

The men discussed the summer sales drive to be held in June, July, and August; "Gone With the Wind" sales; and other matters.

Pasternak Honored

Joseph Pasternak, Universal producer, was honored at a luncheon Monday by the Variety Club of Philadelphia upon his arrival from the Coast en route to New York. More than one hundred attended.

Kents in Florida

Sidney R. Kent, president of Twentieth Century-Fox, and Mrs. Kent, left New York last week for a Florida vacation.

"ALMOST FORGOTTEN BUSINESS MAN" REMEMBERED AND DEFENDED BY HAYS

Annual Report Defends Present Structure of Industry, Urges Self-Regulation Extension to Trade Practice Problems

The "almost forgotten business man" of the industry finds a stout advocate in Will Hays, president of the Motion Picture Producers and Distributors of America.

In his annual report, published this week, Mr. Hays vigorously defended the industry as it is now constituted and assailed, just as vigorously, "those who would use the hatchet and saw of litigation or legislation to sever the necessary economic relations of production, distribution and exhibition." The industry, he said, "is too complex to be increased, like the amoeba, by division."

The report advanced the contention that self-regulation rather than litigation, even though it is now "stymied by uncertainty," is the answer to present problems; attacked "the new censorship movement" which, he said, "parades under the name of 'community selection'"; and commented on the problems induced by the European conflict.

Sets Audience at 80,000,000

In his defense of the "almost forgotten business man" Mr. Hays said it is he who initiates and guides good pictures with the will to make them, the capacity to gather the hundreds of necessary skills, the ability to find the required investments and the courage to risk vast sums on entertainment ideas which may or may not find favor with a weekly audience of "more than 80,000,000" in the United States alone.

Attacking advocates of theatre divorcement he said,

"An economic imperative for a constantly growing stream of better pictures is that there exist well-organized, highly experienced and successful companies that produce, distribute and exhibit pictures in a limited number of large and successful theatres which they direct or operate."

Such companies have an added incentive to substantial investment, more employment and greater enterprise, Mr. Hays pointed out, in the fact that only by producing pictures which please the public can they avoid a double loss—in exhibition as well as in production.

Trade Practice Code Stymied

It is the industry's process of self-regulation in production which has attained for it its present social importance, Mr. Hays said, and it must be by application of this process that the remaining trade practice problems, "especially the development of a complete system of conciliation and arbitration," must be solved. The fact that the process has not been applied to these problems he blamed, inferentially, on the Department of Justice which last year warned the industry not to adopt a proposed trade practice code.

"Action is now stymied," he said, "by the same uncertainty that affects other industries involved in legal proceedings. No industry is helped by the pronouncement: 'Try it—at your peril!'"

Mr. Hays cited facts and figures to show the progressive social improvement of the screen as the result of self-regulation. That pictures which rank among the best the industry has produced should be made during the current tensions, dislocated foreign markets and reorganization to meet the demands for lower costs is not only a tribute to a free screen which has reached its artistic maturity, he said, but proves that self-regulation has succeeded where censorship has failed.

"Subterfuge" Attacked

Without mentioning the Neely Bill Mr. Hays then attacked several of its provisions.

"It is ironic," he said, "that notwithstanding this record there should be an insistence on a subterfuge potentially more vicious than any form of outright censorship. The new censorship movement parades under the name of 'community selection'—except that self-appointed censors, not the community, are to do the selecting. Community selection, in the real sense, takes place every day in every theatre in the land. No picture can succeed which the public in any given city or town or village refuses to support.

"But what is now urged through misleading propaganda is really selection without the consent of the community. It would be group selection exercised before, not after, pictures had been offered to the public, and before public taste and public opinion had an opportunity to assert themselves. Under whatever name this is glossed such a method would set up an irresponsible censorship by pressure groups.

"Dictation even by well-intentioned groups as to what pictures shall or shall not be shown in any given theatre, not to mention dictation from groups with an axe to grind, would stultify the art."

"Shotgun Legislation"

Mr. Hays attacked the method particularly because, he said, the advocates of "shotgun legislation" were willing to destroy the whole sales structure as it is at present constituted to make the new censorship possible.

Referring to the cooperation of public groups, which he said have worked year after year through every means of education to marshal public support for better pictures, Mr. Hays said,

"The principle of such cooperation has never been to dictate to the producer what pictures he shall or shall not make, or to dictate to the theater manager what pictures he shall or shall not show for the approval of the people in his community. Intelligent appraisals of current motion picture production, distributed through wider and ever widening constituencies, enabled families everywhere to choose the character of entertainment they desired to support."

Foreign Situation Noted

Commenting on the production record of the year Mr. Hays said it was all the more impressive because while on the domestic side there was the imperative need for economy, the fear that investments might not be justified by events of the future and the proposals sponsored by those who would substitute destructive legislation for self-regulation, the European war came at a time when foreign receipts were a most important factor in the planning of production schedules. He rehearsed the fears of total loss in the European market which clouded the horizon for weeks after the outbreak of hostilities and outlined the improvements in the picture which have since been effected.

British Agreement Reported

Commenting on the negotiations which resulted in the present agreement with England for withdrawal of 50 per cent of the annual revenue he said,

"The representations made and the negotiations entered into in London on behalf of all American distributors, constitute as fine an example of cooperation as this industry has ever achieved—cooperation not only within the industry but that received from our own State Department in Washington and from the American Ambassador in London during the whole course of the difficult and complicated proceedings."

Classroom Films Distributed

The report said the industry was continuing its cooperation with educators in making films available for use in classrooms. During the year the advisory committee on the use of motion picture in education, a voluntary group of educators set up a non-profit organization known as Teaching Custodians, Inc. Companies which are members of the Association have made selected short subjects available to this organization "for distribution in the schools for classroom use during a three-year period with no financial return to the owners of the negatives. The distribution of these 16 mm. films for classroom use is now proceeding."

Mr. Hays also noted that recent motion pictures were not the least of the influences that have contributed to a public opinion which demands that the United States shall remain at peace. "It is significant," he said, "that some of our films which dealt with the subject of war were banned abroad because in the judgment of foreign censors they were anti-militaristic."

Touching on production statistics he estimated that 527 films in 1939 cost $110,822,033.

"Quality Must Stay"

Concluding Mr. Hays said,

"The fact that our studios were able to respond with even better pictures, which resulted in increased theatre attendance in the domestic market proves that economies can be made without sacrifice of quality. But quality there must be.

"It is equally important that the industry move progressively toward better trade relations. No activity in this direction is wasted if it clarifies the issues and brings into sight a solution acceptable to producers, distributors and exhibitors alike.

"Finally it is a satisfaction to note the increasing use and appreciation of the machinery of self-regulation. Many valuable literary, dramatic and entertainment values have been saved by the operation of our Production Code in eliminating the socially offensive and the improper. It is to be remembered, however, that our code machinery is not a fumigating plant into which material tainted in essence may be put and dramatically and socially desirable entertainment may be taken out. Good pictures begin and end with the purpose so to produce them."

MPPDA ANNUAL MEETING ADJOURNED TO APRIL 3

Will H. Hays' annual report was presented to the directors of Motion Picture Producers and Distributors of America, Inc., at their annual meeting Monday at the organization's headquarters in New York. The meeting adjourned early because of the absence of several members and is to reconvene April 3rd.

HOLLYWOOD'S WORLD TAX BILL ON FILMS AND TICKETS

THE greatest tax burden ever placed on motion pictures exists today, growing out of the international developments, principally, which led to the present warring conditions in Europe and the Far East, with Hollywood product the principal sufferer. Mounting armament bills requiring billions of dollars have brought scores and scores of import levies on almost every conceivable line of merchandise, and practically everywhere Hollywood films, along with others, have been hard hit.

In one of the most exhaustive projects of research ever conducted on the subject, the Motion Picture Division of the Bureau of Foreign and Domestic Commerce, Nathan D. Golden, Chief, brings forth for MOTION PICTURE HERALD, *a country-by-country analysis of world taxes on motion picture films, detailing the import taxes and customs duties, censorship fees and taxes, taxes on distribution, on theatres, on admission tickets in 29 countries in Europe, 27 in Latin and South and Central America, 24 in the Far East and eight elsewhere—88 in all. Excluded are certain import license restrictions applied due to the wars. In this first presentation, the countries of Europe are treated; the others will follow in subsequent issues.*

In a footnote the monetary units are translated into American dollars, at Saturday's rate of exchange.

European Countries	*Import Taxes and Customs Duties on Motion Picture Films*	*Censorship Fees and Taxes*	*Taxes on Distribution*	*Theatre Taxes*
ALBANIA	See Italy.			
BELGIUM	$.017 per meter import. 2.75% ad valorem transaction tax.	No censorship.		14.5% on tickets.
BULGARIA	10 gold leva per kilo.	0.50 leva a meter. 0.20 leva educational news.	2% gross.	17% gross excise tax. 1 & 2 leva stamp tax on tickets. 1 & 2 leva theatre fund. 1% of excise for emergency.
CANARY ISLANDS		Censor fee charges not available.		
(Las Palmas)	Films—printed matter—no duty.		State tax—no figure.	Real estate and income tax.
(Tenerife)	20 pesetas 1000 kilo if imported, other than parcel post.		744 pesetas basic tax. 79% of National tax for municipal and provincial taxes.	20% sales plus 10% ex-soldier tax. 27,000 pesetas basic tax.
DENMARK	70 ore per kilo.	6 ore per meter. 3 ore per news reel and advertising films.		40% box office receipts, amusement tax. Net profit tax on over 12,000 kroner of 200 to 11,750 kroner and 20 to 65% of balance of profits.
ESTONIA	Ekr. 3 per kilo.	5 senti—all productions. 1 senti scientific and art.	2% turnover Ekr. 450 year license. 16% net profit tax.	18% amusement tax—Ekr. 125 and 475 trade license. 12% gross box office net profit tax. 12% income tax.
FINLAND	$0.68 per kilo.	All expenses borne by Finland Motion Picture Association.	Income and property tax, no figure.	25% on imported films. 10% on imported art films.
FRANCE	Duty exposed film—20% ad valorem. Sensitized film positive 20½%, others 20% ad valorem. Import tax 9% ad valorem on landed duty-paid value. Fixed valuations as follows: Exposed negative 35 mm. 25 francs per meter, positives 5 francs per meter. Positive sound tracks imported separately at 1 franc per meter. Exposed positives are subject to quota restrictions. Unexposed films: Dupe negative 1.06 francs per meter. Positives 0.80 francs per meter. Acetate film 1.20 francs per meter.	Censor fee charges not available.	2% turnover tax on all films and rentals. "Patente" or license tax on all offices based partly on rent and partly on other considerations. Apprentice tax 2% on all salaries. 14% tax on net profits and 24% on dividends declared, collected before dividends are paid. 4% undistributed profits.	Paris Theatres. 2.20% to 17% net monthly receipts State tax. 3.60% to 15% of monthly receipts, but not to exceed 50% of State tax, municipal tax. 8.75% poor tax. This poor tax is 8% in Nice. Theatres outside of Paris the State tax is 50% of the Paris tax and the municipal tax up to 50% of State tax. The poor tax is the same.
GERMANY	2000 marks per 100 kilo. Developed negatives duty free. RM 0.10 per meter examining fee. Newsreel sub-standard films RM 0.03 per meter. Cultural films RM 0.05 per meter. Advertising material RM 10.00 for each examining application. Total fee RM 20.00 for appeals. RM 1.00 admission card fee.		Income and turnover, also corporation taxes.	8% receipts amusement tax.

Albania's lire, at the rate of exchange March 23rd, equaled 5.05 cents; Bulgaria, lev, 1.05 cents; Denmark's krone, 19.32 cents; Finland's finmark, 1.80 cents; France's franc, 2.10¼ cents; Greece's drachma, .70½ cents; Hungary's pengo, 17.70 cents; Italy's lira, 5.05 cents; Norway's krone, 22.73 cents; Portugal's excudo, 3.50 cents; Rumania's leu, .53 cents; Sweden's krona, 23.83½ cents; Switzerland's franc, 22.43 cents; United Kingdom's pound, $3.71; Yugoslavia's dinar, 2.34 cents.

EUROPEAN COUNTRIES AND TAXES

"In other foreign markets, too, American films must continue to thread their way through a maze of trade restrictions, tariffs, embargoes, quotas, import licenses, exchange controls and numerous other devices for preventing imports.

"Duties and import taxes have been raised in the Argentine, Australia, Bolivia and England. Quota restrictions have been increased in Estonia, the Italian Africa Colony and Japan. New quota laws have been passed in Australia, Brazil, Greece, Mexico, Spain and Switzerland. New interior taxes have been adopted in Algeria, the Argentine, Brazil, Canada, Egypt, England, India, Siam and Spain.

"It is fortunate that our Government has recognized the importance of our films not only as a part of our total exports, but as the messengers of American commerce everywhere. As a result of the trade agreements concluded by the State Department, our industry has been definitely and favorably affected by the opportunities to negotiate against exactions, barriers and restraints in certain countries."

—From the annual report of WILL H. HAYS, president, to the Motion Picture Producers and Distributors of America, Inc., on March 25th.

Countries (Continued)	*Import Taxes and Customs Duties on Motion Picture Films*	*Censorship Fees and Taxes*	*Taxes on Distribution*	*Theatre Taxes*
GIBRALTAR*	Duty free.			$20 a year license. 1% profits Sunday shows.
GREECE	126 drachmas per kilo. Average import duty $0.006 per foot.	Censor fee charges not available.		10 to 25% theatre tax and surtax 5 to 30 drchs. Royal theatre tax 1%. Performance tax of 20 to 70 drachmas.
HUNGARY	$55.73 per 220 lbs. 1000 pengo over 1200 meters, 100 to 500 pengo less 1200 meters import certificate. 7 pengo for control card on each film including prints.	1950—2000 pengo over 1200 meter, 80 to 100 pengo under 1200 meter. Censor card by importer. Censor fee 10 fillers per meter, 20 fillers per meter for "urgent" supervision. 20 fillers if title made in Hungary, 1 pengo additional if title made abroad.	3% turnover tax.	2 to 6% amusement tax. 3% remittance amount turnover tax. 4% remittance amount aviation tax.
ITALY	Unprinted sensitized 3740 lire per 100 kilo. Unprinted unsensitized 1870 lire per 100 kilo. Printed 80.70 per 100 meters.†	Censor fee charges not available.	Income and supplementary.	10 to 20% admissions. 2% minor tax.
LATVIA	Import license tax 2 to 5% of last year's business. United States films 10 lats per gross kilo with certificate of origin. 2% of imports for Armament fund, 1% of imports for stamp duty, 0.15 lats meter culture fund.	3 santimes per meter, 5 santimes for trailers, 0.15 santimes for cultures.		20 to 35% of admission price—municipal tax, 80 to 300 lats turnover tax, Trade license tax, electric current tax.
LITHUANIA	350 lits per year importers' license on 10,000 lits, 150 lits on each additional lits 10,000.	Nominal fee.		20% to 40% on tickets. Amusement tax, also turnover tax on gross receipts.
LUXEMBURG		No censor.		Taxation high, no figure.
MALTA		Censor fee charges not available.		½ pence to 1 shilling 40 pence on admissions to 10 shillings, add 8 pence for every 5 shillings over 10 shillings.
NETHERLANDS	0.04 guilder per meter, plus 1% compensating duty. 4% sales tax.	0.035 guilder per meter—features, 0.01 guilder for culture films and scientific films.	Reasonable license fee.	20% added to net admissions or 16⅔% deducted from admissions with tax included.
MADEIRA	2 escudos per kilo.	Censor fee charges not available.		7% on ⅔ of box office receipts on basis of number of seats.
NORWAY	Government, municipal, income tax and tax on capital.	Censor fee charges not available.	10% film rental considered net profit. Government and municipal tax based on this amount.	10% gross receipts luxury tax. Additional 10% municipal tax collected except in municipal owned theatres.
PORTUGAL	5.50 gold escudos duty plus 20% surcharge. 28% if no treaty with country vessel is registered.	Censor fee charges not available.	17.4% plus 4% of estimated profits. City of Lisbon levies a tax of 38% of this amount.	7% of ⅔ tickets sold based on number of seats where less ⅔ film shown was made in Portugal.

*Gibraltar Censorship Fees. No censor laws.

†DUBBING TAX—50,000 lire minimum, 110,000 lire maximum.

[*Continued on following page*]

EUROPE'S TAX CHARGES (Continued)

European Countries	*Import Taxes and Customs Duties on Motion Picture Films*	*Censorship Fees and Taxes*	*Taxes on Distribution*	*Theatre Taxes*
RUMANIA	Import taxes are based on the following valuations: positives 8000 lei, negatives 5000 lei and additional copies included. News reels 3000 lei per kilo. The taxes are: Luxury 12½%, statistical 1%, aviation fund 3%, ad valorem 12%, import license 30 lei aviation tax 2%, Navy 1%, import duty 150 lei. Advertising materials average value 800 lei, rates same as above except there is no luxury or aviation fund tax and the turnover tax is 8%. Income tax 21 to 36%, discount 7% if paid year in advance.	2.40 lei per meter.	Income tax—21 to 36%, discount 7% if paid year in advance. Tax of 2.4% of declared value on royalty contracts which includes 1% aviation fund. Tax of 1.2% on exhibitors contracts. Municipal tax 12% of rent paid. Other minor taxes total about 5% of net income.	25% face value of tickets paid in advance.* 21 to 36% net income per balance sheet for 12 months. 10% of rent for municipal tax. Stamp taxes on admissions total 5 lei. Admissions over 20 lei value, tax is 8 lei. Other minor taxes 5% of net income.
SAN MARINO	No figure.	Censor fee charges not available.	See Italy.	No figure.
SPAIN	25 gold pesetas per kilo, also variable surtaxes. Import permits granted for blocks of 10 pictures and importers must guarantee to produce 1 picture in Spain for each block. Only 50% available in foreign exchange, the state taking 50%.	No censor fee. Certifying stamps 5 or 6 pesetas.	New laws being formulated, with quota restrictions.	No figure.
SWEDEN	1580 crowns 100 net kilo developed, 80 crowns 100 net kilo undeveloped or exposed undeveloped.	Censor fee charges not available.	10% of remittance taxable for income and property tax.	10% to 20% admission tax levied on tickets.
SWITZERLAND	Distributors pay 60 francs per 100 kilo and 4 francs per kilo supplementary fee.	No National Censor. Films censored in each Canton.	5.50 francs per kilo on imported films.	10% to 15% amusement tax, plus capital and income tax.
UNITED KINGDOM	1 pence per linear foot, news reels negative or positive. 5 pence per linear foot, exposed film. Additional prints, 1 pence per linear foot. (Amount of dollars permitted transferred to United States is 50% of average transfers of past three years.) Several lengths of same picture imported for color printing are now dutiable as a single length at 5 pence per linear foot. Foreign films of which one copy is imported and not more than one copy made in Great Britain duty is 1 pence per linear foot. Imported films on which 5 pence per linear foot has been paid, but no duplicate made in United Kingdom is entitled to rebate of 4 pence per linear foot. Exposed substandard film (less than 35 mm.) 1 pence per linear foot. Sound tracks imported separately duty at 1 pence per linear foot.	20 shillings per picture plus 5 shillings per reel recently added as War tax.	License fee as prescribed by Cinematographic Films Act of 1938. Fee of 5 guineas for each application of license.	1½ to 3 pence and 1 penny for every 5 pence over 1 shilling 3 pence admission for entertainment tax. Sunday Entertainment Act permits local authorities to open and regulate cinema theatres on Sunday. About 1,300 out of 5,000 theatres are now permitted Sunday opening. A certain percentage of profits for that day is collected for charity.
YUGOSLAVIA	25 dinars to 60 meters. 50 dinars over 60 meters for registration fee. 325 gold dinars per 100 kilo maximum rate. 250 gold dinars per 100 kilo minimum rate. United States films with certificate of origin entitled to minimum rate.	3 dinars per meter tax. 1.50 dinar per meter cultural film. 0.55 dinar per meter for examination. 0.50 dinar per meter for registration.		20% each ticket State tax — 50% of State tax, municipal tax. 50% of State tax for other local taxes. Total approximately 31.8% of sale price plus 1 dinar per ticket in cities with national theatres. 40% of cultural tax.
U.S.S.R. (RUSSIA)	100% of value customs duty. All films produced by the State. Very few foreign.	Censor fee charges not available.	Films distributed under Government control.	40% of revenue for turnover and local taxes. Theatres Government-owned.

*Income tax.

Modern Art Film Library Sets Special Programs

The Museum of Modern Art Film Library has arranged for five special programs at the Museum with showings daily at four o'clock and at 2 and 4 o'clock on Sunday. The programs are: 1. Short History of Animation—The Cartoon (1879-1935), from March 25 to 31, comprising the following subjects: "Animated Paintings," "Drame Chez les Fantoches," "Gertie the Dinosaur," "Mutt and Jeff," "Newman's Laugh-O-Grams," "Felix the Cat," "Steamboat Willie," "Mad Dog," "Flowers and Trees," "Les Trois Petits Cochons," "Music Land."

2. Three French Film Pioneers, April 1-7: Ferdinand Zecca, "Whence Does He Come," "Scenes of Convict Life," "Slippery Jim," "A Father's Honor," "Fun After the Wedding"; Emile Cohl, "The Pumpkin Race," "Une Dame Vraiment Bien," "Joyeux Microbes," "Le Peintre Néo-Impressioniste"; Jean Durand, "Onésime Horloger."

3. Abstract Films, April 8-14: "Rhythmus 21," "Ballet Mecanique," "Anaemic Cinema," "Emak Bakia," "Color Box," "X+X=A Syn Nt," "Parabola," "Escape," "Swinging the Lambeth Walk."

4. Great Actresses of the Past, April 15-28: "Madame Sans-Gêne," with Gabrielle Réjane; "La Dame aux Camelias," with Sarah Bernhardt; "Vanity Fair," with Minnie Maddern Fiske; "Cenere," with Eleanora Duse.

5. The March of Time, April 29-May 5: "The Sharecroppers," "Father of Al Turks," "Rehearsal for War in Spain," "War in China," "Alaska Salmon War," "Arms and the League," "The Movies Marc On."



"YOU'RE STILL THE YOUNG BLOOD OF THE INDUSTRY, LEO!"

(And how! See next page!)

IT'S GREAT TO BE AN M-G-M SHOWMAN!

The industry called it Young Blood
Sixteen years ago when Leo
Leaped into the limelight!

It's just as truly Young Blood today—
The unconquerable spirit
The pep, enthusiasm and daring!

How typical of M-G-M's constant
Reaching for new ideas
Developing new entertainment trends
Are the two great attractions
Based on the life of Thomas Edison.

Mickey Rooney as "Young Tom Edison"
Is commencing its distinguished career
At Radio City Music Hall right now!
Its sequel is completed and it is
Equally great. Watch for
Spencer Tracy as "Edison, The Man."

(continued)


RADIO CITY MUSIC HALL
Rockefeller Center
Showplace of the Nation
BEGINNING THURSDAY, March 14th
PRESENTS WITH PRIDE
An eagerly anticipated screen event
MICKEY ROONEY as
YOUNG TOM EDISON
A Metro-Goldwyn-Mayer Picture
ON THE GREAT STAGE: "GLORY OF EASTER"
and the annual Music Hall Easter show
1st MEZZANINE SEATS may be reserved in ADVANCE at the box office in person, by mail or phone. Circle 6-4600

MAKE WAY FOR "YOUNG TOM EDISON"!



CRITICS TOSS HATS IN THE AIR!

Read every word of the Newspaper Reviews on this page and the next!

"Here is a superb Easter treat. Perfect fare for adolescent and adult alike. Excellent. 'Young Tom Edison', the best movie Mickey Rooney can ever hope to make; an enchanting, completely captivating picture. An abundance of warmth and pathos and excitement comes out of Edison's childhood. It's swell to know that Spencer Tracy right now, is screening 'Edison, the Man' for future release. We're impatient for it already." —*Irene Thirer*, N. Y. Post

"Grand and absorbing screen entertainment. As American as ice cream sodas. The story of success over discouraging obstacles. It left your reporter pretty impatient to see the next installment, with Spencer Tracy in the title role. Here, then, is a picture to see again and again. Fine performances by the entire supporting cast. Direction could not be improved upon, and the script is excellent."

William Boehnel, —World-Telegram

"Amusing, splendidly backgrounded and human in its dra matics. One thing is clear: Spencer Tracy as 'Edison, th Man' has a tough assignment ahead. 'Young Tom Edison' going to be a hard man to beat."—*Frank S. Nugent*, N. Y. Time

"Beautiful and great film about Edison's boyhood with new and even better Mickey Rooney. The life of this boy every minure as exciting as any gangster thriller. There a enough thrills, tears, laughs and excitement in this film t satisfy even the most jaded. A fitting tribute to the invento of the motion picture." —*Lee Mortimer*, Daily Mirr

"The top box-office draw in the country, Mickey Roone shows how an inventor gets to be that way. He does it e tremely well. 'Young Tom Edison' is quite a show."

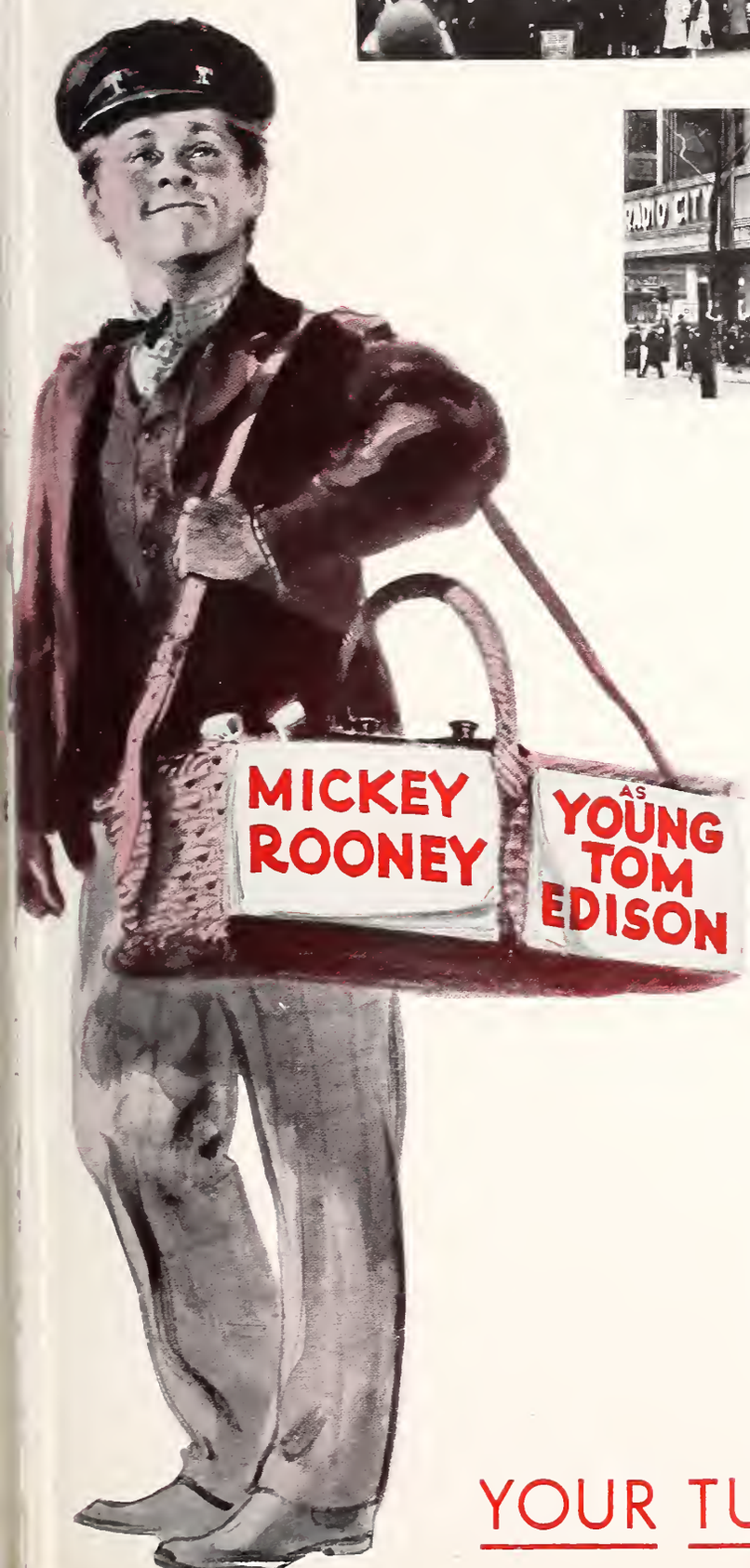
—*Howard Barnes*, Herald-Tribu

(more on next page!)

HIGHEST PRAISE FOR M-G-M's HEART-STIRRING PRODUCTION!







"The No. 1 box-office attraction of the screen steps confidently and understandingly into the shoes of genius and walks about in them as though they had been made to his own measure. Mickey gives a truly fine performance. Effective use of dramatic suspense. 'Young Tom Edison' an inspirational film. Homespun, warm-hearted humor. Much laughter throughout the film." —*Kate Cameron,* Daily News

"Well acted, with comedy as well as melodrama to amuse audiences. A sequel is now in production, but 'Young Tom Edison' can stand alone." —*Eileen Creelman,* N. Y. Sun

"A grand show, and an exciting one—chock-full of humor, drama, history, and heart-pull—with freckle-faced Mickey Rooney essaying his first really big role."
—*Jesse Zunser,* Cue Magazine

"'Young Tom Edison' is the most engaging screen entertainment on Broadway today." —*Herbert Cohen,* Brooklyn Eagle

"That astonishingly versatile actor, Mickey Rooney, scores a decided triumph in his newest picture, 'Young Tom Edison,' demonstrating that he's as convincing in dramatic roles as in comic ones. An enormously entertaining biography. Mickey Rooney, giving the grandest performance of his career, can take most of the bows." —*Rose Pelswick,* Journal-American

YOUR TURN ON NEXT PAGE!



3 MONTHS CAMPAIGN *enlightens* AMERICA!

1st Month: "YOUNG TOM EDISON





Sixteen National Magazines—122 leac ing newspapers—Total Circulatio 46,513,155!

TIMED FOR YOUR DATE!

M-G-M's gigantic ad campaign appearir during the entire month of March launch the first of the two Edison pictures wit sure-fire advance selling! IN THES BIG MAGAZINES:

AMERICAN · GOOD HOUSEKEEPING · WOMAN'S HOME COMPANION · LIFE · LADIES' HOME JOURNAL SATURDAY EVENING POST · COLLIER'S · AMERICAN BOY · BOYS' LIFE · OPEN ROAD FOR BOYS · GRADE TEACHER · SCHOLASTIC · PARENTS' · TIME · THE INSTRUCTOR · YOUNG AMERICA · POPULAR SCIENCE

Also in 122 key newspapers!









2nd Month: Continues to sell "Young Tom Edison" and introduces "EDISON, THE MAN"

Hard-hitting M-G-M showmanship that keeps up a constant flood of propaganda, capitalizing on the acclaim of the first one to bring every man, woman and child in your town to see the second one.

THESE ADS WILL APPEAR DURING APRIL IN LEADING NATIONAL MAGAZINES WITH A CIRCULATION OF 10,872,655 COPIES, INCLUDING: GOOD HOUSEKEEPING, WOMAN'S HOME COMPANION, LADIES' HOME JOURNAL, LIFE.

3rd Month: Timed for Release!

"EDISON, THE MAN"

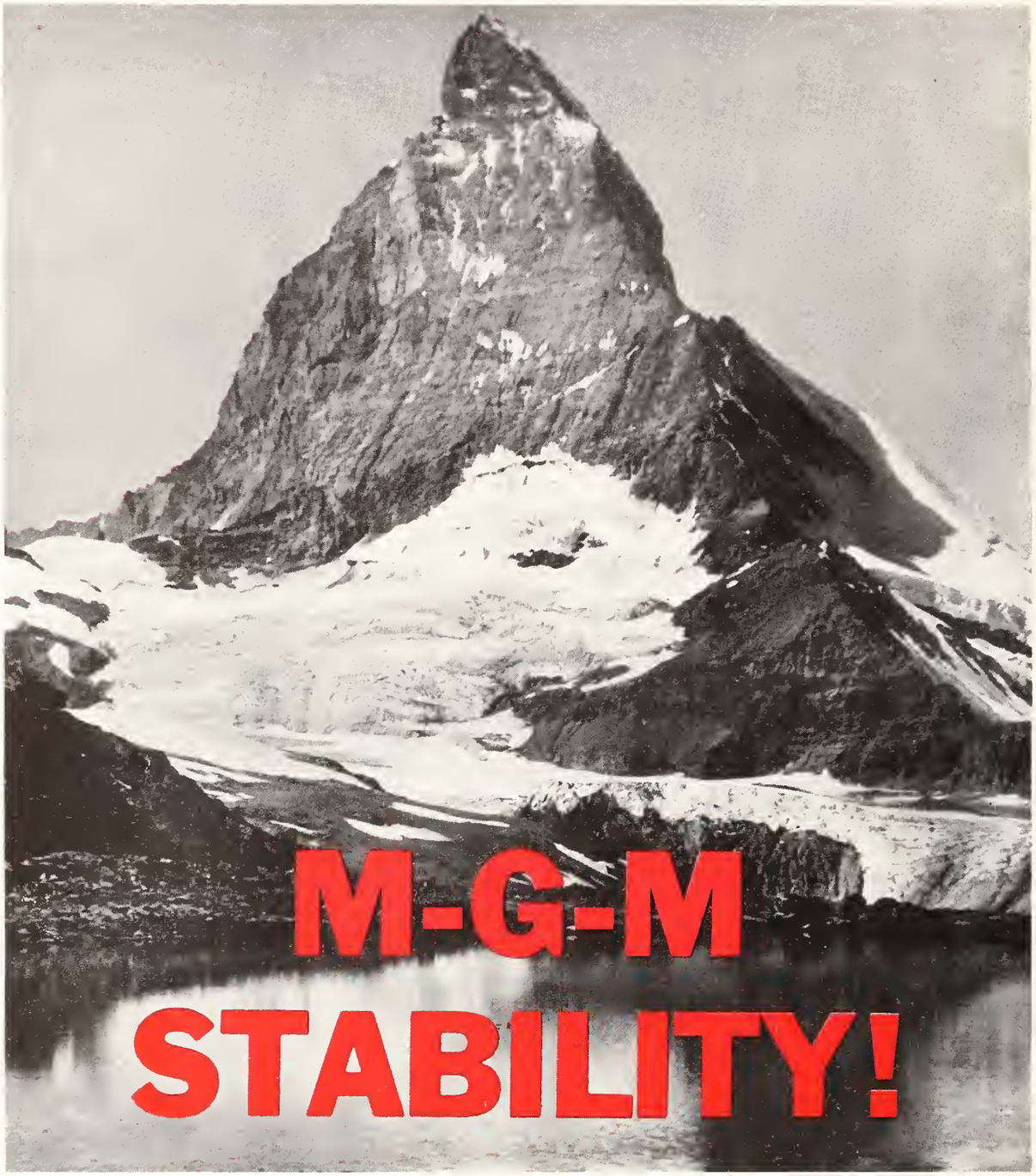
Preceded by three months of advertising that reaches into every home in America and the reams of publicity which have been appearing and will continue to appear, your booking of "EDISON, THE MAN" will enjoy the greatest pre-selling job of years.

ADS WILL APPEAR DURING MAY!
CIRCULATION 21,379,269 COPIES!
THESE MAGAZINES ARE USED:

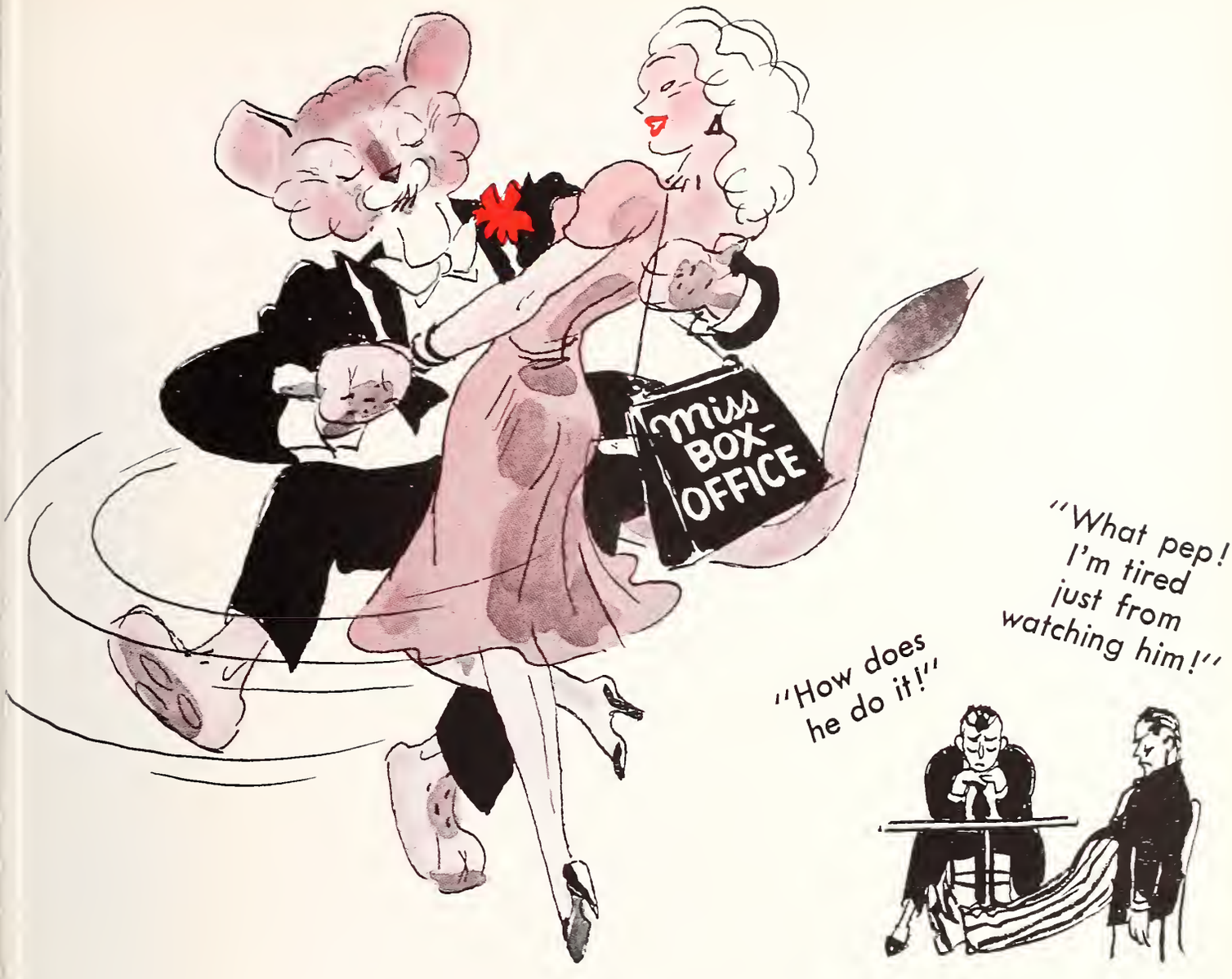
Saturday Evening Post, Collier's, Life, American Magazine, Woman's Home Companion, Ladies' Home Journal, Good Housekeeping, Popular Mechanics, Popular Science Monthly, Time and Parents' Magazine reaching 21,379,269 circulation.

(WHAT DOES M-G-M MEAN TO YOU? SEE NEXT PAGE!)

"The mountain will be there tomorrow!"



"Northwest Passage" in the box-office headlines is the latest of a marvelous season that has set a new hit record, even for M-G-M. It is a comforting thought in these uncertain times to find the leader of the motion picture industry serenely stable, solidly strong, thankfully capable of assuring continued security and prosperity to its friendly customers. Keep young and merry with Leo.



HE NEVER SITS OUT A DANCE!

Leo's been whirling Miss Box-office to dizzy heights all season, but now watch him cut capers this Spring and Summer!

(Just look →)

NORTHWEST PASSAGE
in Technicolor • *Spencer Tracy*

BROADWAY MELODY *of* 1940
Fred Astaire • *Eleanor Powell*

STRANGE CARGO • *Clark Gable* • *Joan Crawford*

YOUNG TOM EDISON . . *Mickey Rooney*

DR. KILDARE'S STRANGE CASE
Lew Ayres • *Lionel Barrymore*

FORTY LITTLE MOTHERS • *Eddie Cantor*

20 MULE TEAM • *Wallace Beery* • *Leo Carrillo*

EDISON, THE MAN
Clarence Brown Production • *Spencer Tracy*



"I've got every dance with you, Leo, Dear!"

WATERLOO BRIDGE • *Vivien Leigh* • *Robert Taylor*

MORTAL STORM
James Stewart • *Margaret Sullavan*

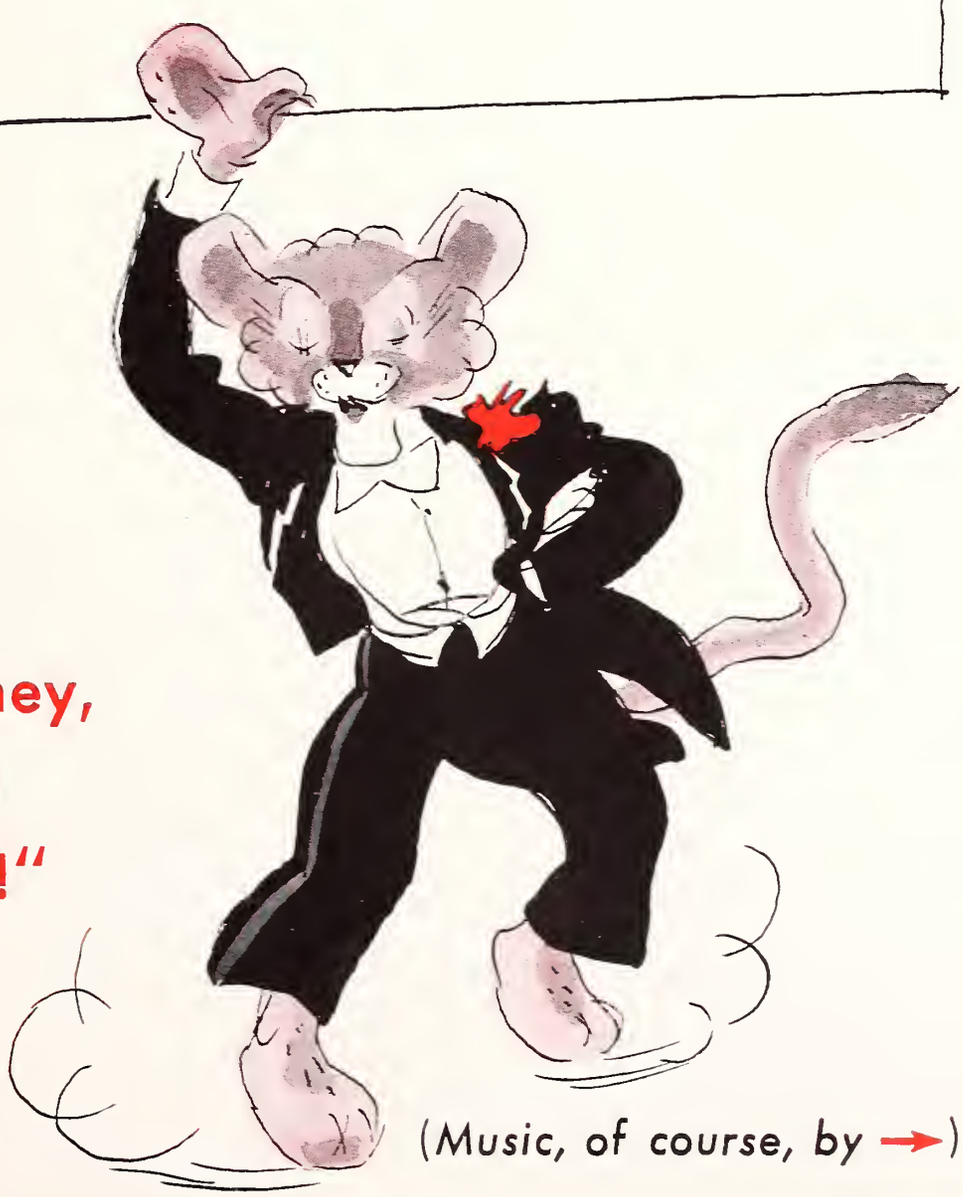
NEW MOON • *Jeanette MacDonald* • *Nelson Eddy*

SUSAN AND GOD • *Joan Crawford* • *Fredric March*

ANDY HARDY MEETS DEBUTANTE
Lewis Stone • *Mickey Rooney* • *Judy Garland*

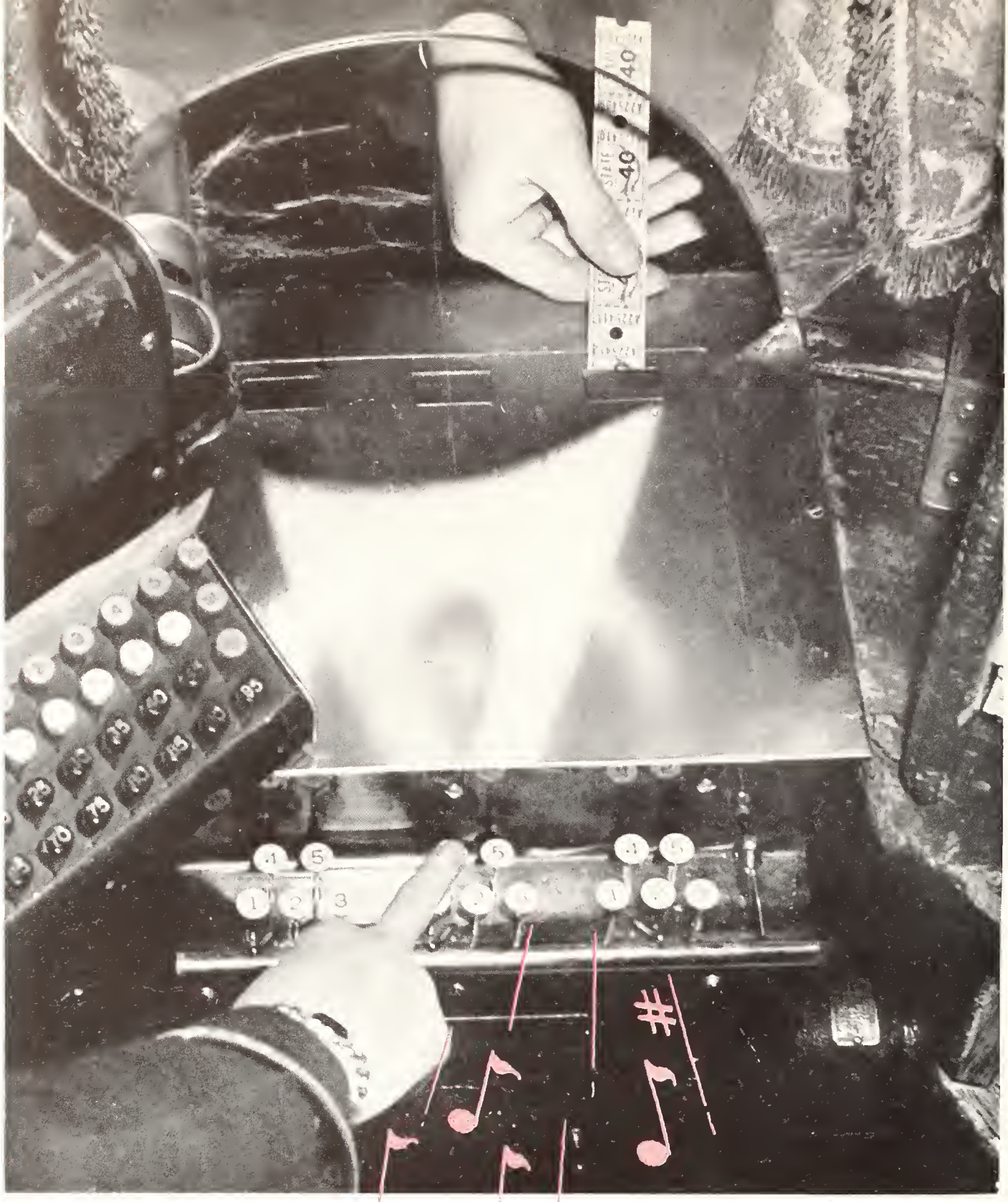
PRIDE AND PREJUDICE
Greer Garson • *Laurence Olivier*

BOOMTOWN • *Clark Gable* • *Spencer Tracy*
Claudette Colbert • *Hedy Lamarr*



'Thanks, honey, we make a great team!"

(Music, of course, by →)



FRIENDLY TO YOUR CASH REGISTER!



Year after year the sweetest box-office tunes are M-G-M!

COMMERCIAL TELEVISION IS DELAYED, FREE HAND TO FCC ON AIR LICENSES

Commission Rescinds Order for Part-Commercialized System Starting September 1st; Reopening Hearings April 8th

Its victory of one month ago apparently dissolving into defeat, the Radio Corporation of America (which hailed the Federal Communications Commission's February 29th order, permitting it to receive expense money for television programs, beginning September 1st) received the news, on last Saturday, that the commission had rescinded its order, and would reopen television hearings on April 8th, in Washington.

David Sarnoff, president of the RCA, which lately inserted large ads in New York metropolitan newspapers, expressed astonishment, and hinted at pressure upon the commission by smaller television companies, rivals to RCA.

Follows RCA Campaign

The FCC reconsideration apparently was dictated by the large advertising campaign of RCA. The FCC order of February 29th, issued after several months' hearings, in which spokesmen from all parties were heard, had been considered a part victory for the RCA, in that it allowed acceptance of more sponsors, and the opportunity to build a larger listening public, which would in turn attract sponsors; and a partial victory for the smaller manufacturers, because it did not "freeze" television standards, a procedure which would have given advantage to RCA and other large manufacturers more advanced in processes and product.

The commission's suspension, setting April 8th for new hearings, followed a lengthy and at times reportedly acrimonious session at which members of the FCC expressed their displeasure with advertising carried in newspapers and periodicals by RCA.

The suspension order flatly attributed the commission's action to "certain promotional activities in connection with the sale of television transmission and receiving equipment" engaged in by RCA "in collaboration with, for or on behalf of a subsidiary or subsidiaries of said corporation which are licensees of experimental television broadcast stations."

See Research Retarded

"Said promotional activities," the order held, "may be detrimental to the public interest by unduly retarding research and experimentation and the achievement of higher standards for television transmission."

In a formal statement explaining its action, the commission referred again to the RCA advertising and declared "the current marketing campaign of the Radio Corporation of America is held to be at variance with the intent of the commission's television report of February 29. Such action is construed as a disregard of the commission's findings and recommendations for further improvement in the technique and quality of television transmission before sets are widely sold to the public."

The commission called attention to the fact that its report made no provision for the establishment of television transmission standards and that it then had held there was need for further improvement in the technical quality of transmissions.

"The intent of the commission," it was asserted, "was to give the industry further opportunity to move forward in an orderly manner and upon a sound scientific basis without causing injury to the public and resultant injury to the new industry itself, particularly to other manufacturers cooperating in seeking to bring about video improvements through experimentation rather than crowding the market with present-day receivers which may soon become obsolete."

"Economic loss to the public," the report warned, would be occasioned by "premature purchase in a rapidly advancing field."

Fears "Frozen" Standards

"Not all types of television transmission can be received by any receiver," it was pointed out. "In the present state of the art it is impossible to decide what type of transmitter will be made standard. More research and experimentation will be necessary, and is being conducted, before any such standardization can be achieved.

"Promotional activity directed to the sale of receivers not only intensifies the danger of these instruments being left on the hands of the public, but may react in the crystalizing of transmission standards at present levels," the commission contended. "Moreover, the possibility of one manufacturer gaining an unfair advantage over competitors may cause them to abandon the further research and experimentation which is in the public interest and may result in crowding them into the market with apparatus at present efficiency levels."

Sarnoff "Amazed"

Informed at White Sulphur Springs of the action of the commission, Mr. Sarnoff declared himself "amazed" at the commission's attitude.

"We have spent more than $10,000,000 in the development of television and in trying to create a new art and a new industry," he said in a telephone conversation with representatives in Washington. "We thought that we were proceeding exactly in accord with the order on this subject recently adopted by the commission."

The matter was brought before the FCC by Commissioner Walker, who called attention to statements in the RCA advertising that television programs were available in New York.

RCA officials this week privately called the latest FCC action "politics," but were reluctant to discuss the situation openly, fearing FCC

(Continued on following page)

FCC ACTION "BEYOND THE LAW": LAWRENCE

The Federal Communications Commission, by rescinding its permission to telecasters to commercialize television programs after September 1st, has "exceeded its powers and gone beyond the law," David Lawrence, Washington political writer, charged in his New York Sun column on Monday. "A big industry has been struck down, with the inevitable result that more unemployment will follow," he added.

Mr. Lawrence asserted the FCC had power from Congress to allocate wave lengths, but not to control sale or receiving sets. "It now seeks to grab that control," he said. Mr. Lawrence also criticized the manner of the rescinding, without hearing, in "a sudden decision."

U. S. Supreme Court Holds Commission Need Not Consider Possible Economic Injury by New Station

The United States supreme court on Monday gave the Federal Communications Commission a free hand on radio station licenses, thereby further strengthening the position of the Commission, which, over the weekend, acting along other lines, called off the permission it previously had given to telecasters to go ahead with commercial television, on a partial basis, on September 1st, as reported in column one.

Must Take His Chances

Laying down the principle that he who engages in radio broadcasting must take his chances in the economic field just as does a manufacturer or business man, the supreme court held that, in passing on applications for new stations, the Federal Communications Commission need not give consideration specifically to the possible economic injury which may fall upon an existing station by reason of the competition.

The court's opinion, delivered by Associate Justice Owen Roberts, reversed a decision of the District of Columbia supreme court holding that the commission had erred in failing to consider the possible economic injury which would be occasioned Station WKBB, Dubuque, Iowa, by the construction of a new station by the Dubuque *Telegraph Herald*, for which it had granted a permit.

"We hold that resulting economic injury to a rival station is not in and of itself, and apart from considerations of public convenience, interest or necessity, an element the petitioner (FCC) must weigh and as to which it must make findings in passing on an application for a broadcasting license," the associate justice declared.

Free Competition

The Communications Act, he said, "recognizes that the field of broadcasting is one of free competition." The commission is given supervisory control of programs, business management or policy and "in short the broadcasting field is open to anyone.

However, he added, this does not mean that the question of competition between existing and proposed stations is to be entirely disregarded and, he commented, the commission's practice shows that it does not disregard that question.

But, the opinion said, "if such economic loss were a valid reason for refusing a license this would mean that the commission has power to grant a monopoly in the field of broadcasting, a result which the act itself expressly negatives and which Congress would not have contemplated without granting the commission powers of control over the rates, programs, and other activities of the business of broadcasting.

At the same time the court warned, it does not follow that, because a licensee cannot resist the grant of a license on the ground that the resulting competition may work economic injury to him, he has no standing to appeal from an order of the commission granting the application.

In the instant case, however, Justice Roberts said, the commission's findings were sufficient to comply with the requirements of the law, and the station's attack upon them could not stand.

RCA PREPARES REPLY ON TELEVISION

(*Continued from preceding page, column 2*)
reprisal, should it see the matter discussed in newspapers.

Preparations were made this week at the home offices of the company, in the RCA building, Rockefeller Center, to appear on April 8th with a vigorous defense.

Officials of RCA, the RCA Manufacturing Company, and the National Broadcasting Company were in virtual all-day session, on Monday.

In reply to the commission's charges that too much advertising might result in the sale of too many sets, which would become obsolete, and produce a public reaction, observers close to RCA noted that the FCC is at present hearing the case for "Frequency Modulation" broadcasters, and that, if the pleas of these parties were recognized, and they should be successful in operation, the entire apparatus of the present radio industry would become obsolete.

Three Millions on Research

Mr. Sarnoff said he was "going to try and find out what's beyond the order," and added:

"I'd like to know who is interested in holding up television. We've spent all these millions in research, and now maybe there are some people who would like to retard television until they have time to catch up."

"We have licensed 45 manufacturers to make receivers with our patented inventions," he said. "I don't think any fellow who has spent $10,000,000 in research has an advantage. I should think the other fellow who hasn't spent the $10,000,000 has the advantage. He's reaping where he has not sown."

It was noted that the "FM" broadcasters want channels in an area of the spectrum occupied by television. Mr. Sarnoff replied that neither his company nor television had connection with "FM," and that he knew of no indication from the FCC that it would award any television channels to "FM."

Set Sales the Issue

It was apparent, this week, that the officials of the NBC-RCA were perturbed mostly by the impedance of their promotion of set sales. Mr. Sarnoff remarked that the NBC had not made such concrete plans for commercialization of its programs on September 1st that it would be too upset.

The RCA advertising campaign consisted of a full-page advertisement, with a message signed by Mr. Sarnoff, appearing on March 20th in the New York *Times* and the New York *Herald-Tribune,* and accompanied by several co-operative dealer advertisements.

Said Mr. Sarnoff's message, in part:

"It is now possible for the RCA to announce the extension of its plans to provide, first, a regular television program service in the New York area; second, the offering to the public of receiving sets at moderate prices within the reach of the average American family; and third, the initial step in the construction of a television radio relay system, as a means of interconnecting television transmitters for simultaneous service to and from other communities."

Television Not a Threat: Seldes

Television's growth will be gradual, and it will have to be very good to compete with motion picture films, as entertainment, Gilbert Seldes, dirccior of television for the Columbia Broadcasting System, told the bi-weekly meeting of the Associated Motion Picture Advertisers, last Thursday, in Jack Dempsey's Eighth Avenue restaurant, New York.

LOCAL NEWSREELS TO BE TELEVISED

The Don Lee television station, W6XAO, in Los Angeles, will receive newsreels of local events from its affiliate, KFRC, San Francisco, under a deal set with Mel Venter and Al Hunter, in charge of special events and news, respectively.

Mr. Venter and Mr. Hunter will select events to be covered with a camera and rush the completed films to Los Angeles where they will be televised.

"The scareheads in Hollywood who are afraid of television as a potentially strong competitor probably recall the turmoil with the coming of sound," Mr. Seldes said. "Television will be a gradual development, and no one will be unprepared for its coming."

Opinion on FCC Divided

Executives of television broadcast and equipment companies were divided in their appraisal of the latest FCC ruling, which suspended its previous ruling that television might begin limited commercialization on September 1st.

Because it "fits into their patent situation, certain people" want to standardize at 441-lines, Allen B. DuMont, president of the Allen B. DuMont Laboratories, of Passaic, N. J., charged on Monday. Paramount Pictures is financially interested in the DuMont company, which is experimenting with 800-line transmission.

Mr. DuMont agreed with the FCC implication that the selling of many sets by RCA, with its present standards, might impede selling of sets with advanced standards, by smaller companies. Said he:

"Why spend a lot of money on something you can't use? If 100,000 of the other sets were sold, it would be difficult to sell a different sort of transmission."

He said that RCA monopolizes patents for the 441-line image, but that the patent field was open for finer screened images. The adoption of the 441-line set as a standard last year, by the Radio Manufacturers Association, was opposed by his company, Zenith, and Philco, he noted.

The DuMont company has applied to the FCC for permission to erect a New York transmitter for the telecasting of a more than 441 line image.

The Philco company has been experimenting with a 661 line receiver, and transmitter.

The 441-line sets are good enough to commercialize temporarily, at least, G. W. Henyan, sales manager of transmitters and tubes for the television department of the General Electric Company, said on Monday. He expressed surprise at the FCC action. His company, he noted, makes receivers in accordance with the RMA specifications.

"You have to start some place," he remarked. "The Model T Ford would not do today, but it seemed adequate at the time. The same thing applies to television. If we keep holding it to the laboratory, we'll never get any field experience."

Mortimer Fogel, chairman of the Dealers' Group of the Electrical and Gas Association, made public in New York on Monday a letter of protest to the FCC.

FM Seeks Band Now Allocated To Television

Conflicting aims of the sponsors of television and the advocates of Major Edwin Armstrong's frequency modulation method of radio transmission came to a head this week when FM Broadcasters, Inc., submitted a specimen plan of wave band allocation to the Federal Communications Commission as that body began its second week of hearings on the new plan.

FCC Attacks Plan

The Commission found fault with the allocation plan, particularly in the prospective service to rural listeners. The FM Broadcasters came out for "wide-swing" transmission and plotted their plans on the basis of the 40 to 50 megacycle band. This now includes some Government services, some FM and the so-called television channel No. 1.

Three classes of stations would be required for national coverage it was said. Forty high power stations on six channels could cover the eastern half of the country while several stations could cover intermediate areas of importance to the west. Separation of stations on the same channel would be not less than 400 miles and of stations on adjacent channels 150 miles or more.

Witnesses for the Radio Corporation of America this week suggested that instead of giving frequency modulation additional territory in the 41-44 megacycle band, space be made for channels above 100 megacycles, where local services could be placed while stations of wider coverage could be accommodated in the presently assigned frequencies on the lower level.

Frank W. Wozencroft, RCA counsel, protested against any allocation which would deprive television of its channel in the 40 mc. band. "Naturally," he said, "ultra-high frequency sound broadcasting will be in competition with standard band broadcasting and only the public can determine which the public will prefer and for which it is willing to pay through the purchase of new receiving sets."

The hearings were concluded Thursday with the presentation of the views of various educational and other organizations interested in specialized broadcast services.

Winding up the presentation for FM Broadcasters, Inc., Henry P. Thomas, engineer of the General Electric Company, testified that observations indicate that a one-watt frequency-modulated signal is equivalent to a 50-watt amplitude-modulated signal at the receiver.

A possible pattern for distribution of FM stations for nationwide coverage was submitted to the commission by Paul A. De Mars, technical director of the Yankee Network.

The FCC last weekend revoked its previous permission to television to adopt limited commercialization September 1st and rebuked RCA for its settling campaign. See preceding page.

Warns Radio Management

James Lawrence Fly, chairman of the Commission, defended this action in an interview given immediately before the opening of the FM hearings He described some recent radio promotional material as "rash and reckless."

RADIO CHARGES ASCAP RAISED ITS ROYALTY FEES 900% IN NINE YEARS

Broadcasters' President Claims Revised Schedules Double Current Scale; Only on Big Commercials, Retorts Buck

The long awaited radio schedules of the American Society of Composers, Authors and Publishers, to supplant the present contracts expiring at the end of this year, and expected by some broadcasting interests to bring concessions in the Society's estimated $5,000,000 annual bill to radio, jolted the National Association of Broadcasters, when the conditions were disclosed to them last Thursday, after a meeting of the Society's board of directors the night before in its New York offices. The Broadcasters, through their president, Neville Miller, charge that the new fees are a "100 per cent" increase over present schedules, and that present schedules are 900 per cent more than those paid by the broadcasting industry in 1931.

Rates to Theatres Raised in 1934

A parallel to the present situation arose in 1934-35, when the Society raised its rates to the theatre owner. In 1934, after a period in which its rate to the theatre owner was a flat 10 cents a seat, it endeavored to raise its tariffs on a graduated basis, so that the operator of a 2,000 seat house, for instance, would have had to pay an annual license charge of $1,275. Those rates prompted a campaign against the Society by theatre owners. The result was a settlement, in April, 1935, for a less onerous scale, ranging from five cents a seat for a theatre seating less than 800 to 20 cents on theatres seating 1,600 or more. These rates represented a 50 per cent increase for medium sized theatres, and a 100 per cent increase for the large houses. The rates which ASCAP originally intended would have effected increases of from 20 to 1,000 per cent.

Annual fees that typical theatres have been paying to the Society the last five years are:

Theatre, Location	*Capacity*	*Annual Ascap Bill*
Music Hall, New York	6,200	$1,240.00
Capitol, New York	5,486	1,097.20
Roxy, New York	5,886	1,177.20
Stearns, Stearns, Ky.	315	15.75
Kiowa, Kiowa, Colo.	150	7.50
Chicago, Chicago	3,861	772.20
Grauman's Chinese, Hollywood	2,028	405.60
Ambassador, Washington, D. C.	1,200	180.00
Strand, Stamford, Conn.	1,419	212.85

On Saturday, from Phoenix, Ariz., where he has been vacationing, Gene Buck, president of the Society, called Mr. Miller's charges "pure bunk."

"Certainly there will be an increase in payments, but only on the big commercial broadcasts which can well afford it," Mr. Buck said. "Fees under the proposed contract would be collected at the source, when the chains make their terms with the advertisers. Hundreds of the small stations actually will pay less."

Miller Attacks Raise

The Society is scheduled to start negotiations with the Broadcasters on April 15th. These, meanwhile, have set up their own music source, in New York, Broadcast Music, Inc., with which they hope to achieve independence from ASCAP.

The new contract, if accepted, becomes effective Jan. 1st, 1941.

Mr. Miller declared the radio broadcasting industry already was making payments "at the rate of $5,000,000 a year" and that this is "five times as great as paid by any other industry."

"It represents over two-thirds of ASCAP's total revenue, and is an increase of 900 per cent over the sum paid by the broadcasters in 1931," Mr. Miller's statement continued . . . "Although ASCAP attempts to divide the broadcasting industry by making concessions to certain groups, the total amount of the reductions which it suggests is inconsiderable, compared to the total amount involved . . . (It) requires broadcasters to pay to ASCAP a percentage of all broadcasting revenue, even that obtained for programs which do not utilize ASCAP music . . . The broadcasting industry will be unified in resisting the demands.

"ASCAP is again attempting to take advantage of its monopoly of popular music, to impose an unfair method and rate of payment upon broadcasters, but ASCAP has this time overreached itself, and has made demands which the broadcasting industry must resist as a matter of life and death . . . These demands will strengthen Broadcast Music, Inc."

Recasting Classifications

The Society's negotiations on April 15th with the Broadcasters will be not only on the terms of the contract, but also on establishment of a basis for exact classification of radio stations into the three income groups on which the new rates are based. It is expected the conferences also will establish a formula for revising a station's classification as its revenue decreases or increases.

The ASCAP board said one reason for the new schedules was the great increase in the use of music by radio, since 1931, when the present contracts were signed.

John G. Paine, general manager, added:

"A survey of radio in 1936 showed that during the first quarter 10,000 radio programs used a total of 638,302 musical compositions under the control of ASCAP. . . . The last quarter in 1939 . . . shows 16,000 programs used a total of 2,169,503 musical compositions, a phenomenal increase in the use of music on the air.

Cites Receipts from Advertisers

"In 1932, advertisers paid radio approximately $25,000,000; in 1939, advertisers paid radio approximately $171,000,000. ASCAP's fees are based upon a percentage of radio gross receipts from advertisers. If radio's revenue is decreased, ASCAP's receipts decrease in proportion.

"Radio broadcasters were given a flat deal by the society in 1931, when the radio industry was in its infancy, under which agreement the broadcasters got their music for practically nothing. In 1932, it was found that the largest users of music on the radio were paying nothing or practically nothing for their use of music. Even today, sustaining programs pay ASCAP only a nominal charge for the use of our music."

Mr. Paine, while conceding that radio paid more than any other industry to ASCAP, said that 75 per cent of all radio programs used the Society's music."

Broadcast Music, Inc., entered the dispute late last week, with a statement that it was the consensus of its board that "the unwarranted attitude of ASCAP . . . demonstrates an increasing need for" its service, and added, "We don't feel there is any ground for compromise with ASCAP."

Mr. Miller, president of the Broadcasters Association, is also head of Broadcast Music, Inc. Merrit E. Tompkins was elected vice-president of Broadcast Music last week.

Committees Convene

Last Thursday, a special ASCAP radio committee, consisting of Walter Fischer, Irving Caesar, Oscar Hammerstein II, and Herman Starr, met with the following representatives of the broadcasting interests: Lenox Lohr, president, and Niles Trammel, vice-president, of the National Broadcasting Company; Alfred J. McCosker, president of radio station WOR and chairman of Mutual Broadcasting Service; Julius Seebach, Jr., vice-president of WOR; Fred Weber, general manager of Mutual; E. M. Antrim, secretary of Station WGN, Chicago; Edward Klauber, executive vice-president of Columbia Broadcasting System, Inc.; Walter J. Damm, general manager of Station WTMJ, Milwaukee; William Weisman, of Station WMCA, New York; J. H. Ream, of the Columbia Broadcasting System; P. W. Morency, of Station WFIL; Clair McCollough, general manager of the Mason-Dixon Radio Group.

Four radio groups are represented in the new ASCAP contracts: (1) The independent small stations, with gross annual business of $50,000 or less; (2) the intermediate stations, independent and affiliated, defined as such because of greater business, certain location, type

(Continued on following page)

NEBRASKA APPEALS ON ITS ASCAP LAW

Judges Gardiner, Munger and Donohoe, the trio which knocked out Nebraska's 1937 anti-ASCAP law several weeks ago, went into a huddle Monday in Lincoln, after a rehearing of the case, to consider the appeal of William J. Hotz, special attorney appointed by the Nebraska attorney general to conduct the case.

Mr. Hotz said the court had made a mistake in reading into the law intent on the part of legislators who passed it robbery of the copyright owners' rights in sale of musical compositions. He said the lawmakers were only concerned with killing out monopolistic handling of American music.

Mr. Hotz tried to explain in court session that he believed, as did the legislators, that if publishers and songwriters put on the face of each piece of sheet music the price to be charged for all uses, collectible at time of purchase, the music makers would be better paid than after the vast ASCAP machinery grinds out its overhead and pays the dividends.

ASCAP lawyers, anticipating this, brought in testimony in court to show that the cost to an individual composer or publisher, policing the country to protect himself against infringement, would be prohibitive.

TERMS OF NEW ASCAP CONTRACT

(Continued from preceding page)

of program, service to the community, and general radio policy; (3) the large station, which by affiliation, prestige, location, and territory it serves "has an opportunity to make substantial profits out of its business"; and (4) the chain "which does not operate any radio stations as such (it may own stations; it may have a controlling interest in stations), but its primary business is not the operation of a station, but the sale of advertising."

Contract Provisions

The license contains the following provisions:

1. It is limited to non-visual broadcasting (television excluded).

2. Network programs must be cleared at the source.

3. Radio stations are divided into three groups paying license fees of 3, 4, and 5 per cent, respectively.

4. The percentages paid by licensees are computed upon the gross amount paid by the advertiser for use of the station's broadcasting facilities, with only the following deductions permitted:

(a) Fifteen per cent advertising agency discount, if actually paid;

(b) Amounts received from political broadcasts; amounts received from religious broadcasts where the amount paid is solely in reimbursement for the cost of lines, wire charges, and other similar charges;

(c) Certain costs of artists especially employed for a particular program and certain costs for news programs, athletic events and similar events, provided that the minimum sum allocated to percentage must not be less than the highest rate charged for a similar period of time over licensee's station;

(d) Amounts received from network for rebroadcasting programs which have been cleared at the source.

5. The sustaining fee of stations in the 3 per cent group is made nominal ($12 per year).

The sustaining fees to the stations in the 4 per cent class will be approximately 25 per cent less than presently charged. The sustaining fees to be charged to the 5 per cent stations are to be approximately the same as presently charged.

Stations in the 4 per cent and 5 per cent groups may recoup the payment of the sustaining fee after the license fee paid reaches a certain amount.

Contract for Networks

6. There is a separate contract for networks in which the network broadcaster agrees to clear all programs at the source and to pay 7½ per cent of the amount received by it from advertisers. The license will permit the deductions from the gross which are enjoyed by the individual stations and will contain the protective clauses for the Society that are required by the Society from the individual station. This rate may be reduced to 5 per cent in the case of such network operations as are made necessary because of local conditions.

7. The license to individual stations does not give them the right to rebroadcast programs containing ASCAP compositions which have not been cleared at the source. If such programs are broadcast, however, a sum equal to 10 per cent of the station's highest card rate for such a program is to be paid to ASCAP in lieu of treating the broadcast as an infringement of copyright.

8. If a licensee having a "single station contract" engages in network broadcasting, such licensee and the Society will agree to enter into the chain broadcast license agreement.

9. The Society has the right to restrict not more than 1,000 compositions at any one time. Licensee has the right to cancel if on 60 days' notice the number of compositions on the restricted list exceeds 1,000 and is not reduced to 1,000 or less during the 60-day period.

Other terms of the contract provide that, if a state passes anti-ASCAP laws impeding or preventing adherence to contract terms, in the Society's opinion, it may end its agreement with the station or stations in that state; that ASCAP gives licensees the same indemnity as in previous contracts; and that the contract's duration is to depend on the final agreement, and the wishes of the broadcasters.

The Broadcasters Association meets, in annual convention, on August 5th, in San Francisco.

Broadcast Commitments April 1st

ASCAP's submission of new terms to the broadcasters had not been scheduled so soon; it its understood, however, that its decision to introduce its contract terms now, for consideration, was impelled by fact that the commitments of station members of Broadcast Music, Inc., are due on April 1st.

Vice-President Tompkins denied, in a New York newspaper interview two weeks ago, that his organization represented a "war" on ASCAP. His organization, he said, was concerned only to "develop a new source of supply for radio—the thousands of undeveloped young composers not eligible for ASCAP membership."

"Radio can't get their material," he charged, and added: "Say, not all the world's genius is in ASCAP."

Gene Buck, in the same newspaper issue, replied that "for 15 years broadcasters have resorted to every known legal device to confiscate for their free use, the music of composers and authors all over the world," and added, "Now they've created BMI, to intimidate and terrorize us."

Film Company Organized

The Academic Film Company has been organized for the production and distribution of a series of two-reel subjects based upon important events in American history. The first subject ready for release is titled "Our Constitution" and portrays the causes and events leading up to the adoption of the Constitution.

The new company is located in New York headed by Milton J. Salzburg and Harold Baumstone. The production of the films is under the supervision of Max Alexander in Hollywood.

Censor Ban Fought

J. H. Hoffberg, president of Hoffberg Productions, Inc., has left for Chicago to fight the censor ban on Gabriel Pascal's production, "The Living Dead." The picture was banned by Lieutenant Harry Costello of the Chicago Censor Board as being too morbid.

Order Booking Licenses

On complaint of the department of labor and industrial inspection of Missouri, 35 Kansas City dancing schools and booking agencies have been ordered to obtain $50 booking licenses by Enos A. Axtell, assistant county prosecutor. The order is expected to affect radio station artists' bureaus.

War Effect Noted On Swiss Industry

War developments in Europe have lowered Switzerland's theatre receipts and product standards, according to a report to the Motion Picture Division of the Department of Commerce from the American consulate at Zurich. The mobilization of large numbers of men was reflected, especially in small towns and in rural districts, in lower box office returns. Only the large cinemas in the large cities were able to operate at a profit.

The Distributors' Association considered it necessary to request its member companies to alter their contracts for expensive films with especially hard-hit theatres and to arrange to supply them with less expensive films until an improvement in the situation makes it possible for such cinemas to show the more costly productions without financial loss.

Expect More U. S. Imports

In the first weeks of the war distributors had difficulty in obtaining a steady supply of films from the United States, as shipments were frequently held up by the British contraband control. It is understood that, while this difficulty still exists, less time is being lost in connection with the required formalities, the report disclosed.

"Germany was the only producing country," the report read, "which was in a position to supply films without interruption despite the war. However, for political reasons, many German films are regarded as unsuitable for exhibition in this country. It is generally expected that imports from the United States will increase."

The total length of imported films was greater in the fourth quarter of 1939 than in the preceding three month period, according to the report. American imports declined from 47.76 to 33.25 per cent, whereas that of other leading countries showed slight gains. France advanced from 17.18 to 22.98 per cent and Germany from 24.94 to 27.62 per cent. Italy advanced from 3.76 to 11 per cent. In the fourth quarter 156 features were imported or six more than in the preceding three month period. Sixty-six were from the United States.

Contingent Regulations

The comparatively new regulations governing import contingents provided specifically that distributors must apply for contingents for a calendar year not later than October 31st. Owing to the war, the Association of Film Distributors has arranged with the Film Changer to extend this date.

Several companies which are members of the Swiss Association of Film Producers have recently organized the Filmliga, a cooperative organization, the purpose of which is to further, with government assistance, exports of Swiss cultural films and short subjects. The organization plans: The establishment of a credit organization to facilitate the financing of production; central distributing organization for exports; mutual exchange of technical experience with a view to improving the quality of domestic films; negotiations with the authorities in an endeavor to overcome difficulties in connection with payments in certain export markets.

SUPREME COURT LIMITS CLAIMS IN COPYRIGHT INFRINGEMENTS

Affirms Decision of Appeals Court Awarding $117,500 in Sheldon-Barnes Suit for Infringement in "Letty Lynton"

Adopting the position that while complainants of copyright infringement are entitled to full compensation they are not entitled to profit from what may be added thereto in the infringing work, the United States supreme court in Washington on Monday affirmed a decision of the Second Circuit court of appeals awarding to Edward Sheldon and Margaret Ayer Barnes approximately $117,500 for infringement of their play, "Dishonored Lady," by MGM in that company's film production of "Letty Lynton."

Sought Damages and Profit

The "Letty Lynton" case was one of the most bitterly contested court battles ever to engage the motion picture industry in plagiarism argument, because, for the first time in the memory of copyright authorities, the plaintiffs not only sought damages from the producer and distributor of a picture but also profits accruing to exhibitors. They also filed actions against exhibitor customers of Metro.

The "Letty Lynton" case was the climax of 52 different plagiarism cases filed against producers in the two years ending in mid-1938, damages demanded running as high as $2,000,000 in a single case, brought by Delores Lacy Collins against Loew's on charge of plagiarizing "Test Pilot." At that time, the courts had awarded judgments in but two actions of the 52, one for $12,000, another for $10,000. Twenty-eight cases were listed as still pending, 11 others had been dismissed in the two-year period, eight were settled out of court and three were discontinued.

New Construction: Hughes

Through what Chief Justice Charles Evans Hughes held to be a new construction of the law against infringement of copyrights, the supreme court Monday granted to Sheldon and Barnes 20 per cent cent of the $587,605 profits made by Metro-Goldwyn from the "Letty Lynton" motion picture.

The question was whether the award could be apportioned so as to give the copyright owners (Sheldon-Barnes) "only that part of the profits found to be attributed to the use of the copyrighted material as distinguished from what the infringer (Metro-Goldwyn) himself has supplied." Except that Justice McReynolds did not participate, the court unanimously upheld a circuit court decision as an equitable procedure.

Calls Court Sufficiently Generous

Disposing finally of the long-drawn-out litigation, Chief Justice Hughes, delivering the opinion of the Court, held that the circuit court had been sufficiently generous in awarding to the playwrights one-fifth of the net profits of $587,605. The district court, while commenting upon the excessiveness of the award, felt bound by precedents to grant the plaintiffs all of the profits, but was reversed upon appeal.

Monday's opinion made it clear that the supreme court agreed with the lower courts to the film company's contention that the material taken by infringement contributed in but small measure to the production and success of the picture, much of which was due to the popular actors, the scenery and the expert producers and directors used.

The court refused to agree to the playwrights' contention that no apportionment of profits can be had, where it is clear that all the profits are not due to the use of the copyrighted material, and the evidence is sufficient to provide a fair basis of division so as to give to the copyright proprietor all the profits that can be deemed to have resulted from the use of what belonged to him.

"Petitioners stress the point that respondents have been found guilty of deliberate plagiarism, but we perceive no ground for saying that in awarding profits to the copyright proprietor as a means of compensation, the court may make an award of profits which have been shown not be due to the infringement," the chief justice observed. "That would be not to do equity but to inflict an unauthorized penalty.

"Both courts below have held in this case that but a small part of the profits were due to the infringement, and, accepting that fact and the principle that an apportionment may be had if the evidence justifies it, we pass to the consideration of the basis of the actual apportionment which has been allowed."

20% Due to Play

Here, the Court said, there had been negotiations for the purchase of "Dishonored Lady" motion picture rights at a price of $30,000, but the lower courts had rejected that price as a criterion, as a bargain had not been concluded and the inferences were too doubtful. Also in favor of the playwrights, the Court did not consider the effect of the standing and reputation of the company in the industry and permitted it to be credited only with such factors as were bought and paid for—actors, scenery, producers, directors and general overhead.

Pointing out that the talent and popularity of stars is an important factor in the profit-making ability of a picture, that scenery and expert production and direction also were important, the Court referred to expert testimony given during the trial attributing to the use of the play but 5 to 12 per cent of the profits.

"But the Court below," this week's opinion commented, "was not willing to accept the experts' testimony 'at its face value.' The Court felt that it must make an award 'which by no possibility shall be too small.' Desiring to give petitioners the benefit of every doubt, the court allowed for the contribution of the play 20 per cent of the net profits."

The Court this week refused to consider the deductions allowed the company for costs, declaring that the questions of fact involved therein had been determined upon the evidence. The playwrights had contested a deduction of $922,141 which they claimed was a percentage of annual net profits of a Loew holding company paid to three individuals who contracted to produce films for the company.

The circuit court, Mr. Hughes noted, found that Metro-Goldwyn "worked over old material" in producing "Letty Lynton," and used as the general theme: "A wanton girl kills her lover to free herself for a better match; she is brought to trial for the murder and escapes." But, "not content with the mere use of that basic plot," added Mr. Hughes, the movie producers "resorted to" the copyrighted play.

Based on 1857 Trial

"Dishonored Lady" was based on the Scottish trial in 1857 of Madelaine Smith for the murder of her lover. An account of the case was published in "Notable British Trials" in 1927. The Sheldon-Barnes play was copyrighted in 1930. Metro-Goldwyn took the title of "Letty Lynton" from a novel of that name by Mrs. Belloc Lowndes, published in 1930, and so based on the story of Madelaine Smith.

For a time Metro-Goldwyn negotiated to buy the motion picture rights to "Dishonored Lady" and a price of $30,000 was fixed, but the deal fell through. Mr. Sheldon and Miss Barnes then sued for an injunction and an accounting of profits. They lost in the district court, but the Second Circuit court of appeals enjoined the infringement and directed an accounting.

In the next step, the district court awarded all the $587,604 profits to Mr. Sheldon and Miss Barnes, but the appellate court disagreed, saying one-fifth was enough.

NAZI PICTURES FOR SLOVAKIA

More than half the motion picture films exhibited in Slovakia theatres henceforth will be of German production, according to an agreement just concluded between the German and Slovak authorities, a dispatch to the New York Times *said this week.*

Under a law recently passed by the Slovak Parliament a distributing organization was created which will enjoy a monopoly regarding motion picture imports into Slovakia and will insure the purchase of a proportionate number of German films. Fifty-one per cent of its stock is owned by the Slovak Government, 40 per cent by Slovak banks and the remainder by German interests, the dispatch said.

Slovakia, according to Assistant United States Trade Commissioner Paul H. Pearson of Berlin, has been paying about $500,000 a year to foreign countries for film rentals.

National Decency Legion Classifies Seven Films

Of seven pictures reviewed and classified by the National Legion of Decency in its listing for the current week, three were approved, three were listed unobjectionable for adults and one was condemned. The films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "It's a Date," "Oh Johnny, How You Can Love," "Viva Cisco Kid." Class A-2, Unobjectionable for Adults: "Free, Blonde and Twenty-one," "Men Without Souls," "The Outsider." Class C, Condemned: "Strange Cargo."

Shapiro Returns West

Victor M. Shapiro, who was in New York last week to attend funeral services for his sister, has returned to the coast to resume his publicity campaign for Ellis E. Patterson, lieutenant governor of California, who plans to run for senator.

AUSTRALIA EXPECTS REGULAR FLOW OF U.S. PRODUCT DESPITE WAR LAWS

Fear of Restricted Imports Allayed, Though Films Now Are in Semi-Luxury Class and Face Heavier Tax

by LIN ENDEAN
in Sydney

Original fears by the trade of a heavy restriction of imports of films from America have been allayed. Well-informed quarters say that while the war's effect may bring heavier taxation upon the industry, generally, there is no likelihood that the regular flow of product from the U. S. A. will be interrupted. In the licensing of imports from overseas, motion pictures have been, apparently without thought, placed in a semi-luxury category, next in line to the totally-prohibited luxury lines.

At most, it now seems, partial restriction is the only probable action by the Government if future conditions force a change. The Federal Government has been impressed by the emphasis of the industry's representatives on the national importance of the motion picture trade, realizing that drastic action would endanger not only the livelihood of 25,000 Australians employed directly in exhibition and distribution, and affect investments totalling nearly 40 million pounds ($150,000,000), but that a nation's people would be denied the entertainment relaxation that has the support of every section.

Radio Not a Factor

While most Australian homes have radios, it takes the broadcast of an event of rare interest to let theatre managements know that radio is in competition with them. Indicative, incidentally, of the strength of motion pictures against the networks is the fact that commercial buyers go for Sunday night time, or alternatively on week nights between 6-30 and 8, the Lux folk running their expensive hour's show on Sunday night only. Thus it is agreed that the screen has no challenge to its superiority in providing that relaxation, enjoyment and education that is now more necessary than ever in maintaining a healthy morale in a nation tangled in the grim maze of war.

Furthermore, as neither English-made nor local productions could hope to maintain sufficient supplies to meet the demand of our 1,700 odd theatres, the American product's freedom of entry is essential.

That is one side of the story, from our economic viewpoint. The other focuses on the position of the agents for the U. S. producer-distributors operating here. The Federal Government is putting on pressure with the object of conserving the financial position, seeking to limit the dispatch to New York to such a low percentage of the actual earnings, leaving the balance in this country for investment in war loans, industrial development and other sources, that distributors are worried plenty. New York has been asked for guidance, but at this writing the question is a real problem for local executives. It is believed that the Government's idea is to emulate that of England and concentrate on limitation of amounts to 50 per cent, based on the previous year's transfer on dollar purchases.

If that came about, it looks as if New York would receive approximately £10 of every £100 earned by the films in Australia, taking into account exchange depreciation and other levies not in the scene of yesteryear. It is not conceivable that sound trading could continue on such a basis, and someone's big job will be to point out this logic to the powers.

It is interesting to contrast the present exchange rate, with the dollar value 3.18 currently to the Australian pound, to that of normal conditions at $4.86 to the Australian pound. That shows the heavily depreciated value of 35 per cent in every Australian pound that is received in New York. England's pound has not such a high depreciation ($3.71 as of last Saturday).

Directly, the distributors also are weighted with a primage of ten per cent, sales tax of six per cent, a recently introduced one-penny per foot tax on local positives, and eight-pence per foot on the imported duping prints. All of this provides a sizeable annual revenue to the Government, is a point that may balance in the distributors' favor in bidding against peremptory legislation fashioned on the lines of English trading.

"We want to do our utmost to bear our share of the responsibility and sacrifice that all industry and individuals must make," is the substance of the distributors' comment, "but motion pictures are in a class that necessitates the most expert analysis and consideration before anything is decided that may cause havoc in the trade's routine." In the meantime everyone is marking time—awaiting New York's reaction.

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Sound Equipment on Troopships

Australian and New Zealand troopships which recently went overseas were equipped for talking pictures. The local distributors of American product came through with gifts of films for screenings. Pictures for showing in local military camps also are being provided free. These gestures have won favorable comment, as have many other practical efforts and gifts in the interest of patriotic movements. The New South Wales trade is prominently identified with the Sydney Lord Mayor's Patriotic Fund, the manpower of theatres and exchanges being at the call of the Lord Mayor (Stanley S. Crick, for many years managing director of Fox in this territory) and being praised for their showmanship contribution towards the success of many big money-raising projects.

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"General Knowledge Jack-Pots," a money distribution device created in the radio field, and booming, has spread to film houses. The idea is worked from the stage, with a "spot" picking out different members of the audience who are asked simple questions, the answering of which correctly entitles them to a fee of a named amount as a payment for mental skill. Giveaways and bank nights of the accepted order have been stamped out in Australia on complaint of being gambling, but, legally, Jack-Pots are acknowledged as a test of skill—and it's open go, with the lure of bigger and bigger amounts seeing competing managements bidding for the crowds that clamor at the box-office in the hope of a night's entertainment (double feature bill) plus a wad of easy money.

The project is scoring in city and suburban towns, going biggest with name-announcers taking time away from the "mike" to make personal appearances on the theatre's stage.

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Protesting Sales Plan

Anticipating "Gone With the Wind," "Pinocchio" and "Gulliver's Travels" as a trio of attractions upon which the respective distributors will ask hiring terms at 50 per cent and over, one of the main items on the agenda of the Australasian Exhibitors Conference in New Zealand is the question of effectively resisting business dealing on such a basis. It is claimed by the independent exhibitors' organization that the boycott of "Snow White" last year was effective in Australia, though the film obtained wide release through circuit theatres and played to terrific business, and similar tactics are to be advocated by the more militant sections in the case of the pictures named.

The exhibitors' conference is a grouping of representative showmen's organizations, with their individual delegates empowered to make decisions that will embrace the operation of independent exhibitors throughout both Australia and New Zealand. The results of their deliberations are expected to have far-reaching effects in connection with several aspects of the trade's routine. Besides the percentage matter, an effort also will be made to induce legislation in the form of a film hire formula claiming "film importers are inclined to grossly exaggerate the barter system of film trading to suit their own ends."

Features of abbreviated running time are down for discussion, from the angle that they are a source of unsatisfactory program arrangement for theatres, that they occasion loss to the exhibitor and open the way for a menace of a three-feature bill. Charges of overloading of floater groups by distributors, and the framing of a formula to strike uniformity in the designation for the various groups of pictures and the actual proportions of each, are also to be tackled, together with a variety of other questions which the associations figure they can more vigorously approach as a national group rather than as individual units.

CALLS U. S. CENTER OF MUSIC CULTURE

America is now the center of music culture, Dorin K. Antrim writes in the March edition of International Musician, *organ of the American Federation of Musicians. In 1885, he said, "this country boasted just three major symphony orchestras and only one-tenth of one per cent of the population had heard them. . . . Before the World War 17 symphony orchestras existed in the United States, including 10 of first rank. Now, according to the National Orchestra Survey, there are 270, with an increase of 130 from 1930 to 1938. Eighteen new orchestras were founded in 1932 alone. Of this total 17 are now classed as Grade A, but all are of symphonic size and play the symphony repertoire."*

Set "Lothario" Showing

Leonard Goldstein has leased the Warner theatre, New York, and will reopen the house April 14th for a premiere performance and subsequent two-a-day showings of "The Great Lothario." The film is a revised version of "The Medicine Man," produced by Phil Goldstein for Tiffany Pictures in 1930. Astor Pictures will distribute the film nationally.

FEBRUARY CHAMPIONS AT THE BOX OFFICE



Richard Thorpe, director.

THE EARL OF CHICAGO: Produced and distributed by M-G-M. Producer, Victor Saville. Director, Richard Thorpe. Cast: Robert Montgomery, Edward Arnold, Reginald Owen, Edmund Gwenn, E. E. Clive, Ronald Sinclair, Norman Varden, Halliwell Hobbes. Release date, January 5, 1940.



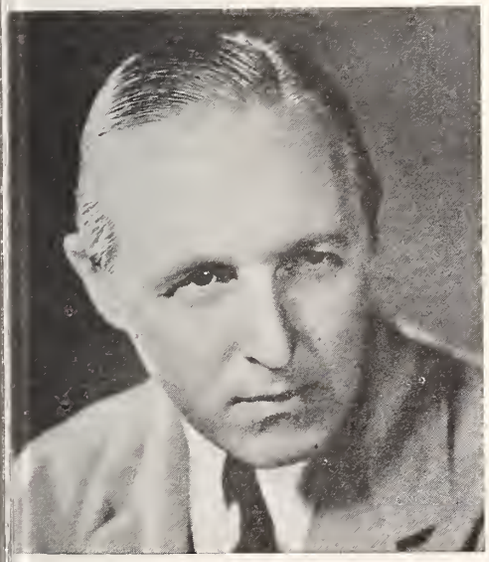
Victor Fleming, director.

GONE WITH THE WIND: Presented by Selznick International in association with M-G-M. Produced by David O. Selznick. Director, Victor Fleming. Technicolor supervision, Natalie Kalmus. Cast: Vivien Leigh, Clark Gable, Leslie Howard, Olivia de Havilland. General release not set. Advance price showings began December 16.



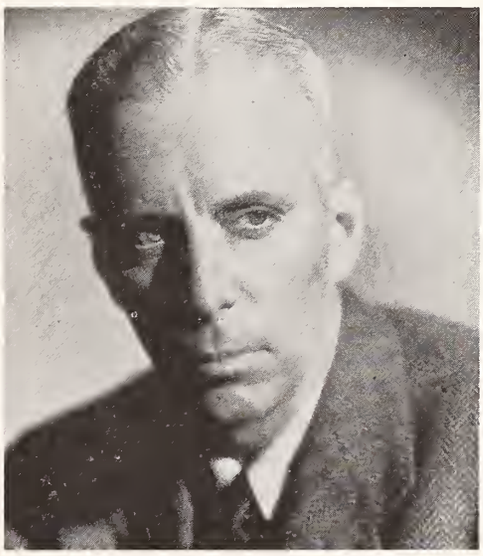
King Vidor, director.

NORTHWEST PASSAGE: Produced and distributed by M-G-M. Producer, Hunt Stromberg. Director, King Vidor. Screen play, Laurence Stallings and Talbot Jennings. Book, Kenneth Roberts. Cameramen, Sidney Wagner and William V. Skall. Color director, Natalie Kalmus. Associate, Henri Jaffa. Film editor, Conrad a Nervig. Cast: Spencer Tracy, Robert Young, Walter Brennan, Ruth Hussey, Nat Pendleton, Louis Hector, Robert Barrat, Lumsden Hare, Donald McBride, Isabel Jewell, Douglas Walton, Addison Richards, Hugh Sothern, Regis Toomey. Release date, February 29, 1940.



William Keighley, director.

THE FIGHTING 69TH: Produced and distributed by Warner Bros. Executive producer, Hal B. Wallis. Director, William Keighley. Original screen play by Norman Reilly Raine, Fred Niblo, Jr., and Dean Franklin. Cast: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Alan Hale, Frank McHugh, Dennis Morgan, Dick Foran, William Lundigan, Guinn Williams, John Litel. Release date, January 27, 1940.



Howard Hawks, producer, director.

HIS GIRL FRIDAY: Produced and distributed by Columbia. A Howard Hawks production. Director, Howard Hawks. Screen play, Charles Lederer. From the play, "The Front Page" by Ben Hecht and Charles MacArthur. Cast: Cary Grant, Rosalind Russell, Ralph Bellamy, Gene Lockhart, Helen Mack, Porter Hall, Ernest Truex, Cliff Edwards, Clarence Kolb, Roscoe Karns. Release date, January 18, 1940.



Walt Disney, producer, director.

PINOCCHIO: Produced and distributed by RKO Radio. Producer, Walt Disney. Based on Collodi's immortal story. Supervising directors, Ben Sharpsteen, Hamilton Luske. Sequence directors, Bill Roberts, Norman Ferguson, Jack Kinney, Wilfred Jackson, T. Hee. Animation directors, Fred Moore, Milton Kahl, Ward Kimball, Eric Larson, Franklin Thomas, Vladimir Tytla, A. Babbitt, W. Reitherman. Release: Feb. 22.

FILM BUSINESS SPURTS IN HUNGARY UNDER DRASTIC NEUTRALITY LAWS

Forced Halving of Imports to Keep Currency Limits Product from America to 55 Features from July, 1939, to July, 1940

by ENDRE HEVESI
in Budapest

The European War has forced the Hungarian motion picture trade to face a number of problems. Foremost among these is the government's foreign currency policy, on which the country's imports are largely dependent. For years distributors of imported pictures were kept uncertain whether the National Bank would grant them the necessary foreign currency for their next group of imports. Thanks to the government's careful hoarding of foreign credits and the country's satisfactory foreign trade balance, an agreement was reached last spring according to which the National Bank would release 32,000 pounds sterling ($128,000) for one year's film imports from the United States.

Imports Cut 50 Per Cent

Then the war broke out at Hungary's very door, and although Hungary remained neutral, strict war measures were enforced in economic life as well as in every other field. With all available foreign currencies needed for the purchase of raw materials of prime importance, the government again assumed complete control and introduced a far-going restriction of motion picture imports. After much discussion, imports for the 1939-40 year were reduced to 50 per cent of those of the preceding year.

Practically, this means importation of about 55 American features to Hungary between July 1939 and July 1940, with the National Bank releasing 70,000 for these films. This figure includes measures already arrived and censored in Hungary since July. Of French pictures, whose popularity still is steadily increasing, 26 or 27 are to be imported in the same period, whereas the number of British features will be reduced to three. As for German imports, the figure is still subject to discussion. A motion picture agreement to be signed by the two countries comes before parliament shortly. The number of German imports will depend upon the number of Hungarian features or German pictures made or dubbed in Hungary which Germany agrees to take over.

Negotiations with Italy Off

Negotiations to launch Hungarian-Italian film exchange brought no results. Hungarian producers hoped to find a good market in Italy where there is a distinct shortage of product. The license fee for each Hungarian picture in Italy would have amounted to between 70,000 and 100,000 pengoes ($14,000 to $20,000), a large sum, considering the fact that total expense of making a complete Hungarian feature film amounts to no more than 120,000 pengoes. However, the Italian plan was not to pay this in cash but in films imported from Italy. Since no Italian picture so far has proved a success in Hungary, no distributing company seemed minded to risk such a deal, and negotiations were broken off.

As for Hungarian production, after passing in the spring and summer through the worst crisis that this comparatively young industry has experienced so far, it is now in a distinct boom. Studios are working full time and there is a distinct improvement in quality as in quantity of home-made product. The reasons for this unexpected development are interesting.

Complete stagnation in the first half of the year set in when the bill known as "the Second Jew Law" came before parliament. The first such law, passed in May, 1938, stipulated that persons of Jewish race employed in all intellectual professions, office jobs, "white-collar employment," should not exceed 20 per cent of all persons employed, and should not get more than 20 per cent of all salaries paid. All persons employed in production, distribution and exhibition of motion pictures were to be members of various departments of the newly established Stage and Film Chamber, no more than 20 per cent of the members of whom were to be of the Jewish race.

Second Law Even More Rigorous

The Chamber was duly formed and enrollment of members began, but before there had been time for the law to take effect, a second and far more rigorous law was passed. According to this, participation of Jews was restricted to 12 per cent in all intellectual professions and office jobs. Incomes of all Jews employed must not exceed 12 per cent of the sum total of incomes. Additional restrictions have been introduced for those in the film and theatre business. In no motion picture undertaking can Jews act in any executive or managerial capacity at all. That is to say, Jews cannot be producers, production managers, artistic administrators, title-makers, managers of distributing companies, managers or booking representatives of motion picture theatres, and within a given short time, Jews must give up ownership or part ownership in licenses of motion picture theatres.

The determination of who is to be regarded as a Jew and who is not is partly racial and partly religious. Persons converted to the Christian faith before Aug. 1, 1919, who can prove that their parents and grandparents on both sides were born and have permanently resided in Hungary since 1848, are regarded as Christians, as also are persons converted before the date of publication of the law, and married to Christians. Certain other exemptions are made, as for World War veterans, but even persons benefiting by such exemptions are not admitted to executive positions in the motion picture trade.

Needless to say, the execution of this law brought about fundamental changes in trade and production alike. Producers and directors were almost exclusively of Jewish extraction; the business end of the trade was also primarily in Jewish hands. Branch offices of American companies distributing their own product were also compelled to comply with the stipulation of the law. This involved changes in the management of Twentieth Century-Fox, MGM and Warner local branches. No changes were required at the Paramount and Universal offices.

War Speeds Production

The law was expected to have a disastrous effect on business conditions in general and this uncertainty tended to cause capital to retire from picture production entirely for a time. Attempts to induce government intervention to finance films were nipped. Both studios were dark during the spring and early summer months, which usually mark the height of the year's production. It was only in August that a few producers started work and then, after the first anxious days at the outbreak of the war, as soon as Hungary's neutrality appeared assured, there came a sudden turn that set local production on its feet again. With imports reduced to half the figure of previous years, it was obvious there would be a great demand for home product. Capital ventured out overnight, and production began at top speed. It looks as if, in spite of the stagnation during the first half of 1939, production figures for 1939-40 will reach those of the past season.

There is no shortage of raw material. Kodak, Agfa and Ferrania, an Italian company, all continue to import the necessary raw film into Hungary, and the price has remained the same.

Strict Neutrality Required

Not even in the critical days of the outbreak of the war did the public's interest in pictures decrease. Audiences have not decreased. During the first war weeks many persons were drawn to theatres by their interest in the newsreels. These have been somewhat disappointed by the attitude of strict neutrality which the government maintains in this as in every other field. Expressions of approval or disapproval at the showings of newsreels are strictly forbidden by the police. The official Hungarian newsreel, compulsorily shown in every theatre, scrupulously keeps the balance between the belligerent nations, and particularly refrains from displaying war horrors or atrocities. For every German picture shown there is an Allied picture, and vice versa. Fox newsreels, usually shown here, used to come to Hungary from Berlin, but now come from the Paris Fox center. To make up for the plus in Allied pictures which reach Budapest by this means, Ufa newsreels, not shown here previously, are sent from Berlin every week but these are shown only in Ufa's own theatre, the Urania.

PROPOSED TRADE AGREEMENT OFF

The Department of State announced in Washington recently that negotiations with Argentina for a trade treaty had broken down. The reason for the collapse of the negotiations was not given.

Honor Murtha

Several hundred persons, at a testimonial banquet, Tuesday night, at the St. George Hotel, Brooklyn, New York City, honored Tom Murtha, president of the Local 4, Brooklyn IATSE, and president of the Central Trades and Labor Council of Greater New York.

Convention Coverage

Anthony Muto, Washington, D. C., manager of Fox Movietone Newsreel, was to confer Wednesday with the Democratic convention executives regarding newsreel coverage of the convention to be held in Chicago July 15.

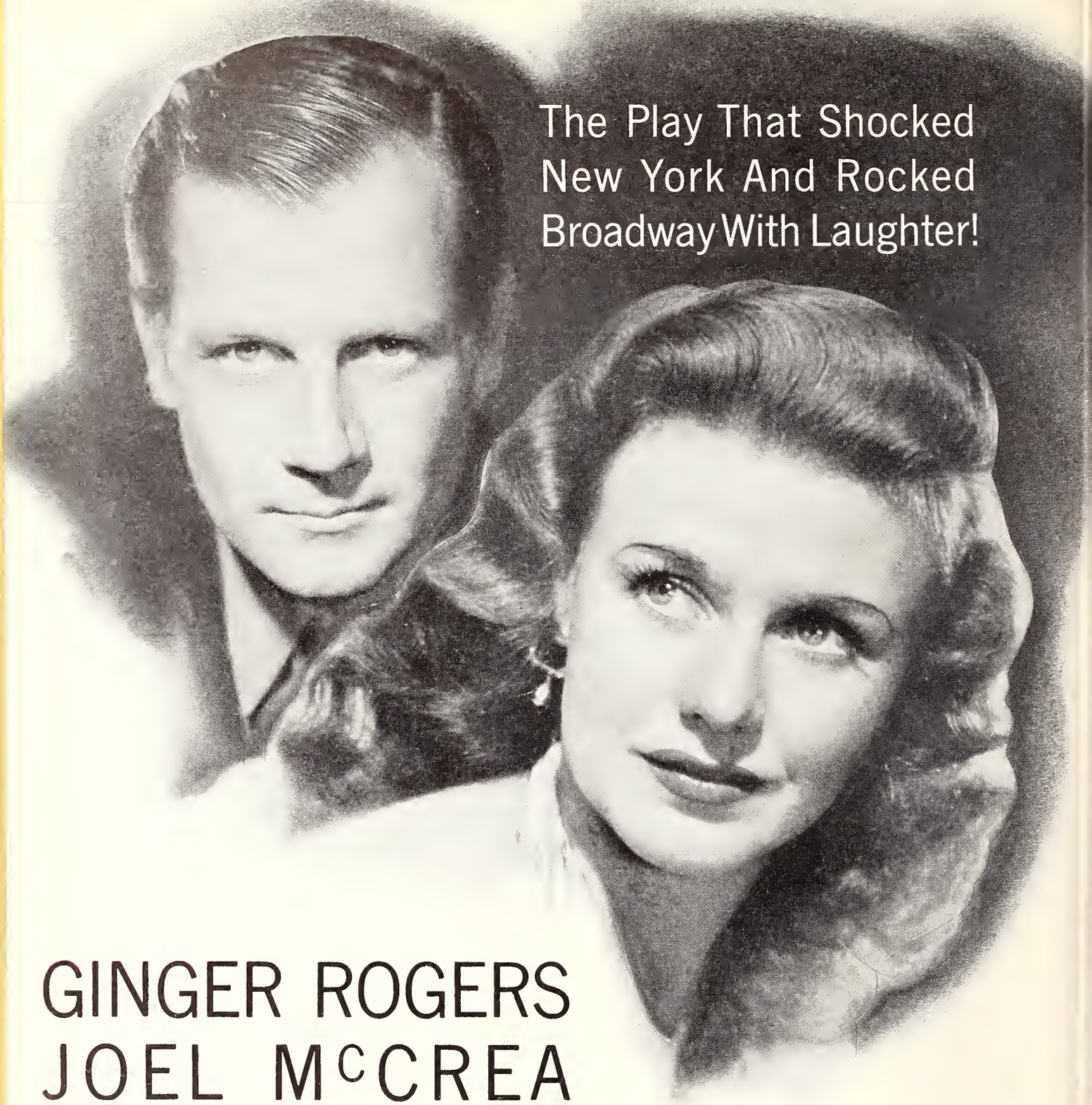
Farrell in Political Race

Robert S. Farrell, Jr., Portland, Ore., theatre executive, is running for state representative on the Republican ticket.

ALL THESE NAMES

GINGER ROGERS • • • CARY GRANT • • • IRENE DUNNE ANNA NEAGLE • • • • JOEL McCREA • RONALD COLMAN MAUREEN O'HARA • • RAY MILLAND • • • • • ADOLPHE MENJOU • • • • • RAYMOND MASSEY • • ANNE SHIRLEY HERBERT MARSHALL • • • • RANDOLPH SCOTT • • GAIL PATRICK • ROLAND YOUNG ALAN MARSHAL • • • • MAY ROBSON • • BILLIE BURKE FREDDIE BARTHOLOMEW • • SIR CEDRIC HARDWICKE • •

ON YOUR SCREEN THIS SPRING AND SUMMER FROM RKO-RADIO



The Play That Shocked
New York And Rocked
Broadway With Laughter!

GINGER ROGERS
JOEL McCREA

in

PRIMROSE PATH

with

MARJORIE RAMBEAU
HENRY TRAVERS
MILES MANDER
QUEENIE VASSAR
JOAN CARROLL

Screen Play by Allan Scott
and Gregory La Cava

Produced and
Directed by
GREGORY LaCAVA





"In Her Sweet Little Alice
Blue Gown, She'll Be
The Toast of Your Town!"





ANNA NEAGLE · RAY MILLAND

Irene

with

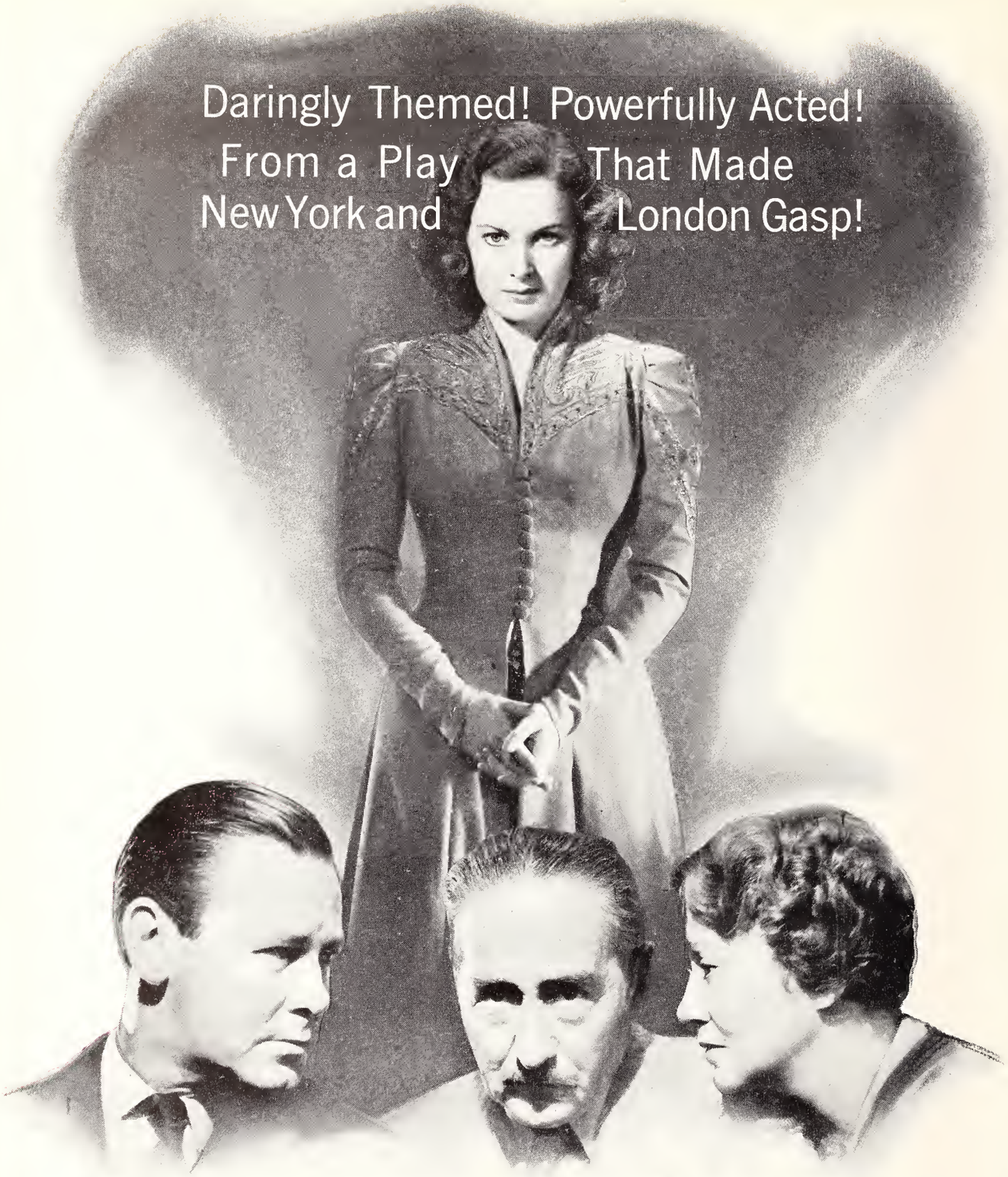
ROLAND YOUNG · ALAN MARSHAL
MAY ROBSON · BILLIE BURKE
ARTHUR TREACHER · MARSHA HUNT
ISABEL JEWELL · DORIS NOLAN

PRODUCED AND DIRECTED BY





Screen play by Alice Duer Miller.
From the Musical Comedy, "IRENE"
Book by James H. Montgomery.



A BILL OF DIVORCEMENT

MAUREEN O'HARA • ADOLPHE MENJOU
FAY BAINTER • HERBERT MARSHALL

and DAME MAY WHITTY • PATRIC KNOWLES • C. AUBREY SMITH • ERNEST COSSART

Produced by Robert Sisk • Directed by John Farrow • Screen Play by Dalton Trumbo • From the Play by Clemence Dane



Undoubtedly One of The
Biggest Hits On The
RKO List of Big Ones!

IRENE DUNNE
CARY GRANT

MY FAVORITE WIFE

with

RANDOLPH SCOTT • GAIL PATRICK

Written for the Screen by Bella & Samuel Spewack

A LEO McCAREY PRODUCTION

Directed by Garson Kanin

The Two Stars Above All Others Your Folks Will Want To See TOGETHER!



GINGER ROGERS
RONALD COLMAN

LUCKY PARTNERS

(TENTATIVE TITLE)

DIRECTED BY LEWIS MILESTONE

Sidney Howard's Prize-Winning,
Two-Season Stage Sensation

CHARLES LAUGHTON
CAROLE LOMBARD
in

THEY KNEW WHAT THEY WANTED



PRODUCED BY ERIC POMMER · DIRECTED BY GARSON KANIN

One of the Great Best Sellers of All Time Screened in All Its Wide Appeal!



TOM BROWN'S SCHOOL DAYS

SIR CEDRIC HARDWICKE • FREDDIE BARTHOLOMEW

JIMMY LYDON • JOSEPHINE HUTCHINSON

ERNEST COSSART • GALE STORM • Directed by Robert Stevenson

Produced by GENE TOWNE and GRAHAM BAKER



GENE TOWNE presents

A THE PLAY'S THE THING Production

The Picture Acclaimed By Press and Public
As One of The Greatest Of Our Time!



ROBERT E. SHERWOOD'S PULITZER PRIZE PLAY

ABE LINCOLN IN ILLINOIS

with

RAYMOND MASSEY

GENE LOCKHART · RUTH GORDON · MARY HOWARD · DOROTHY TREE
HARVEY STEPHENS · MINOR WATSON · ALAN BAXTER · Produced by
MAX GORDON · Directed by JOHN CROMWELL · Screen Play by Robert E. Sherwood

Beloved "Anne" Returns In A Story Even Better Than Her Famed "Green Gables"



ANNE SHIRLEY

ANNE OF WINDY POPLARS

ALL THESE SHOWS

RKO RADIO PICTURES

FOR YOUR BEST PLAYING TIME THIS SPRING AND SUMMER FROM RKO-RADIO

PRINTED IN U.S.A.

THE HOLLYWOOD SCENE

Terpsichore

The latest of Hollywood's enterprises pertaining to the amusement scene is to be "the world's most attractive and spacious ballroom."

Launched under the corporate name of Southern California Enterprises, the project has as its managing director Maurice M. Cohen, film producer. Its board of directors, in addition to Mr. Cohen, includes Edward Small, head of the production company bearing his name, which releases through United Artists; B. B. Kahane, vice-president of Columbia Pictures; M. C. Levee, talent agency head; Arthur Gottlieb, president of the Du-Art Film Laboratories; George Seid, superintendent of Columbia's film laboratory; Harry Einstein, known also as "Parkyarkarkus"; Peter Mole, president of Mole-Richardson, and J. P. Normanly, Universal vice-president.

Providing for approximately 50,000 square feet of floor space for modern followers of the dance, the backers of the projected ballroom estimate that the floor will accommodate more than 3,000 couples.

The site of the building is to be a five-acre tract, it is reported, the tract between the buildings of the National Broadcasting Company and the Columbia Broadcasting System on Hollywood's Sunset Boulevard, and across the street from the Earl Carroll restaurant. The place is also adjacent to the American Legion Stadium.

The cost of the projected ballroom, including land, building and equipment, is said to be in excess of a million dollars, about the same as for making one slightly better-than-average motion picture today.

11 Films Finished

Hollywood's studios completed 11 pictures this week, more than in any one week since the end of last December. Seven were started, two less than in the week before; 31 shooting, as against last week's 35; 19 being prepared, three less than last week, and 63 being edited, compared to the 64 of the previous period.

Metro-Goldwyn-Mayer, Twentieth Century-Fox and Monogram each wound up work on two films, respectively "Two Girls on Broadway" and "Andy Hardy Meets a Debutant"; "Lillian Russell" and the third of the "Cisco Kid" series, and "Tom Boy" and "Pals of the Purple Sage." Columbia completed "Dead Man's Isle"; Republic, "Covered Wagon Days"; Hal Roach, for United Artists release, "Turnabout"; Universal, "I Can't Give You Anything but Love, Baby," and Warner Brothers, "Flight Eight."

Republic put two pictures in work, "The Crooked Road" and "Gaucho Serenade," while Monogram started "Cowboy from Sundown," Paramount, "I Want a Divorce"; RKO Radio, "The Villain Still Pursued Her"; Walter Wanger, for UA release, "Personal History," and Warners, "The Life of Knute Rockne."

Six pictures were shooting at MGM: "Waterloo Bridge," "Pride and Prejudice," "The Mortal Storm," "Twenty Mule Team," "Susan and God" and "Boom Town." Before the cameras at Columbia were "The Lone Wolf Meets a Lady" and the third of the Elliott westerns; at Paramount, "The Ghost Breakers," "North West Mounted Police" and the Henry Aldrich subject; RKO, "Tom Brown's School Days" and "Anne of Windy Poplars"; Republic, "Women in War"; Edward Small, for UA, "South of Pago Pago"; Twentieth Century-Fox, "Maryland," "Million Dollar Diamond" and "The Young People"; Universal, "If I Had My Way" and "Ski Patrol," and Warners, "The Sea Hawk," "All This and Heaven, Too," "Torrid Zone," as well as "Brother Orchid."

While no short subjects were completed, work was begun on three, with the same number shooting, eight being prepared and 10 editing.

TELEVISED EASTER

Hollywood's first view of the new Thomas S. Lee portable television equipment developed by RCA was had Easter Sunday morning, when the thousands assembled in the Hollywood Bowl saw the annual performance given there televised.

The early services, from five to six in the morning, featured Kenny Baker singing "Ave Maria" and Tyrone Power reciting "Salutation of the Dawn." Lighted by the usual arc and spotlights, the performance was short-waved to the W6XAO base transmitter in Los Angeles, thence relayed to home transmitters for the benefit of those awake at the time.

Both telephoto and wide angle lenses picked up the images.

Exploitation

Eastern and western exploitation divisions have been set up by Paramount for special work on "Dr. Cyclops" engagements throughout the country. Alec Moss, home office exploitation manager, is directing the eastern division and is assisted by A. Maxwell Joice, Pittsburgh; Bud Getschall, Atlanta; Thomas Jefferson, New York, and others to be selected.

Cliff Lewis, studio publicity head, is directing the western division. On his staff are Ben Hill, Dallas; Carl Kreuger, Chicago; William Lansburg, Kansas City, and Leon Benson.

Appointed

W. E. Willems Van Beveren, formerly an executive of the American Tobis Corporation, and later associated with John E. Otterson, former Paramount president, in Tri-National Films, has been appointed assistant to Benjamin F. Miggins, European manager of 20th Century-Fox, with headquarters in Paris. Mr. Miggins and Mr. Van Beveren will sail for Europe Saturday on the Conte di Savoia to initiate the new arrangement.

Robert A. Kreier remains assistant European manager in the Paris office.

Name News

James A. FitzPatrick has had his Metro-Goldwyn-Mayer contract extended for another five years.

Maurice Bergman, Columbia advertising and publicity head, is at the studio for conferences.

A-Mike Vogel left for a brief stay in Arizona before returning to New York.

Henry Hathaway has been assigned to direct "Shepherd of the Hills" for Paramount.

Matty Fox, Universal vice-president, returned from a series of conferences at the home office.

Dore Schary has been assigned to prepare a screen play based on the life of Simon Bolivar for Metro-Goldwyn-Mayer.

Barret McCormick, RKO Radio advertising and publicity head, is at the studio for conferences.

Joe Pasternak left on a business trip to New York.

John Balderstom has been assigned to work on the screen play of the Conrad novel, "Victory," for Paramount.

Jake Wilk, Warner Brothers' story editor, arrived at the studio.

Norman Burnside has been assigned by Metro-Goldwyn-Mayer to work on the screen play of a story of the founding of the Red Cross.

Mort Blumenstock, Warner Brothers eastern advertising and publicity head, returned to New York.

Merian C. Cooper left on a business trip to Washington.

Leroy Prinz returned to the Paramount studio after a vacation in the Caribbean.

Tom Reed has been assigned to work on the screen play of "Edgar Allen Poe" for Warner Brothers.

Arch Oboler left on a brief business trip to New York.

Frank Butler completed his screen play of "Rangers of Fortune" for Paramount.

Robert Dillon, Warner Brothers' New Zealand sales manager, has left the studio for a trip to New York.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Fifty-six of the world's most ardent theatregoers may be seen nightly—and at every matinee—at the Theatre du Palais Royal, in Paris. They never miss a performance, lining the rail of the third balcony in a solid semicircle, smiling, chuckling, roaring and applauding—but all silently.

There, in effigy, sit Mistinguette, Josephine Baker, Elvire Popesco, Maurice Chevalier, Paul Reynaud, new French war premier; Neville Chamberlain, and, on both sides, hemming in these personalities, grinning French Poilus, Colonial troops, a Royal Air Force pilot, a Tommy and a Scots Highlander.

The management of the Palais Royal hit on the idea as a means of filling the empty gallery, closed in all Paris theatres to permit a speedy evacuation in the event of air raids. A. M. Galland was commissioned to fashion an audience of plywood and paint, and these gallery-gods are the result.

Chamberlain appears distracted, frowning into space, his head turned to one side. Through an apparent oversight a number of French soldiers watch every performance bundled in heavy overcoats, while others are in short trench coats. One dusky African trooper wears a bright red chechia. A couple of marines register exteme delight.

In boxes at both sides of the house are figures, one box containing four very dignified officers in uniform, two of whom resemble somewhat Generals Gamelin and Gort.

▽

The management of Paramount Pictures got a terrible fright the other day when they read a New York *Evening Sun* newspaper headline reporting: "HOPALONG CASSIDY FACES SUDDEN DEATH." Paramount, of course, does quite some business with its Harry Sherman motion pictures about Hopalong Cassidy, but on further investigation of the *Sun* yarn, they discovered that the paper was referring to one Hopalong Cassidy, a split-tongue crow down at Pinehurst, N. C., who turns out to be a loquacious bird, though his garrulity runs mostly to the word "whoa." Perched above the road, he shouts it imperiously at every horse or mule team he sees. Sometimes he even flies along above a mule, indulging in a contest with the exasperated driver, meeting every "gid-dap" with a mule-stopping "whoa!"

▽

In show business, when a theatre or night club closes it's usually the custom to hang out a sign, "Closed for Repairs," whether it's the reason or not. Figuring nobody believes it any more, J. Clair Lansing, when he closed King's Ballroom, at Lincoln, Neb., the other week for repairs, took a new tack.

He ran an ad which announced: "King's Ballroom is closing to observe Lent."

▽

George Putnam, announcer on the CBS "Short, Short Stories" series, was visiting in Minneapolis with his father. They had suits of the same material made to order. After wearing them a week, they sent the suits to the same cleaner. When the suits were returned, the father found that his trousers were too long. He was puzzled, for they had fit perfectly, but he took them back to the tailor and had them trimmed. George discovered his trousers were too short. A little detective work divulged that the cleaner had switched the trousers. Mr. Putnam, Sr., now has a two-trouser suit. George has only a coat and vest.

Tom Waller, Manhattan press agent for Paramount, faced with the need to publicize the presence of cinemactress Dorothy Lamour, looked out his windows in Times Square's tall Paramount building and studied the swarms of wild ducks which swooped across the ice-choked Hudson river. That started it. Dorothy must be photographed feeding the ducks which might otherwise starve because of the ice on the waters around New York.

Waller, surrounded by cynical photographers and a couple of reporters, equipped with 450 pounds of chopped grain, five huge limousines with uniformed chauffeurs for transportation to the Battery, and Dorothy Lamour, took himself and party aboard a Harbor Patrol boat to go in search of starving ducks.

It was a bitterly cold day. Miss Lamour and the photographers huddled in the after cabin, or made daring dashes along the ice-coated deck to the galley for black coffee. The boat chugged up and down the bay from the Battery to the mouth of the Raritan, over to Jersey, and back to Shore Road, Brooklyn, while the icy spray coated and froze on the portholes. But nary a chunk of ice was to be found with a "starving" duck. That would have disgusted any press agent to the point of abandoning the stunt. But not Dauntless Tom. He waited just long enough to see signs of mutiny in the words of the frozen photographers, to see lines of revolt in the icy stares of Dorothy Lamour, when, presto, from out of a bag he had hidden in the cabin, he pulled five real, live ducks and "staged" a picture of Dorothy holding on to "wild" ducks, which had been bought earlier from a West Side meat market. It was quite a day. The photographers got pictures, Waller got publicity, Miss Lamour got a cold—and the sailors of the patrol boat got the ducks.

▽

Jerry Steele, of the Apollo theatre, at Oberlin, Ohio, is one of those exhibitors who always believes in meeting fire with fire, particularly when box office receipts are concerned. Feeling, like hundreds of other owners, that radio's "Pot o' Gold" is taking business from him on Tuesday nights, he entered into that arrangement whereby he insures, for a weekly fee, for a $1,000 policy, to be paid to any patron who is attending his Tuesday evening performance and whose name is called by telephone at home for the "Pot o' Gold" $1,000 award, the radio show requiring a winner to be beside his telephone to collect. Chances for a winner being in a theatre are apparently slim, but last week's winner of the radio award was in Mr. Steele's theatre—but only the week before Steele discontinued his offer to pay any winner in his house during the broadcast.

▽

Portland, Oregon, nominates Charlie White's local "Star Room" collection as one of the most unique hobbies of the day, possessing, as it does, 16,000 pictures of screen stars and personalities, hundreds of copies of film fan and trade papers, MOTION PICTURE HERALD, FAME, MOTION PICTURE ALMANAC, MOTION PICTURE DAILY *and other QP publications. The oldest copies are kept under glass. A number of panels trace the development of the movies from their commercial beginnings in the U. S., in 1895, to the present. More than 300 stars personally sent their autographed pictures.*

Between researchings for that mighty-long-in-preparation motion picture bibliography which the WPA Federal Writers' Project has had under way, their reporters the other day stumbled into a Hoboes' Exchange down on New York's down-at-the-heels Bowery. Some time ago the floating population of the Bowery decided that if the "big guys" down in Wall Street had a Stock Exchange, there was no reason why they too couldn't have one and so "Hoboes' Exchange" was born. The "traders" operate on the "curb" at the corner of Bayard Street and the Bowery. When a "member" feels the need to float a loan of a quarter, or some large sum, such as a "buck," he collects his assets and proceeds to the Hoboes' Exchange, sometimes called the "flea market," and begins his dealings. Some typical recent transactions included the swapping of one razor in good condition for an ancient knife with one good blade, slightly rusty; the exchange of a straw hat, a bit worn, and a blue shirt only three months old for a pair of blue denim trousers, said trousers having only three patches.

▽

War is costly, no doubt about that. And France is doing its darndest to lower its war costs. In order to economize on the country's mineral resources, for example, they have ordered the government's war censors to reduce the consumption of scissors. Not by using them less, but by sending them out to be sharpened instead of buying new ones when they get dull. And they must get pretty dull, judging some of the censored mail arriving in these parts these days.

Showing just how ingenious a Frenchman can be during a war, an economy expert in the censors' office in Paris remembered that scissors can be sharpened after noting an order for 200 pairs of new ones.

▽

From his managerial chair over the warm (?) sands of the Lincoln theatre at Miami Beach, "Sonny" Shepherd sends a full report of an incident happening at his theatre the other night when there wasn't a seat to be had and a long line of standees stretched well along the outside. One of those insistent women patrons approached the head usher: "You mean all of these people are waiting for seats?," she asked. "Yes, madam," politely replied the Lincoln usher. "You mean there isn't a seat to be had in the theatre?" "No, madam, we haven't any seats at all," he returned. "Not even one little single?" "No, madam," he still insisted, politely, "there isn't a seat in the theatre." "Well, I'm sure there is one way down front, isn't there?" "No, madam, there isn't a seat in the theatre vacant." "Well," she insisted, "there must be a single seat way in the back." "Sorry, madam, the theatre is full." "You know good and well," she insisted, "there is one seat way over on the side near the wall, where nobody will ever sit." "I'm very sorry, madam," the usher added, as he tried not to show his contempt as the crowd was being held up for him to answer her questions, "I have told you that there isn't a seat in the front, back, side nor in the loge and you're holding up the crowd who want to come in to wait." "Well," she insisted, "may I go to the ladies' room?"

FOX, RKO, PARAMOUNT EARNINGS ARE OFF; LAST RKO REPORT FILED

Net Profit of 20th Century-Fox Reported $4,146,813 in Year; RKO Cites $186,495 Loss; Paramount Estimates $3,870,000

Two large companies, Twentieth Century-Fox and RKO, this week announced their 1939 financial report and another, Paramount, estimated the 1939 total on the basis of probable fourth quarter earnings.

Twentieth Century-Fox reported a net of $4,146,813, compared with $7,252,466 for 1938.

RKO noted a net loss of $186,495. It had net profit of $18,604 in 1938.

Paramount estimated its 1939 earnings at $3,870,000, compared with $4,105,675 in 1938.

Twentieth Century-Fox 1939 Net

Twentieth Century-Fox Film Corporation on Monday reported that a net profit of $4,146,813, after all income taxes, was earned in the 52 weeks ending December 30, 1939. This compares with a net profit of $7,252,466 for 1938. Dividends from National Theatres Corporation are included, totaling $756,000 compared with $882,000 in 1938.

The profits for the fourth quarter of 1939 were $994,218, against $2,630,374 for the fourth quarter of 1938 and $827,069 for the third quarter of 1939.

National Theatres Corporation and its voting controlled domestic subsidiaries had consolidated net income of $2,311,108 for 1939 compared with $2,617,653 for 1938. Twentieth Century-Fox's 22 per cent interest in National Theatres indicates an interest in these earnings of $970,665.

Twentieth Century-Fox paid dividends on the preferred stock in 1939 of $1.50 per share and on the common stock $1 per share. Total dividends paid amounted to $3,137,834.

Outstanding capital at Dec. 20, 1939 comprises 926,214 shares of preferred and 1,741,991 shares of common. After deducting dividends paid in the year on the preferred, the balance of earnings for 1939 amounted to $1.58 per share on the common outstanding at Dec. 30, 1939, which compares with $3.35 on the common outstanding in the previous year.

Net assets in foreign countries whether owned by the parent corporation or its subsidiaries aggregated $6,638,197 of which $3,737,757 represents the corporation's indirect investment in Gaumont British Picture Corporation, Ltd., and the balance $2,900,440 by other assets in foreign countries comprising principally the assets of the distributing units in various countries.

With regard to the foreign situation as it affects the corporation, Sidney R. Kent, president, said: "During 1939 in most of the important countries where your corporation's pictures are exhibited little difficulty was had in converting the greater part of foreign net revenues into dollars. However, due to the outbreak of further hostilities abroad and the subsequent establishment of more stringent currency regulations in all important foreign countries with respect to the transfer of foreign to United States currency, all current assets in foreign countries may be generally regarded, for a substantial part thereof at least, as not available in the ordinary course of business for use in the corporation's operations in the United States. This situation is becoming increasingly burdensome and constitutes a serious problem which is receiving the constant attention of the directors and officers of the corporation."

Consolidated Income Accounts of Twentieth Century-Fox and RKO

The consolidated income account of Twentieth Century-Fox for 52 weeks ended December 30, 1939, compares as follows:

	52 Weeks Ended Dec. 30, 1939	53 Weeks Ended Dec. 31, 1938	52 Weeks Ended Dec. 25, 1937
*Gross income	$53,752,352	$58,201,314	$56,172,192
Dividends	864,312	1,042,243	1,189,027
Other income	1,169,587	1,157,917	1,241,016
Total income	$55,786,151	$60,401,474	$58,602,235
Expenses	12,887,261	15,052,186	14,184,168
Amortization of production costs	33,629,115	30,554,896	27,200,922
Participating film rentals	4,458,761	6,353,117	6,546,179
Interest	11,840	68,815	110,410
Amortization of discounts and expenses	.....	.....	120,910
†Depreciation of fixed assets	344,040	304,276	269,978
Federal income taxes	308,321	805,718	1,552,554
Net profit	$4,146,813	$7,252,456	$8,617,114
Preferred dividends	1,395,847	1,415,320	1,450,024
Common dividends	1,741,987	3,483,898	4,304,679
Surplus	$1,008,979	$2,353,248	$2,862,411

*From sales and rentals of films, etc. †Excludes depreciation of studio buildings and equipment of $792,751 absorbed in production costs in 1939, $825,222 in 1938 and $837,091 in 1937.

The consolidated income account of Radio-Keith-Orpheum Corporation (in reorganization) and subsidiaries for the year ended 1939 compares as follows:

	1939	1938	1937
Film rentals, sales, etc.	$51,451,223	$56,275,419	$52,921,033
Costs and expenses	47,885,901	53,093,727	47,692,247
Operating profit	$3,565,322	$3,181,692	$5,228,786
Other income	820,085	1,061,388	790,228
Total income	$4,385,407	$4,243,080	$6,019,014
Interest and discount	1,939,247	2,008,405	2,061,624
Depreciation and amortization	1,538,181	1,602,165	1,631,814
Part of office and employee substitute profit	17,646	47,783	71,165
Federal income taxes, etc.	276,839	282,006	288,140
Loss on investment and capital assets	71,299	30,353	9,985
Provision for loss affecting commissions, etc.	57,302	26,643	31,580
Trustees' expenses	211,186	177,247	97,729
Miscellaneous charges	60,202	48,562	4,099
Minority interest	.....	1,312	1,712
Settlement of lease obligation	400,000	.....	.....
*Loss	$186,495	†$18,604	†$1,821,166

*Before subsidiary preferred dividends. †Profit.

Other financial news of the week appears in the adjoining column and succeeding pages.

Paramount Net at $3,870,000

Paramount Pictures, Inc., estimated 1939 earnings at $3,870,000, or $1.08 a common share after preferred dividend requirements. Included in the total is a $1,110,000 share of undistributed earnings of partially owned non-consolidated subsidiaries.

Earnings for 1938 were $4,105,675, or $1.18 a common share, and included $292,361 net capital and non-recurring income, $332,397 profit on purchase of debentures, and $1,240,000 representing Paramount's interest in the combined undistributed earnings of non-consolidated subsidiaries.

Fourth-quarter earnings are estimated at $1,030,000, against $2,229,000 in the last three months of 1938. Earnings for the December, 1939, quarter exclude $245,000 in dividends received from subsidiaries in excess of the company's direct and indirect interest as a stockholder in the earnings for the quarter, such excess representing a partial distribution of earnings of previous quarters.

In the 1938 quarter there was included $360,000 net capital and non-recurring income, and $87,000 profit on purchase of debentures. There was excluded $420,000 received in dividends from subsidiaries' earnings of prior quarters.

The company has continued its policy of taking up revenues only to the extent that dollars have been received with respect to subsidiaries

(Continued on following page)

IRVING TRUST WINDS UP RKO REPORT

(*Continued from preceding page*)

operating in foreign countries subject to currency restrictions. The results of foreign subsidiaries operating in all other foreign countries have been included at current rates of exchange.

In the case of the English and Canadian subsidiaries which have outstanding debt payable in local currencies in excess of the net current assets of such subsidiaries, the provision for the decline in dollar value of the net current assets of these companies has been offset against the amount of outstanding debt payable.

$186,494 RKO Loss

The final report of the Irving Trust Company, trustee of RKO, was filed in federal court in New York Monday, in which was embodied the financial statements of RKO and subsidiaries for 1939. The Irving Trust petitioned for discharge as trustees in the reorganization proceedings, which have been completed by transfer of all properties of the old company to the successor of the same name.

The consolidated statement of the RKO Corporation and subsidiaries for 1939, subject to audit, showed a net loss of $186,495 before providing for a current dividend of $7 each on 42,543 shares of seven per cent cumulative convertible preferred stock of the Keith-Albee-Orpheum Corporation held by the public. This compares with a net profit of $18,604 in 1938.

In 1939 the combined operations of the theatre operating subsidiaries of RKO, resulted in an unaudited net profit of $1,234,523 after all charges except interest accruals of $269,215 on debt to RKO, the trustee reported. This compares with a net profit of $1,204,294 in 1938 before interest accruals of $307,520.

On a comparable basis, attendance in RKO theatre holdings in 1939 was somewhat better than in 1938, but the average admission price declined slightly, the Irving Trust report said. Operating expenses increased, but not in proportion to the increase in income. As a result of reduction in funded debt and for other reasons, fixed charges declined substantially, but the net results were not indicative of the actual operating results, the report said, since a non-recurring item of $400,000 was charged against 1939 earnings in settlement of a lease obligation.

Operations of RKO Radio Pictures, Inc., and subsidiaries for 1939 resulted in a net loss of $545,126 before accrual of $1,086,316 interest on debt to RKO, unaudited, compared with a net loss of $189,474 in 1938 before $1,058,080 interest accruals.

Pathe News, Inc., showed an unaudited net profit of $97,293 in 1939, compared with $97,199 earned in 1938. Accrual of interest on debt to RKO was $13,204, against $14,430 in 1938.

RKO Circuits Report

Keith-Albee-Orpheum Corporation and subsidiary companies report for the year 1939 a net profit of $976,627.13 after all charges, equivalent to $15.18 per share on the 64,304 shares of seven per cent cumulative preferred stock now outstanding. For 1938 the corresponding figure was $996,995.90 after all charges, equivalent to $15.50 per share on the preferred stock. Income from theatre admissions was placed at $13,554,669.07.

B. F. Keith Corporation and subsidiary companies report for the year 1939 a net profit of $575,271.88 after all charges, as compared with $752,011.05 for 1938.

The $186,494 RKO net loss is after accrued interest of $764,650 on all outstanding 6 per cent notes, 6 per cent debentures and extended 6 per cent notes of the old company, which debt is eliminated in the plan of reorganization. Also deducted was a $400,000 lease obligation and $392,778 adjustment of inventory noted in reports of subsidiaries.

Claims filed against RKO in the reorganization proceedings aggregated $55,512,250, according to the Irving Trust report, and these were reduced to $24,973,375 by payment, withdrawal, stipulation, allowance, disallowance and adjustment. The remainder of claims participating in the reorganization plan included $12,245,875 of unsecured allowed claims and $12,718,500 of secured claims.

TAX COLLECTIONS GAIN IN MONTH

Federal admission tax collections moved upward in February to a total of $1,852,764, *an increase of* $466,000 *over the* $1,486,534 *reported for January and nearly* $350,000 *above the February,* 1939, *total of* $1,503,127, *it was reported this week by the Internal Revenue Bureau.*

Collections for the first two months of the year, $3,339,298, *were approximately* $272,000 *above the* $3,067,261 *recorded for the corresponding period in* 1939, *while for the first eight months of the Government's fiscal year receipts amounted to* $14,059,383, *an increase of* $677,000 *over the* $13,381,863 *received to the end of February,* 1939.

$1,732,984 Allowance Applications

Applications for allowances for services rendered to RKO in the company's reorganization proceedings total $1,732,984. The sum is exclusive of any allowance which William Bondy, federal judge, may grant to the Atlas Corporation, proponent of the plan of reorganization, for its services but includes $875,037 asked by Atlas for expenses incurred. Hearings on the applications are expected to be set shortly.

Atlas, the largest applicant, has expressed a willingness to accept either cash or common stock for payment of both expenses and any amount which the court may fix as compensation for its services. No fixed amount for services was set in the application, the figure being left to the court to decide.

The second largest application is William J. Donovan, attorney for the Irving Trust Company, which had acted both as receiver and trustee in the seven years of court administration. Mr. Donovan, in two petitions, asked for a total of $188,659 of which $100,000 was for services to the trustee.

The application of the Irving Trust Company for $95,000 as a final allowance was filed jointly with that of Mr. Donovan. According to the petitions, the Irving Trust Company has heretofore received $295,000 and Mr. Donovan the sum of $360,000 for his work of attorney for the trustee and $160,000 while representing the receiver.

The list of petitions for allowances which Judge Bondy will consider are as follows:

Name of Applicant	Amount Sought
Atlas Corporation (Expenses and unfixed amount for services)	$875,037
William J. Donovan	188,659
Irving Trust Company	95,000
John S. Stover	118,225
Lehman Brothers Corporation	76,772
City Bank Farmers Trust Company	1,600
Delafield, Marsh, Porter & Hope	1,900
J. & W. Seligman Company	8,75
Ernest Stirn	50,00
Six of Stirn's attorneys	72,68
Chemical Bank & Trust Company and its attorneys	68,09
Marcus Heiman and his attorneys	57,50
Richard B. Scandrett	30,00
Price, Waterhouse Company	4,80
Arthur K. Weber	2,50
White & Case	35,52
Committee of Unsecured Creditors	10,27
Kommel & Rosenberg	16,87
Central Hanover Bank & Trust Company	16,25
Larkin, Rathbone & Perry	12,50

With its application Atlas filed a detailed statement of out-of-pocket expenditures which had totalled $875,037. The list set forth the payment of $300,000 to its attorneys, Simpson, Thacher & Bartlett; $163,277 to Rathvon & Company, Inc.; $106,250 to W. J. Merrill; $76,772 to Leo Spitz; $200,000 for salaries and overhead, and $28,736 for miscellaneous expenses.

Although Atlas did not set an amount for its allowance, its petition refers to an agreement made in 1935 by Atlas with the Radio Corporation of America under which the former was to receive $745,000 as compensation. The application says that this agreement was subsequently nullified, but that it is an indication of what a fair figure might be.

RKO's operating figures for 1939 resulted in net loss of approximately $50,000. Cash in excess of $1,000,000 was raised through the sale of 500,000 shares of new common stock underwritten by Atlas at $3 per share, and much of this sum has been earmarked for the reorganization costs.

The Irving Trust and its counsel, Donovan, Leisure, Newton & Lumbard, are vacating the office quarters on the tenth floor of the RKO Building in Rockefeller Center which they have occupied since the beginning of the RKO reorganization in 1933.

Andrew C. Christensen, trustee's representative at RKO, who is a vice-president of Irving Trust, will return to the bank's downtown headquarters. Garrett Van Wanger, assistant to Mr. Christensen, will start his new duties of assistant treasurer of RKO.

O. C. Doering, Jr., of counsel to the trustee, will continue as a member of the Donovan law company and will be associated with Mr. Donovan in the Government anti-trust suit defense. Ambrose Cram, Mr. Doering's assistant, also will continue with the law company.

Buy Cochrane Stock

The entire Universal stock holdings of R. H. Cochrane, former president of the company, have been purchased by a group of 10 Universal executives, it was learned this week.

The purchasing group is reported to include J. Cheever Cowdin, chairman of the board; Nate J. Blumberg, president; Charles D. Prutzman, vice-president and general counsel; Matthew J. Fox, vice-president; Cliff Work, vice-president and studio head; W. A. Scully, vice-president and distribution head, and Joseph H. Seidelman, vice-president and foreign department head.

Others reported to be participating in the purchase are: Peyton Gibson, secretary and treasurer; Samuel I. Machnovich, financial officer, and Milton Feld, producer.

The purchase price, number of shares acquired and the manner of distribution among the purchasers were not disclosed. However, at the time of Mr. Cochrane's withdrawal from Universal in December, 1937, it was reported that his holdings amounted to almost 20 per cent of the common shares outstanding, having an estimated market value of $450,000 at the time. Universal common has increased in value since that time.

A net profit of $85,858, equivalent to 11.92

(*Continued on page* 57)

JOHNNY APOLLO

MADE WITH THE DARING AND LIFE-TRUE IMPACT OF DARRYL F. ZANUCK'S GREATEST HITS!.....

TYRONE POWER · DOROTHY LAMOUR

in

JOHNNY APOLLO

with

EDWARD ARNOLD · LLOYD NOLAN

CHARLEY GRAPEWIN · LIONEL ATWILL

Directed by Henry Hathaway

Associate Producer Harry Joe Brown • Screen play by Philip Dunne and Rowland Brown • Original story by Samuel G. Engel and Hal Long • Dorothy Lamour sings: "This is the Beginning of the End" by Mack Gordon; "Dancing for Nickels and Dimes" by Lionel Newman and Frank Loesser

Darryl F. Zanuck in Charge of Production

"TWENTIETH HAS A TERRIFIC BET IN 'JOHNNY APOLLO'— *watch!*" says Hollywood Reporter

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

"U" OFFICERS BUY COCHRANE STOCK

(Continued from page 52)

cents a share on the outstanding stock, is reported by Trans-Lux Corporation for the year ended last December 31st. This compares with a net of $133,717, equivalent to 18½ cents a share for 1938. A dividend of 10 cents a share was paid in each year.

Theatres operations showed a net loss of $29,775. Ticket operations resulted in a gross income of $305,910 and a net of $110,950.

Business at four newsreel theatres operated by Trans-Lux showed an increase in the last four months of 1939, due to interest in war news, and the gross business at these theatres was about equal to that of the year before, Percy N. Furber, chairman of the board, reported. However, general conditions affected the three Trans-Lux houses operated as subsequent feature theatres, including two in New York and one in Boston. "The theatre in Boston has just recently turned the corner and is on a paying basis," Mr. Furber said.

The report shows $312,189 income from theatres operated by wholly-owned subsidiaries, with $208,813 operating expenses, exclusive of depreciation and amortization.

Trans-Lux Corporation and subsidiaries last year paid the officers and directors total remuneration of $127,613 and 3,500 shares of stock which had a market value of $4,312, it is disclosed in the notice of the annual stockholders' meeting which will be held April 10th.

Remuneration of three executives is listed as follows: Percy N. Furber, chairman of the board and chief executive officer, $40,608; Percival E. Furber, president of the corporation and vice-president of all subsidiaries, $20,340; Leslie E. Thompson, president of subsidiary theatre companies, $25,220 and 1,000 shares of stock with a market value of $1,187. There are six other salaried officers.

Reelection of the full slate of 11 directors is scheduled at the annual meeting.

Reports Monogram Holdings

John W. Mangham of Atlanta, elected to the directorate of Monogram Pictures on February 10th, held 100 shares of Monogram common stock direct and 3,500 shares of common and 8,304 options for common through Monogram Southern Exchanges, Inc., when he joined the board, he has reported to the Securities and Exchange Commission.

Roxy Theatre Surplus

Roxy Theatre, Inc., New York, wholly owned subsidiary of Twentieth Century-Fox reports earned surplus for the 53 weeks ending August 31, 1939, of $73,043.76. Theatre receipts from admissions for the period amounted to $1,889,981.81. The surplus figure compares with an earned surplus on August 25, 1938, of $55,578.

Pathe Film Dividend

The board of directors of Pathe Film Corporation has declared a regular quarterly dividend of $1.75 per share on the $7 convertible preferred stock, payable April 1, 1940 to stockholders of record March 26th.

Eastman Wage Dividend

The Eastman Kodak Company this week paid to 30,934 employees its 28th annual wage dividend, amounting to $2,362,331. Of this amount $2,164,680 went to 25,508 eligible employees in the United States and Canada, with 17,745 workers in Rochester receiving $1,621,256.

The 1940 dividend rate is unchanged from last year's, but the amount paid out is $217,997 higher because of the increased number of eligible employees on the pay roll.

SHORT PRODUCT PLAYING BROADWAY

Week of March 23

CAPITOL
What's Your I.Q.?.....MGM
The Fishing Bear.....MGM
Feature: Northwest Passage..MGM

CRITERION
The Curious Puppy.....Vitaphone
Vacation Diary .....RKO Radio
*Feature: The Earl of Chicago.*MGM

MUSIC HALL
Fly Casting .....RKO Radio
March of Time, No. 8.....RKO Radio
*Feature: Young Tom Edison.*MGM
Information Please, No. 7...RKO Radio

PARAMOUNT
Paramount Pictorial, No. 3..Paramount
Busy Little Bears.....Paramount
Feature: The Road to Singapore .....Paramount

RIALTO
Rhythm Jamboree .....Universal
Feature: Black Friday.....Universal

RIVOLI
Aida .....Guaranteed
Jerusalem .....United Artists
Feature: It's a Date.....Universal

ROXY
Fashion Forecast, No. 7....20th Cent.-Fox
Kitten's Mittens .....Universal
Feature: The Primrose Path. RKO Radio

STRAND
Africa Squeaks .....Vitaphone
Feature: Virginia City.....Warner Bros.

Championship Playoff

The Metro-Goldwyn-Mayer basketball team will play National Screen Service for the championship of the motion picture industry on Saturday evening, March 30th, at the Riverside Plaza Hotel in New York. In addition to the game, a dance, sponsored by the Metro Quintet, will be held to encourage the good will among companies of the movie industry.

Photographers Dance April 12th

The annual dance of the Press Photographers' Association of New York will be held at the Hotel Astor April 12th. George Jessel, Henry Youngman, Harry Hershfield and Milton Berle will alternate at the master of ceremonies spot. More than 3,500, including screen, stage and radio personalities, are expected to attend.

Form Distributing Company

Articles of incorporation have been filed with the California secretary of state for the Allied American Films Distributing Corporation of Los Angeles, with capitalization of $25,000. Directors listed are John W. Lehners, Harvey A. Herkness and Thursa W. Smiley, all of Los Angeles.

Newsreels Split Over War Films

Newsreel operations in France have split into two camps, with Movietone News and News of the Day in one and Paramount, Universal and Pathe in the other, as a result of a breakup in a cooperative working arrangement which formerly included all five of the newsreel companies.

This is disclosed by Lewis Buddy, Jr., Paramount News chief for continental Europe, who arrived in New York from abroad this week for conferences with John Hicks, vice-president in charge of foreign distribution, and A. J. Richard, head of the newsreel.

As a result, competition has been intensified for the American newsreels in covering the European war and costs have increased over what they were in the period of the cooperative arrangement. The new alignment will shortly spread to all of continental Europe, Mr. Buddy believes.

The arrangement was broken up February 18th when Truman H. Talley, vice-president in charge of production of Movietone News, in conference with newsreel representatives in Paris decided to withdraw his reel. Mr. Talley felt that there was no advantage in maintaining the mutual agreement because the war films were more or less identical due to government control. Also, Mr. Talley felt that Movietone, with a large staff, was shouldering a financial burden out of proportion to what his newsreel was obtaining in return.

The chief problem for the newsreels is how to get films to this country from the war zones quickly. Air transportation is used as much as possible, with duplicate prints shipped by boat in event the first fails to arrive or arrives late.

It costs $150 to send an average newsreel shipment from Paris to New York via the clipper plane from Lisbon, not counting freight charges from Paris to Marseilles.

The company which has the best setup for relaying prints to the destination point has best chance of scoring a "beat." While no long-range plans are possible, preparations for transport have to be made carefully in advance, beginning at the point where an anticipated story may break, he said, adding that censorship still presents a serious problem.

Funds for Camera

The attorney general of Alabama has ruled that the state highway department may use public funds to purchase a motion picture machine "to record construction operations of that department." Chris J. Sherlock, highway director, said the equipment would provide "a file of information for study and use in the progressive science of road and bridge construction and for educational work in showing the activities and work of this department."

IN THE CUTTING ROOM

Edison, the Man

(MGM)

Edison, Part II

Continuing the story started with "Young Tom Edison," this second part of the screen story opens with a prologue showing the inventor at the age of 82 and then fades back to his arrival in New York in 1869 and carries him through the invention of the talking machine and finally the electric light in 1879.

Depicting Edison the man is Spencer Tracy, third ranking star in the MOTION PICTURE HERALD and FAME poll of box office values, and last seen as Major Robert Rogers in "Northwest Passage." The only woman's role in the film is taken by Rita Johnson. The cast also includes Charles Coburn, Gene Lockhart, Lynne Overman, Felix Bressart, Henry Travers, Gene Reynolds and Regis Toomey.

John W. Considine, Jr., produced, as he did "Young Tom Edison," Clarence Brown directed. His latest was "The Rains Came."

Release date: *To be determined.*

A Date with Destiny

(Paramount)

Melodrama

Telling the story of a neurotic killer, who tries in vain to forget his past, the film has Basil Rathbone in the leading role, with Ellen Drew the girl with whom he falls in love and later tries to kill when she discovers his past.

John Howard, Vera Vague, Martin Kosleck, Ralph Morgan and Kitty Kelly round out the cast of the picture, which was produced by George Arthur and directed by Tim Whelan, who handled "Sidewalks of London."

Release date: To be determined.

In Old Missouri

(Republic)

Sharecroppers and Landlord

The Weaver Brothers and Elviry Hera are sharecroppers with little to show at the end of their year's work, who discover that their landlord's plight is worse than their own, and proceed to do something about it, which results in events beneficial to both parties.

Aiding the principals are Loretta Weaver, Thurston Hall, Marjorie Gateson, Allan Ladd and June Storey.

Frank McDonald, who directed "Flirting with Fate," did likewise here, with Armand Schaefer as associate producer.

Release date: To be determined.

Grandpa Goes to Town

(Republic)

Higgins Family

The Gleason family, consisting of James, Lucile and Russell Gleason, are here supported by Lois Ranson and Tommy Ryan, in the roles of other members of the Higgins family, Harry Davenport, and Arturo Godoy, recent contender for Joe Louis' heavyweight crown.

High-pressured into buying a hotel in a deserted gold mining town, the family gets involved with gangsters, a real gold "strike" and a film troupe on location before settling its affairs happily.

Gus Meins was associate producer and director. He so handled "Money to Burn."

Release date: To be determined.

IN NEWSREELS

MOVIETONE NEWS—No. 56, Vol. 22.—Fire in New New Jersey....British liners prepare to leave port of New York....Demolish Washington apartments for Government building....Daffodils in bloom....Stunt riders perform in California....Truman Talley visits Maginot Line....Hockey game....Golden Gloves boxing bouts....Ski meet in Seattle....Lew Lehr.

MOVIETONE NEWS—No. 57, Vol. 22.—Queen Mary slips out of New York on mystery voyage....300 forest fires rage all around Sydney....Easter parade on Fifth Avenue....Egg rolling on White House lawn....Sunrise services in Hollywood Bowl....Fashions in hats....Lew Lehr....Ice carnival at Madison Square Garden....Four year old golfer shows skill.

NEWS OF THE DAY—No. 254, Vol. 11.—Tar plant afire in New Jersey....British liners in war paint ready to sail from New York....Japanese Marines train on skis....Washington apartment building dynamited....American fashions take style spotlight....Engen wins U. S. ski crown....Stunt men perform in autos and on motorcycles....Boxing.

NEWS OF THE DAY—No. 255, Vol. 11.—Viborg becomes ghost city as Finns give it up to Russians ....Norwegian royalty view army maneuver....Easter parade on Fifth Avenue in spite of coldest Easter on record....Yosemite Easter sunrise services held....Co-eds take up aviation training....Ninth Avenue "El" in Manhattan doomed....Egg rolling ceremonies on White House lawn....Liner Queen Mary leaves New York Harbor....Ice carnival held in Madison Square Garden.

PARAMOUNT NEWS—No. 59.—American trans-Atlantic planes avoid Bermuda....British remove U. S. mail at Gibraltar....Monte Stratton, Don Herring and Eddie Collins, athletes, who each lost a leg, stage comebacks....World's Fair spruces up for second year....Jonquils bloom in Washington....Planes dragged across Canadian border....British liners prepare to leave New York Harbor....House wreckers dynamite building in Washington.

PARAMOUNT NEWS—No. 60.—Aerial tramway for ski fans in New Hampshire....Fire in Boston department store....Seek blood donor for victim of rare disease....Welles ends tour....Shut-ins take "fun cure"....Ice Carnival in New York....Four year old golfer performs....Easter observances in New York, Yosemite Park and Washington.

RKO PATHE NEWS—No. 71, Vol. 11.—British liners prepare to leave New York....Fire in New Jersey causes blackout in New York City....Schoolboy editors hold convention....Washington building dynamited....Stunt man hurt in California carnival ....Hockey....Boxing.

RKO PATHE NEWS—No. 72, Vol. 11.—Queen Mary leaves New York dock....Russia absorbs Polish war areas....Welles visits exiled Polish general....Hull House in Chicago celebrates 50th birthday....Four year old golfer demonstrates skill....New York Skating Club holds carnival....Chicago track meet.

UNIVERSAL NEWSREEL—No. 860, Vol. 12.—Police quell riot in New York....Fire in New Jersey darkens New York City....Horses tow planes into Canada....Washington apartment wrecked to make way for Government building....Fast new sub chaser launched....Flower festival in Sumner, Wash....“Virginia City” premiere in Reno....Ski championships held....Playground for adults....Boxing....Hockey.

UNIVERSAL NEWSREEL—No. 861, Vol. 12.—Easter observed despite cold in New York....Sunrise services in California....Egg rolling on White House lawn....220 air cadets get their wings....French collect junk for war purposes....Hold big fish fry....Track stars in Chicago meet....Four year old golfer performs....Ice carnival in New York....Roller-skating derby.

Sandy is a Lady

(Universal)

Comedy

Picked for comedy potentialities, the cast of "Sandy is a Lady" includes, in addition to the baby of the title, Mischa Auer, most recently in "Destry Rides Again"; Nan Grey, of "The House of Seven Gables"; Tom Brown, Eugene Pallette, Billy Gilbert and Edgar Kennedy.

The title rolist, Baby Sandy, already has appeared in three pictures in her two years. She was seen in "East Side of Heaven," "Unexpected Father" and "Little Accident."

The original story and screen play was written by Charles Grayson, and concerns the tribulations undergone by Sandy's parents before they can get a raise for the head of the house from his boss, a hardboiled contractor.

Charles Lamont directed, as he did on the last two pictures with the baby, and Burt Kelly produced.

Release date: *May* 17, 1940.

An Angel from Texas

(Warners-First National)

Stage Career

Herewith a version of the tale about the girl who leaves home for a New York stage career, only to find that home and the local boy are best after all. The girl in the case is Rosemary Lane, the boy Eddie Albert, and the cast also has Wayne Morris, Jane Wyman, Ronald Reagan, Ruth Terry and John Litel.

Based on a play by George Kaufman, the screen play was written by Fred Niblo, Jr., and Bertram Millhauser. Niblo collaborated on "The Fighting 69th," Millhauser on "Nick Carter."

Robert Fellows was associate producer, with Ray Enright directing, as he did "Brother Rat and a Baby."

Release date: *April* 27, 1940.

Young Buffalo Bill

(Republic)

Western

Roy Rogers is seen here as "Buffalo Bill" Cody, with "Gabby" Hayes his friend and mentor, and the cast including Hugh Sothern, Pauline Moore, Trevor Bardette and Chief Thundercloud.

Hindered by the old landowners in their work of surveying the land and establishing boundaries, "Cody" and his friend discover fraud and bring the perpetrators to justice.

Joe Kane, who last directed "The Days of Jesse James," was associate producer and director.

Release date: *To be determined.*

Plan Amusement Center

Al J. Chamberlain and Perry R. Hoffman, operating at Allentown and Williamsport, Pa., plan an amusement center, of which a de luxe theatre will be the main feature, at their Island Park, outdoor amusement park between Sunbury and Northumberland. They purchased the park three years ago.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

lorian

IGM-Sheehan)

storical Melodrama

Resourceful showmen have in this distinctly unusual production an entertainment m of particular interest to lovers of fine horses. The Lippizan stallion named in the e is one of six of his breed in America, a descendant of a long line of cavalry ounts bred by the Hapsburg for the defense of Austria and himself a product of e world-famous Spanish riding school. To any horse-conscious audience this splendid imal's performance, highlighted by his superb demonstrations of trained ability, is rare treat, quite independently of story plot and biped cast.

Doubtlessly resourceful showmen will ke capital, also, of the fact that footage otographed in Austria by Richard Ros- n, resulting in his temporary incarceration suspicion of espionage, is liberally used the picture.

These scenes, showing the Lippizan horses in ge numbers, drew spontaneous applause from Hollywood preview audience. So did the markable sequence showing a troop of Lippi- ns performing in formation and individually the Spanish riding school. Although com- tely dominated by the presence and per- mance of Florian, which is the horse's real well as character name, the picture is ac- lly the story of the passing of the Austria t was the Hapsburg empire. It opens in out 1910 with a depiction of life as then lived and about the court of Emperor Franz Josef, ves on to 1914, showing the assassination of chduke Ferdinand, the war, briefly, and then Revolution, following which the action ves to New York and an ultimate happy end- for three of the principals and the horse. vo of these are young persons, a commoner d a duchess, whose romantic destinies have en influenced throughout by the events of pire which make up the broad background the picture.

Produced by Winfield Sheehan from the novel Felix Salten, the film contains those in- edients of showmanship for which the pro- cer is best known. There is, for instance, imperial ballet sequence, featuring Irina ronova, quite as excellent in a totally differ- t way as the several fine sequences featuring pert horsemanship. Showmen have in this quite separate avenue of exploitation ap- oach. Nevertheless, as directed by Edwin L. arin from a script by Noel Langley, Geza erczeg and James Kevin McGuinness, the pro- ction possesses, in common with other pic- es in which interest has centered about an imal, a quality of technological informality ich the cast does not at all times cope with.

Previewed at the Village Theatre, Westwood, a mixed audience which manifested genuine preciation of the horses and horsemanship, d of the ballet.—WILLIAM R. WEAVER.

Produced and distributed by Metro-Goldwyn-Mayer. rector, Edwin L. Marin. Producer, Winfield Shee- n. Screenplay, Noel Langley, Geza Herczeg and mes Kevin McGuinness. Based on the novel "Florian" Felix Salten. Musical score, Franz Waxman. oreography, Ernst Matray. Recording director, ouglas Shearer. Art director, Cedric Gibbons. As- iate, Randall Duell. Set decorator, Edwin B. Willis. wns, Adrian. Men's costumer, Gile Steele. Director photography, Karl Freund. Film editor, Frank Hull. C.A. Certificate No. 6018. Running time, 93 minutes. Release date, March 29, 1940. General audience classification.

CAST

Anton	Robert Young
Diana	Helen Gilbert
Hofer	Charles Coburn
Oliver	Lee Bowman
Emperor Franz Josef	Reginald Owen
Countess	Lucile Watson
Trina	Irina Baronova
Victor	Rand Brooks
Max	Soke Sakall
Archduke Franz Ferdinand	William B. Davidson
Borelli	George Lloyd
Bantry	George Irving
Editor	Charles Judels
Auctioneer	Dick Elliott
Ernst	Adrian Morris
Ring Master	Jack Joyce

and FLORIAN

Rebecca

(United Artists-Selznick)

Study in Neuroses

As skillfully as a scalpel in the hands of a great surgeon, this picture from Daphne du Maurier's novel of the same name lays bare the tissues and exposes the workings of its characters' minds and emotions.

It is, first and foremost, a craftsman's picture, and one long to be remembered for its adroit blending of the component arts of the motion picture—writing, direction, acting and production value expressed in mounting and background. As such, its interest to the general theatre going public is considerably clinical.

Its thesis is a mood, its action the triumph of a marriage over that mood. Retaining an almost verbatim faithfulness to the book, the picture spins its tale of a man, the girl he marries after the death of his faithless first wife, and their home, all overshadowed by the mocking spirit of "Rebecca," the woman he had married first. For her memory he holds nothing but hatred. Rebecca having been, admittedly at first, by action later on, a wanton, as well as a wit and a beauty.

But to his second wife, sensitive traveling companion to a middle-aged social climber before her marriage, the abiding presence of "Rebecca" is as real as a tangible thing, making her even more nervous, more introverted, than before. Only a chance discovery unearths the fact that "Rebecca" was hated, might even have been killed by her husband, and serves also to center the lives of the two principals and bring them back from the tangent on which the memory of "Rebecca" had placed them.

While never seen, never heard, Rebecca's spirit dominates the story as it does the characters, and for its highly successful creation credit must be given Alfred Hitchcock, director, whose skill in capturing the mood of psychological mystery has been demonstrated previously in the filming of Miss du Maurier's "Jamaica Inn," "The 39 Steps" and "The Lady Vanishes."

The cast of this first David O. Selznick production to follow his "Gone With the Wind," makes evident its complete understanding of the spirit of the novel, with Laurence Olivier and Joan Fontaine, in her first starring role, as the mentally tortured principals, and Judith Anderson, George Sanders and Reginald Denny also rendering outstanding performances as, respectively, the housekeeper turned sadist by adoration of her first mistress, the lover of Rebecca, and the faithful manager of the estate.

Although departing from the novel in that here Rebecca's death is revealed as accident rather than murder, the picture remains adult fare in its depiction of "Rebecca's" immorality. The final turning point of the story consists of a doctor's disclosure that his examination of "Rebecca" on the day preceding her death had revealed that she was not illicitly pregnant, as she had later informed her husband in daring him to kill her, but a victim of cancer. This is accepted as proving her suicidally motivated and therefore as freeing the husband of suspicion of murder.

Previewed at Grauman's Chinese Theatre, Hollywood, where individual and collective acting sequences were applauded, while some restiveness was evident.—WALTER SELDEN.

Produced by Selznick-International. Distributed by United Artists. Producer, David O. Selznick. Directed by Alfred Hitchcock. Screen play by Robert E. Sherwood and Joan Harrison. Adaptation by Philip MacDonald and Michael Hogan. From the novel by Daphne du Maurier. Music by Franz Waxman. Photographed by George Barnes. Film editor, Hal C. Kern. P.C.A. certificate No. 5969. Release date, April 12, 1940. Running time, when seen in Hollywood, 125 minutes. Adult audience classification.

CAST

Maxim de Winter	Laurence Olivier
Mrs. de Winter	Joan Fontaine
Jack Favell	George Sanders
Mrs. Danvers	Judith Anderson
Giles	Nigel Bruce
Frank Crawley	Reginald Denny
Col. Julyan	C. Aubrey Smith
Beatrice	Gladys Cooper
Mrs. Van Hopper	Florence Bates
The Coroner	Melville Cooper
Dr. Baker	Leo G. Carroll
Ben	Leonard Carey
Tabb	Lumsden Hare
Frith	Edward Fielding
Robert	Philip Winter
Chalcroft	Forrester Harvey

Beyond Tomorrow

(RKO Radio)

Souls Adrift

Based on an original story by Mildred Cram and Adele Comandini, "Beyond Tomorrow" deals with the efforts of three bachelors to see that a young man and woman, friends of theirs, have a successful start in life. The three men of good will, however, are depicted as spirits only, for the major part of the film, having met death in a plane crash.

The film's premise being that the soul survives on earth, if only for a time, the three manage to keep the young man's success as a radio singer from ruining his life before the

(*Continued on page 62*)

"ONE OF THE GREA

...says Louella O. Parso

critics forecast gre

"Spring's best-selling novel has been skillfully woven into a moving and highly dramatic picture, brilliantly enacted." —*Motion Picture Daily*

"Edward Small has made a splendid film." —*Variety*

"It can be called a masterpiece." —*United Press*

"Powerful, human-interest packed box-office story ...bound to appeal to the mass of movie patrons." —*Film Daily*

"Edward Small has made a truly fine addition to the array of superlative productions which have come from Hollywood in recent months." —*Hollywood Reporter*

"Edward Small herewith gives United Artists an offering of great strength and dramatic passion, one of the best in showmanly approach and potential grossing power, the organization has had in a long time." —*Daily Variety*

"Completely fulfills the novel's extravagant entertainment promises. A powerful offering with a special appeal to the women trade." —*Boxoffice*

"A remarkable transformation of a great book into a great picture." —*Douglas Churchill, New York Times*

And Chosen as The Picture of the Month by Redbook Magazine!

ICTURES OF THE YEAR!"

as great lines from ALL the
nes at your box-office!



(Continued from page 59)

last of them goes to his final reward, described in the film as being "just what you want it to be."

Using at the start of the picture a quotation from Benjamin Franklin declaring the soul's immortality, the story has the last of the three pleading for and getting an extension of the boy's days on earth after he has been shot and presumably killed in a gun fight.

First of Lee Garmes' Academy productions for RKO release, the picture has photographic effect and general tone in predominantly dark shades. Mr. Garmes produced and Miss Comandini was associate as well as writer of the screen play.

A. Edward Sutherland directed.

Harry Carey, C. Aubrey Smith and Charles Winninger portray the three self-appointed godfathers. Jean Parker and Richard Carlson are the young couple. Maria Ouspenskaya and Helen Vinson lend able support.

Previewed at the studio.—WALTER SELDEN.

Produced and distributed by RKO-Radio. Producer, Lee Garmes. Director, A. Edward Sutherland. An Academy Productions, Inc., picture. Screenplay, Adele Comandini. From an original story by Mildred Cram, Adele Comandini. Associate producer, Adele Comandini. Production manager, Joseph H. Nadel. Musical director, Frank Tours. Song: "It's Raining Dreams" by Harold Spina and Charles Newman. Art director, Stephen Gooson. Director of photography, Lester White. Film editor, Otto Ludwig. Sound recorder, William Wilmarth. Interior decorator, Babs Johnstone. Assistant director, Robert Stillman. Chief electrician, James Potevin. Special effects, Ned Mann. Associates, Jack Cosgrove and Howard Anderson. P.C.A. Certificate No. 6106. Running time, when seen in Hollywood, 85 minutes. Release date, April 19, 1940. General audience classification.

CAST

George Melton ..... Harry Carey
Allan Chadwick ..... C. Aubrey Smith
Michael O'Brien ..... Charles Winninger
Josef (Butler) ..... Alex Melesh
Madame Tanya ..... Maria Ouspenskaya
Arlene Terry ..... Helen Vinson
Phil Hubert ..... Rod LaRocque
James Houston ..... Richard Carlson
Jean Lawrence ..... Jean Parker
Officer Johnson ..... J. Anthony Hughes
Sergeant ..... Robert Homans
Radio Station Secretary ..... Virginia McMullen
Jace Taylor ..... James Bush
David Chadwick ..... William Bakewell

The Courageous Dr. Christian

(RKO Radio)

Comedy

Second of the "Dr. Christian" series, taken from the widely popular transcontinental radio program, "The Courageous Dr. Christian" tells of the good doctor's fight for slum clearance in River's End to avert unhealthful conditions such as this film exposed.

Fighting against the city council, "Dr. Christian," played by his radio-film creator, Jean Hersholt, almost singlehandedly wins the battle against disease and for elimination of a "squatters' town."

Again supporting Hersholt are Dorothy Lovett, Robert Baldwin and Tom Neal. Comedy is supplied by Maude Eburne and Vera Lewis, the last-named scoring a hit as the wealthy widow who wants to marry the physician.

Bernard Vorhaus directed the original screen play by Ring Lardner, Jr., and Ian McLellan Hunter. The associate producer was Monroe Shaff. From the reactions at the preview, the assignments were highly successful.

William Stephens was the producer.

Previewed at RKO Hillstreet, Los Angeles, where the audience gave every indication of real enjoyment.—V. K

Produced and distributed by RKO-Radio Pictures. Producer, William Stephens. Associate producer, Monroe Shaff. Story editor, Dorothy Barstow. Assistant director, Gordon S. Griffith. Director of photography, John Alton. Art director, Bernard Herzbrun. Musical director, Bakaleinikoff. Musical composition, William Lava. Sound recorder, William Wilmarth. Film editor, Edward Mann. Set dresser, Earl Wooden. Costumer, Bridgehouse. Director, Bernard Vorhaus. Original screenplay, Ring Lardner, Jr. and Ian McLellan Hunter. P.C.A. Certificate No. 6053. Running time, when seen in Hollywood, 67 minutes. Release date, April 5, 1940. General audience classification.

Dr. Paul Christian ..... Jean Hersholt
Judy Price ..... Dorothy Lovett
Roy Davis ..... Robert Baldwin
Dave Williams ..... Tom Neal
Mrs. Hastings ..... Maude Eburne
Mrs. Stewart ..... Vera Lewis
Harry Johnson ..... George Meader
Jack Williams ..... Bobby Larson
Ruth Williams ..... Bobette Bentley
Sam ..... Reginald Barlow
Martha ..... Jacqueline de River
Tommy Wood ..... Edmund Glover

Rancho Grande

(Republic)

Autry Western

Two of the most popular songs of the late, unlamented winter season were "South of the Border" and "Rancho Grande." They are particularly adaptable for the singing cowboy of your modern westerns. Gene Autry, the number one star in this field, recently made "South of the Border," in which a story was built around the song. The same treatment has been accorded "Rancho Grande," although the lyrics provide little basis for a story. So the story has only the barest affinity to the song, though the setting is the "Rancho Grande."

Autry is foreman, also guardian and nursemaid to the three owners of the ranch, left them by their grandfather. The three, played by June Storey, Dick Hogan and little Mary Lee, are city-bred folk. The two older members find the wide open spaces a trifle stifling until a climactic occasion changes their contempt for a dam project on the estate to enthusiastic support.

Let it be duly noted that one Smiley Burnette is on hand as usual. Smiley is a fixture in the Autry westerns, a very animated and important fixture. The villain is played by Ferris Taylor.

The film was directed by Frank McDonald from a screen play by Bradford Ropes, Betty Burbridge and Peter Milne.

Reviewed in a projection room in New York. —PAUL C. MOONEY, JR.

Produced and distributed by Republic. Associate producer, William Berke. Directed by Frank McDonald. Screen play by Bradford Ropes, Betty Burbridge and Peter Milne. Original story by Peter Milne and Connie Lee. Production manager, Al Wilson. Photography by William Nobles. Editor, Tony Martinelli. Musical supervisor, Raoul Kraushaar. P. C. A. Certificate No. 6103. Running time, 68 minutes. Release date, March 22, 1940. General audience classification.

CAST

Gene ..... Gene Autry
Frog ..... Smiley Burnette
Kay ..... June Storey
Patricia Fairfield Dodge ..... Mary Lee
Tom Dodge ..... Dick Hogan
Effie Tinker ..... Ellen E. Lowe
Emory Benson ..... Ferris Taylor
Jose ..... Joseph De Stefani
Tex ..... Roscoe Ates
Travis ..... Rex Lease
Susan Putnam ..... Ann Baldwin
Madden ..... Roy Barcroft
Rita Ross ..... Edna Lawrence
The Pals of the Golden West
Brewer Kids
The Boys' Choir of Saint Joseph's School

Zanzibar

(Universal)

Action Melodrama

Made patently for action fans, Universal's "Zanzibar" has wild animal fights, hordes of savages about to make a human sacrifice, a volcanic eruption, a shipwreck, hand to hand fighting, and about everything else needed to keep the follower of this type of story sitting on the edge of the seat.

Lola Lane and James Craig enact the leading roles. Miss Lane is a woman explorer seeking the missing skull of an East African ruler which, in enemy hands, would cause the natives to revolt against British rule. Craig is more or less a "stowaway" on her expedition. The support includes Eduardo Ciannelli, Tom Fadden, Clarence Muse, Samuel S. Hinds, Oscar O'Shea and Abner Biberman.

The original screenplay by Maurice Tombragel and Maurice Wright emphasizes the adventurous elements. Harold Schuster direc the Warren Douglas production.

Previewed at the studio.—V. K.

Produced and distributed by Universal. Assoc producer, Warren Douglas. Directed by Ha Schuster. Original screenplay by Maurice Tombr and Maurice Wright. Photographed by Milton K ner. Art director, Jack Otterson. Associate, R M. DeLacy. Edited by Milton Carruth. P.C.A. tificate No. 6031. Running time, when seen in Ho wood, 70 minutes. Release date, March 8, 1940. G eral audience classification.

CAST

Jan Browning ..... Lola L
Steve Mariand ..... James C
Koski ..... Eduardo Cian
Rhad Ramsey ..... Tom Fad
The Sultan ..... Robert C. Fisc
Mate Simpson ..... Henry Vi
Bino ..... Clarence M
Dale ..... Samuel S. Hi
Captain Craig ..... Oscar O'S
Aba ..... Abner Biber
Michael Drayton ..... Lionel P
Umboga ..... Everett Br
Alf ..... Harry Stu
Mayla ..... Ray M

The American Gang Buste

(Times Pictures)

FBI in Action

Edited, produced and directed by Capt. A. Dion and released by Times Pictures, T American Gang Busters is an assemblage newsreel and other pictorial shots of scer crimes and reenactments of crimes committed some of the most notorious public enemies the last decade. The work of the Fed Bureau of Investigation and other law enfor ment agencies is emphasized, while off-scr commentary describes the events and histo of the cases.

Of most importance is the Lindbergh c re-enacted in part with scenes of the trial Bruno Hauptman, the convicted extortio kidnaper and murderer, testifying in Flemi ton, N. J.

The Urschel kidnaping trial and sentenc of the criminals also are shown.

In other fields of criminal activity, bank r bery and murder, the producers trace the of John Dillinger from his early boyh through the numerous slayings, his escapes his capture and death, with actual backgro of his operations in many scenes. Clyde B rows' exit is re-enacted, when he and his ci smoking "gun moll," Bonnie Parker, were ki by G-men and a Louisiana posse.

The careers of many other public mena including "Machine Gun" Kelly, Raym Hamilton, Alvin Karpis and "Pretty B Floyd, are portrayed.

Although the photographic technics someti seemed below par, the film does carry out theme that crime does not pay.

Reviewed at the Central theatre on Broad in New York where a midafternoon audie was attentive.—GEORGE SPIRES.

Produced, directed and edited by Capt. A. F. l and released by Times Pictures. No P.C.A. num Release date, April 20. 1940. Running time, 65 min General audience classification.

Let George Do It!

(Ealing-ABFD)

Espionage Comedy

In the belief—a belief not necessarily held everyone in the business—that wartime fi must have a wartime setting, and that the trons of popular comedy want to be kept full view of their graver problems, Geo Formby's producers herein have cast him a misfit adventurer in an international incident. Nazi machinations, U-boat atten to sink British liners, Hitler himself, all their way into the comedy, all treated in most extravagant slapstick. British audie who possess a macabre sense of humor welcome the metamorphosis. Others may disappointed. There is no bid for extra-te torial appeal.

Formby's role is that of a concert p comedian who is mistakenly caught up in a

plot in Bergen, mistaken by the Nazis for a key man in their machine, and by the British for a Secret Service ace.

Most of the laughs are of the stomachic variety, with the ukelele player falling into bakery machinery, falling for a serpentine brunette, and a slapstick climax in which the wide mouthed hero is shot from a torpedo tube onto the deck of a British destroyer.

Formby sings a few songs without provocation.

Seen in a London preview theatre, the film raised plenty of laughs but not so many or so gusty as the Formby films have been known to do.—AUBREY FLANAGAN

An ABFD picture. Produced by Michael Balcon. Directed by Marcel Varnel. Art director, Wilfrid Shingleton. Musical directors, Ernest Irving and Harry Bedgood. Editor, Ray Pitt. Sound, Eric Williams. Photography, Ronald Neame. Running time, 82 minutes. General audience classification.

CAST

George ..... George Formby
Mary ..... Phyllis Calvert
Mendez ..... Garry Marsh
Slim ..... Romney Brent
Neilson ..... Bernard Lee
Iris ..... Coral Browne
Mrs. Neilson ..... Helena Pickard
Schwartz ..... Percy Walsh
Greta ..... Diana Beaumont
U-Boat Commander ..... Torin Thatcher
Strickland ..... Donald Calthrop
Arbuckle ..... Hal Gordon

Texas Stagecoach
(Columbia)
Western Melodrama

The title derives from the efforts of Charles Starrett in the role of "Larry Kinkaid" and Iris Meredith as "Jean Harper" to save a stage line from a gang of crooks. They are aided as usual by the Sons of the Pioneers, who during lulls between exciting rides and gun fights provide a few songs.

Directed by Joseph Lewis, who has made many of Columbia's western productions, the story deals with the "Kinkaids," father and son, and the "Harpers," brother and sister, friendly rivals for a stagecoach line until they are pitted against each other by the maneuvering of a local banker trying to get control for himself. Finally the two groups combine forces to defeat the plot after "Larry's" father has been killed.

Action rather than dialogue tells the story, for which the western fans should be grateful.

Reviewed at the Central theatre on Broadway in New York to a mid-afternoon audience.—GEORGE SPIRES.

Produced and distributed by Columbia. Directed by Joseph Lewis. P.C.A. No. 6035. Running time, 59 minutes. Release date, March 20, 1940. General audience classification.

CAST

Larry Kinkaid ..... Charles Starrett
Jean Harper ..... Iris Meredith
Bob ..... Bob Nolan
Shoshone Larsen ..... Dick Curtis
Jim Kinkaid ..... Ed Le Saint
John Appleby ..... Kenneth MacDonald
Clancy ..... Harry Cording
Jug Wilson ..... Francis Walker

Monkey into Man
(World)
Comes the Evolution

Exhibition of this screen sermon, purporting to trace the genealogical chart of homo sapiens from anthropoid ancestry, would seem best suited for classroom or laboratory hall than for the theatre. A showing for general patronage might cause protests from religious and scientific societies.

The production is replete with charts and repetitious discussions without any attempt to vary the material. Some of the scenes are amusing in an odd sort of way, if the spectator takes amusement from viewing agile monkeys swinging in gay abandon through the tree tops or studiously delousing each other.

Julian Huxley of the celebrated family of the Huxleys is connected with the celluloid project in the capacity of supervisor.

Seen at a showing for an invited audience in New York.—JOSEPH F. COUGHLIN.

Presented by Certified Film Producers, Inc. Distributed by World Pictures Corp. Produced with the cooperation of the Zoological Society and the Museum of Natural History. Supervised by Julian Huxley and S. Zuckerman. Directed by Stanley Hawes, Evelyn Spice and Donald Alexander. Production, Stuart Legg. Adaptation, Samuel Datlowe. Photography, George Nolan, Harry Rignold, Paul Burnford, Jo Jago and A. F. Jeakins. Diagrams, Denis Segoller, James Gardner. Commentary, John Martin. P.C.A. Certificate No. 02782. Running time, 65 minutes. Release date, May 1, 1940. Adult audience classification.

Home on the Range
(MGM)
Likeable Cartoon

"Home on the Range" is an entertaining cartoon of animal life in the forests of the west. Produced by Hugh Harmon, the cartoon tells the story of a little calf who leaves his mother's side in the night to chase a rabbit. The rabbit, a bouncing, happy creature and an addition to the select group of favorites in animated animals, leads the calf a merry chase. When the calf is cornered by a wolf, the rabbit and other small denizens of the forest come to the calf's assistance to no avail, until the rabbit finally fetches the mother cow and the wolf literally turns yellow and runs.—Running time, 9 minutes.

Labor Savers
(20th Century-Fox)
Dribble Puss Parade

The subject is built around a bewildering list of Rube Goldberg inventions constructed but not always operated by some of the world's laziest persons. The commentary by Lew Lehr insures the comedy even when it is not inherent in the material. Lew concludes the reel with a variety of inventions of his own which get progressively sillier.—Running time, 9 minutes.

Going Places, No. 72
(Universal)
Darkest Africa

With a running commentary by Graham McNamee, the subject is an interesting assemblage of facts on the land developed by Cecil Rhodes and named in honor of him. The film discloses how Rhodesia became a thriving metropolis following the discovery and development of its natural resources. The beauty of Victoria Falls, twice as high as Niagara, and the surrounding country has been captured by the camera.—Running time, nine minutes.

New Hampshire
(Columbia)
Columbia Tour

Written and directed by Emerson Yorke, this color subject of New Hampshire, the ninth state to ratify the Constitution, shows the principal points of interest in the state and especially those that have historical backgrounds, including Fort Constitution, the Isles of Shoals, Star Island, Gasport Church, Liberty Pole, John Paul Jones House, Mary Baker Eddy monument and the Flume Gorge. On the modern side are scenes of the Dartmouth Winter Carnival. Narrated by Alois Havrilla.—Running time, 11 minutes.

The Big Premiere
(MGM)
Our Gang

The Our Gang youngsters, not to be outdone by their elders, here hold one of those "big premieres." The germ of an idea fostered at a Hollywood premiere starts the gang to filming an epic along Tarzan lines. On the night of the big premiere, held in a barn, the players, including of course "Spanky" McFarlane, "Alfalfa" Switzer, Darla and Mickey stand behind the screen and speak their lines as their images appear. Waldo is the projectionist and draws the ire of the first nighters when the film is inverted. Buckwheat is included out, for although he is in the gang's picture he's not among those present. Buckwheat had put his foot prints in cement but had forgotten to take his feet out.—Running time, 10 mintes.

Stranger Than Fiction, No. 72
(Universal)
Interesting Facts

A variety of unusual hobbies and occupations is treated to make an interesting short subject In North Carolina is a 22 room mansion of the strangest architectural design, constructed by an outdoor advertising executive. A one-time famous race horse enjoys a leisurely retirement in the blue grass of Kentucky at the old age of thirty-six. There's a man who collects horse shoes; a one-man railroad operating a train once a week for passenger and mail service; a sidewalk made of tombstones, in the church grounds of St. Gabriel in Louisiana; and finally, a duck that is a boy's constant companion.—Running time, nine minutes.

All's Well That Ends Well
(20th Century-Fox)
Fight for Life

This black and white Terry-toon tells the tale of four kittens, their escape from drowning and their subsequent fight to live. The resourceful leader of the band finds a house with an abundance of food but it is guarded by a dog who takes his duty seriously. Ingenuity and quick-wittedness enable the kitten to make away with a bottle of milk for his starving brethren but the dog chases him to their hideout. Here the dog finally yields to pity. The plot and characterizations are well worked out.—Running time, 7 minutes.

Tom Thumb, Jr.
(Universal)
Lantz Colored Cartune

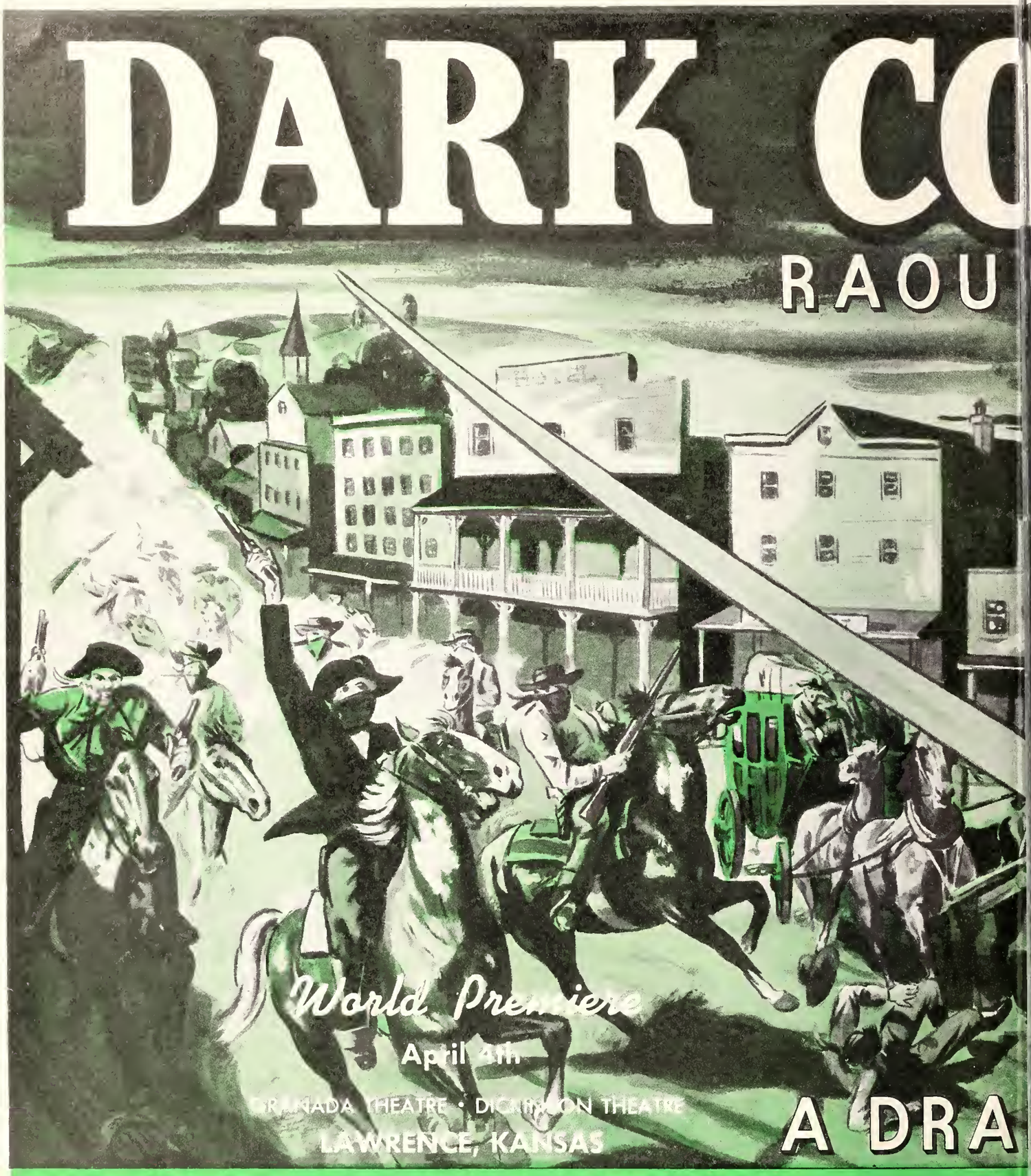
Walter Lantz has made a colored cartoon of the adventures of the fairy tale character Tom Thumb. In this Tom finds a strange land inhabited by animals and human beings many times his size. While he and his friend the grasshopper hunt for food, they run into many strange adventures. An interesting and amusing subject.—Running time, 7½ minutes.

Much Ado About Nothing
(20th Century-Fox)
Feathered Friends

Love blossoms in a barynyard in this Terry-toon, between a duckling and a baby chicken. Comes a misunderstanding, and a quarrel. First the mothers, then the fathers, finally the entire barnyard are involved in bitter warfare, which ends abruptly when the two protagonists are found to have patched up their lovers' quarrel. The color and animation are excellent.—Running time, 7 minutes.

International Revels
(Universal)
Variety Program

Universal's latest in the two-reel musical programs is a conglomeration of variety programs from various sectors of the world. Entertainers represent the Spanish dancers, Hawaiian dancers swinging native songs of the islands, an Italian street singer, a Bavarian entertainment specialty, a swing version of the American Indian folk dance, a Cossack entertainer doing his knife dance, an African voodoo dance with the beating of drums and a girl executing a Chinese dance. The subject presents such personalities as the Dandridge Sisters, Vyola Vonn as a French cabaret singer and many others.—Running time, 17½ minutes.



CLAIRE TREVOR · JOHN

ROY ROGERS · GEORGE HAYES · PORTER H

A REPU


mmand
/alsh director
of undying love
yne · walter pidgeon
marjorie main · raymond walburn
picture

War Time Film Supply Stressed

The importance of motion picture supply in wartime was emphasized this week in a report from American consular sources in China. A modern completely equipped motion picture studio is maintained at Chunking by the Chinese National Government. Every precaution has been taken, both in the construction and in bombproof shelters for equipment and films, to safeguard it from air and ground attack.

The studio, known as the China Motion Picture Company, has been in operation since August, 1937. It had to be removed in its entirety from Hankow to Chunking.

Since its establishment it has turned out five feature dramas, seven war documentary films totaling 45 reels, nine multi-subject newsreels aggregating 9,193 feet, eight single subject newsreels totaling 9,000 feet, 10 cartoons of war songs and slogans, amounting to 10,575 feet, and five newsreels of the "spot news" type, totaling 3,265 feet.

The films are exhibited in theatres wherever available outside Japanese control, and in temples, schools, colleges and universities in Chinese areas. In addition, mobile military units with portable equipment exhibit the films to soldiers wherever quartered.

Two feature productions, in work at the studio for several months, are near completion.

"Studio equipment," the report said, "although in daily use, stands prepared for hasty removal to bombproof caverns hewn and dynamited out of the solid rock beneath the hill on which the studio is built. Valuable negatives remain stored in these caverns."

Tri-State Pictures Sold

Tri-State Pictures, Inc., has been sold through Baker & Simon, Detroit brokerage firm, to Donald Jones, president of the General Broadcasting System. The name of the company, which was formed more than 20 years ago by the late Jack Flanagan and has specialized in commercial films, has been changed to the General Broadcasting and Motion Pictures Company, Inc., with Mr. Jones president and general manager. J. S. Jossey also is connected with the organization.

Theatre License Suspended

The license of the Rialto theatre in Seattle, Wash., was permanently revoked by the City Council after a public hearing which brought forth a number of witnesses who testified to alleged immoral and indecent stage shows.

Kermit Dart Gets Post

Kermit Dart of Hollywood has been named to book, produce, direct and supervise stage shows for the Lyric theatre in Indianapolis, owned by Charles M. Olson.

Navarre with Gene Dennis

Guy F. Navarre, who resigned the branch managership for United Artists in Seattle recently, has become business manager for Gene Dennis, noted psychic.

Warners Cite "Virginia City" Grosses Topping "Dodge City" in 46 Places

Warner Brothers' home office publicity department on Tuesday reported that its new "Virginia City", in its opening days, grossed more than "Dodge City" in 46 places. The two productions each had elaborate fanfare openings at the locales of the stories, and each was accompanied by news and trade press "junkets" to those places from both coasts. Warner Brothers' report of comparative grosses follows:

Theatre	Days	Virginia City	Dodge City
New York, Strand	4	$33,275	$32,353
Albany, Strand	5	6,713	6,644
Troy, Troy	4	5,209	5,068
Utica, Stanley	5	4,352	4,235
Elmira, Keeney	3	2,619	2,554
Jamestown, Shea's	2	2,196	2,088
Cleveland, Hippodrome	3	14,406	13,116
Youngstown, Warner	5	7,531	7,222
Akron, Colonial	5	5,314	5,289
Springfield, O., Regent	5	2,998	2,974
Lima, Ohio	3	2,024	1,809
Canton, Ohio	4	3,616	3,533
Memphis, Warner	4	6,912	6,809
Milwaukee, Warner	4	8,163	8,087
Newark, Branford	5	15,959	15,848
Jersey City, Stanley	5	15,991	14,523
Paterson, Fabian	5	9,395	9,047
Passaic, Montauk	5	7,907	7,363
New Haven, Roger	6	8,640	8,394
Hartford, Strand	6	8,575	8,335
Bridgeport, Warner	6	6,035	5,916
Worcester, Warner	6	6,612	6,566
Springfield, Mass., Capitol	6	7,208	7,020
Philadelphia, Stanley	3	13,349	12,88
Wilmington, Warner	3	5,042	4,05
Reading, Astor	5	7,985	7,87
Lancaster, Grand	3	2,966	2,74
Pittsburgh, Penn	4	14,978	13,81
Erie, Warner	3	4,740	4,56
Morgantown, Warner	4	2,037	1,99
Charleston, Virginia	4	3,372	3,29
Clarksburg, Ritz	3	2,261	2,18
Washington, Earle	4	13,566	13,39
Baltimore, Stanley	3	8,202	8,08
Los Angeles, Hollywood	4	11,471	10,95
Los Angeles, Downtown	4	11,697	11,45
San Francisco, Fox	4	14,908	14,60
Salt Lake City, Centre	3	4,917	4,88
Indianapolis, Circle	3	6,447	6,33
Louisville, Mary Anderson	3	3,701	3,58
Dayton, Victory	2	3,667	3,50
Providence, Majestic	3	5,525	5,44
Scranton, Strand	3	4,723	4,69
Wilkes-Barre, Comerford	3	5,203	5,08
Birmingham, Alabama	3	6,115	6,09
Binghamton, Strand	3	2,931	2,82

"Dodge City" was released April 8, 1939, "Virginia City" on March 23rd of this year. Errol Flynn starred in both. Holdovers were reported in all the above runs.

Schools Buy Projectors, Films

The Chicago Board of Education has purchased 40 additional sound and silent film projectors from Bell & Howell, Ampro and other Chicago manufacturers. This gives the Chicago schools 500 projectors of various types, for visual education. Eight thousand dollars worth of educational films was purhased at the same time from Eastman, Electrical Research Products, Inc., and the Yale University film department.

Hits National Theatre Plan

Asserting that the League for a Federal, Subsidized Theatre was "Communist-inspired," Louis Schaeffer, director of Labor Stage, on Tuesday asked the Actors' Equity not to endorse a movement originating with the League. The council of the Equity, which has had motions before it to inaugurate a drive for a national theatre, agreed to defer action till next week.

Ameche Back in Fox

Don Ameche has been reinstated by Twentieth Century-Fox, to play a leading part in "Four Sons." He had been suspended for refusing to appear in a Paramount picture, on a loanout.

Fund to Aid Theatre

Raymond Moore, who died in New York recently after many years of activity in the summer theatre movement, provided in his will for the establishment of a foundation to promote and foster music, drama, horticulture and the fine arts.

Establish Dance Archives

The Museum of Modern Art, New York, has established dance archives with the acquisition and exhibition of several collections of material on the dance. The collections are the gift of Lincoln Kirstein. They include 1,515 volumes, 1,631 prints, 1,212 photographs, 238 stereopticon views, six sculptures, 780 lantern slides, 19 films, 200 programs, music covers and miscellaneous items. Paul Magriel has been appointed Librarian of the Archives.

To Build Theatre

Sam Myers, independent exhibitor, who operates the Teatro Del Lago and Wilmette, in Chicago, will build a new theatre in Glencoe, Ill., just north of Chicago. The new theatre, the Glenwin, will cost $175,000 and is to be completed by September 1st.

Form New Company

Paramount Films of Portugal, Inc., has been formed at Dover, Del., to deal in still and motion pictures with a capital of 5,000 shares, par $100. The incorporators are: Roger C. Clement, Manhattan; George A. Barry, Brooklyn, and Sam Boverman, Bronx, New York City.

Exhibitors' Golf Tournament

Fort Worth theatre men will be hosts to Texas theatre men at a two-day golf tournament to be held at Colonial Hills, April 3 and 4. Invitations have been sent to about 400, but the tournament is open to all theatre men in the state.

NICK UNION FIGHT INVOLVES IATSE; WARNERS AWAIT IATSE INTERVENTION

St. Louis Central Labor Council Seats Delegates of Projectionists Local 143 Against George Browne's Wishes

George E. Browne's International Alliance of Theatrical Stage Employees, involved in battles with the actors' unions last summer, then with "rebels" in its studio unions, still concerned with wage negotiations with the Hollywood producers, this week became entangled in two separate disputes. In St. Louis, the Central Trades and Labor Council seated delegates of the projectionists' union, Local 143, against Mr. Browne's wishes. In Philadelphia, the local IATSE is supporting the local of the American Federation of Musicians in its strike against the Warner theatre circuit.

Follows Nick's Fight

The St. Louis dispute stems from the struggle of John P. "Big" Nick with his union, Local 143; from his trial and acquittal of charge of extortion of money from theatre owners, from his pending trial on another extortion charge, from his removal from control of his union, of which he had been president, and a concurrent invalidation, by the judge, of approximately 60 memberships which had been issued in Nick's regime.

This week, the St. Louis Central Trades and Labor Union seated delegates from Local 143, in defiance of written orders of William Green, president of the American Federation of Labor, who had issued the orders at the request of Mr. Browne. Mr. Green said the local was not in good standing with the headquarters of the IATSE.

However, the labor council's spokesmen claimed they acted in accordance with the court decision of several weeks ago, barring Nick, and Clyde Weston, former business agent, also deposed, from interfering with the affairs of the union. To have refused to accept the local's delegates would have been tantamount to accepting the authority of Nick and Weston, it was pointed out.

Charter Revocation Involved

A special committee of the central trades union, said, in its report:

"As a violation of the decrees of the court would place the central body and its membership in contempt of court, your committee recommends the delegates be seated, until such time as the IA officials notify the central body of the revocation of the charter of Local 143."

This move has not been made yet. It was pointed out by local 143 members that they were paying the regular per capita tax, which had been accepted by their international union.

Mr. Green's telegram to the body, decrying the seating, said: "President George Browne, of the IATSE, protests the seating of delegates in the St. Louis Central Labor Union, who are not recognized as members in good standing with the IA. I must urge that your central body refrain from seating anyone as a delegate unless and until it can be shown that said delegate is a member in good standing with the international."

Mr. Green also wrote a letter, which said, in part: "I am writing to advise you that under no circumstances whatever can an individual represent a local organization unless the individual is a member in good standing of the international union. I must insist, and demand, that the St. Louis Central Trades Union conform to the ruling which I have made, and carry it out without reservation or modification."

Circuit Judge Ernest F. Oakley's decision, of several weeks ago, removing Nick and Weston from control, and invalidating about 60 memberships, also permanently enjoined them from interfering with the union's management; required from them an accounting of the union's funds; appointed two permanent receivers; and ordered them to return approximately $47,000 to the union.

It was understood this week that the members of the union whose cards had been invalidated by the judge were receiving new ones from the international's office.

Last week, attorneys for Nick and Weston moved for a new trial in the case in which they were enjoined from control of the union. The motion was denied. They are expected to appeal.

Their trial on charges of extortion of $6,500 from St. Louis theatre owners in 1937 is expected in April. Mr. Nick already has been acquitted of extortion of $10,000 from the same theatre owners in 1936, after several mistrials. His co-defendant in this case, Representative Edward M. Brady, was given a directed acquittal.

The St. Louis *Post-Dispatch* remarked editorially, and with cartoon, on the fact that Nick and Brady were acquitted in one court and yet Nick had been ordered in another court to return funds to the union which the first court acquitted him of obtaining. The publication faces contempt of court charges on April 3rd.

Hollywood IATSE Revolt Results in New Union

Presaging perhaps, a revival of the rebellion which dissidents in the Hollywood IATSE union, Local 37, staged for over a year against the international officership of the Alliance, several former members of the Local 37, who refused a "Thanksgiving amnesty" offered to them last fall, have filed incorporation papers at the state capital, Sacramento, for a "Hollywood and Culver City Studio Technicians' Local 37."

The incorporators are George H. Davis, Charles H. Guthrie, Charles Ross, and Howard

(*Continued on following page*)

BIOFF STILL FREE, GETS TWO-WEEK DELAY

William "Willie" Bioff, West Coast leader of the International Alliance of Theatrical Stage Employees and chairman of the Conference of American Federation of Labor Studio Unions, on Monday in Chicago criminal court received an additional two weeks, until April 8th, in which to appeal to the Illinois supreme court for a writ to stay his return to a Chicago jail to serve out a 1922 jail sentence as determined by the court, after a lengthy fight by Mr. Bioff in Illnois and California.

J. W. Buzzell, secretary of the Los Angeles Central Trades and Labor Council, and vice-chairman of the Conference, was acquitted, on Monday, in that city, on a charge of reckless driving.

Circuit Will Fight Through, and Expects IATSE to Live Up to Contracts, Says Philadelphia Attorney

Warner Theatres, faced for four months by a musicians' strike against its Philadelphia theatres, a strike which affected it but slightly because no one of its theatres in that city uses stage shows or musicians, this week had before it a potentially more serious situation. The International Alliance of Theatrical Stagehands threatened to call out its Philadelphia stagehands, projectionists, and the electricians by April 1st if the circuit does not accede to musicians' demands. The circuit will fight through, however, and expects the IATSE to live up to its exisiting contracts, the Warner Philadelphia attorney, Morris Wolf, warned in letters to unions heads last week.

Would Force Use of Musicians

The Philadelphia local of the American Federation of Musicians has been striking against Warner Theatres since last December, endeavoring to force the circuit to use musicians with every stage show. The result has been cessation of vaudeville, and "live" music in every Warner theatre in that city.

The musicians appealed several weeks ago to the national president of the Federation, Joseph Weber, and received assurance of help. The IATSE and the Federation have a mutual assistance pact.

Mr. Wolf declared, by letter, that "if the unions ignored Warner Theatres' requests" to live up to contracts, "it will be necessary to resort to the courts for relief."

Settlement Hinted Near

However, he left an impression a settlement might be reached soon.

IATSE officials in Philadelphia reserved comment, however, the April 1st deadline remaining.

George Browne, IATSE president, last week had notified Warners and the IATSE locals in Philadelphia that members would walk out by April 1st, in sympathy with the musicians.

A. Rex Ricciardi, executive secretary of the Federation unit in that city, maintained this week that a walkout by the members of the Alliance would not be a violation of that organization's contracts with the circuit. He said all IATSE contracts incorporate the mutual assistance pact with the musicians.

Washington observers thought that the Department of Justice might become interested in the situation, saying the musicians have no direct dispute with Warners and that the IATSE attitude is merely that of a sympathetic but entirely unconnected party.

Releases Picture on Canada

The Ontario Board of Censors on Wednesday released the March of Time issue on "Canada at War," which it previously had banned as political propaganda for Mackenzie King's Dominion government. The March of Time charged that the ban had been dictated by Mitchell Hepburn, Ontario premier. General elections on Tuesday overwhelmingly upheld the King government. The picture opens at the Imperial theatre, Toronto.

VAUDEVILLE UNION RESUMES TALKS

(Continued from preceding page, column 2)
Hurd, a lawyer and former business representative of the Photographers' Local 659. The first three were leaders in the former IATSE Local 37.

The incorporation articles announce, as one of the purposes of the unit, a mission "to establish a democratic form of employee organization among studio technicians," to win freedom "from autocratic and czaristic gangsterism, and the control of Chicagorillas."

Also in Hollywood, the Sound Technicians Local 659, of the IATSE, on Monday, was bargaining with several of the independent studios and sound service studios, on its increased pay demands, which it advanced last week, under threat of a strike. On Monday, several companies were said to have signed.

Again Postpone Union Producer Wage Parley

The negotiations between the labor committee of the Association of Motion Picture Producers and the Conference of American Federation of Labor Studio Unions was again put off, this week, as both sides again were unable to arrange a meeting time. The parley on possible relinquishing by the studio unions of the general ten per cent wage increase they gained last Fall, was first held on February 15th, as agreed to by both sides when the producers originally met the union demands. That conference lasted two days, and broke up with the announcement by both sides that they would each bring more detailed data to the conference table.

The producers maintained, at that parley, as they did when granting the wage increases, that they could not afford to keep it up, that the falling foreign revenues, and rising productions costs made wage increases likely to be disastrous.

The unions contended, as they still do, that the economies in the motion picture industry should be made "at the top" among executives and high salaried stars, rather than among average workers.

Suggests Resumption of Parleys

Y. Frank Freeman, in charge of Paramount's coast operations, president of the Association of Motion Picture Producers, and chairman of its labor committee, last week said in New York (where he testified at the Government's anti-trust suit pre-trial examinations) that he had wired J. W. Buzzell, executive secretary of the Los Angeles Central Trades and Labor Council and vice-chairman of the Conference, suggesting that a date for resumption of wage parleys be set for this week.

Apparently as a follow-up to the Conference, which was hastily formed last fall, and in which most of the picture industry unions cooperated in order to obtain a wage increase for all studio employees, a permanent organization of all Los Angeles amusement unions, entitled the Federated Amusement and Allied Crafts, seems this week near formation. A meeting of delegates from various unions approved the idea last Friday in Los Angeles.

The new alliance would not arbitrate jurisdictional disputes, but it would forbid strikes because of such disputes. Each affiliate of the alliance would have one delegate.

He is not negotiating with the majors for the return of musicians to theatre work, Joseph M. Weber, president of the American Federation of Musicians, said in Hollywood last week. His visit was for health alone, he said. Mr. Weber is to stay in Hollywood for some time. He had been in Miami several months.

Mr. Weber did, however, visit Pat Casey, producers' labor contact, last week, but denied that "business" was discussed. Negotiations of Mr. Weber and other musicians' officers, for the reemployment of musicians, were carried on last year in New York through Mr. Casey, acting for the majors and their theatre affiliates.

TELEPHONE RATES LOWER ON MAY 1ST

The Federal Communications Commission this week announced that:

On May 1st long distance telephone rates will be reduced at the rate of $5,500,000 a year. The motion picture industry, with headquarters on both coasts, is an extensive user of long distance telephoning.

The reduction will apply to calls covering distances of more than 420 miles. The reductions increase with mileage, so the maximum cuts will affect transcontinental calls.

The station-to-station day charge between New York and San Francisco will drop from $6.50 to $4. Night rates will be reduced from $4.25 to $3. Other sample tariffs under the new schedule include: New York to Dallas, $4 to $3; New York to Oklahoma, $3.75 to $2.90; New York to Minneapolis, $2.90 to $2.40.

Person-to-person rates will be lowered by the same percentage as station-to-station calls.

Vaudeville Union Resumes Talks with Major Circuits

The American Guild of Variety Artists, active and comparatively new "variety performers'" union, expected this week to resume its negotiations in New York, with officials of the major theatre circuits, which use vaudeville or stage shows in conjunction with film fare.

The talks began last week, with the union expected to argue for the acceptance of its vaudeville "code," a union contract which was drawn up several months ago and which would enforce virtually a closed shop for the AGVA, with other unions of the parent Actors' group, the Associated Actors and Artistes of America, backing it up.

Hoyt S. Haddock, former labor consultant for industrial firms, and the AGVA's newly elected executive secretary, conferred last week with the union's offices in Pittsburgh and Chicago.

In Pittsburgh Mr. Haddock inaugurated a membership drive. Tom Kelly, Philadelphia AGVA head, is local chief. Performers who belonged to the defunct American Federation of Actors and the Entertainers' Federation of America, in that city, will be included.

The city's Central Trades and Labor Council urged all actors in the "variety" field to join AGVA.

The guild is also driving for members in Detroit, Cleveland, Buffalo, Seattle, Montreal, St. Louis, and Kansas City.

In San Francisco, negotiations have been started by the guild for a blanket agreement covering jurisdiction of all entertainers at the 1940 Golden Gate Exposition. The city's AGVA local elected as officers, Lou Ashe, president; Catherine Toomay, vice-president; Will Aubrey, treasurer; and Betty Bowen, recording secretary. Business agents for the 1,700 members are Buddy O'Brien, Les Allen, Max West, and Emile Lowe.

In the New York negotiations with the major circuits, it was decided, last week, to have two committees, one for vaudeville houses, the other for "presentation" houses. Each committee is to negotiate with the guild separately. A third committee may be formed, for the one-night stand field.

Local 306 Wins Fight For Loew, RKO Raises

Wages increases of 15 per cent over a four year period, and back pay totalling about $105,000 were won by approximately 750 members of the New York City projectionists union, Local 306, at the conclusion of arbitration proceedings which lasted several months, on Monday, in New York, with the representatives of the RKO and Loew circuits.

The union had asked an approximately 25 per cent pay boost. Under the contract with the circuits, compulsory arbitration was provided.

The agreement provides pay increases of eight per cent, retroactive to last September; an additional increase of five per cent at the beginning of next year; and another increase of two per cent two years later.

Representing the union during arbitration were Joseph D. Basson, its president, and Bert Popkin, its business agent; for the circuits, C. C. Moscowitz, for Loew's, and Major Leslie Thompson, for RKO. Neutral arbitrator was Professor M. J. Handler, of Columbia.

The union also won an additional week's vacation with pay. It had one week.

Other Union Activities In Field Exhibition

Virtually all of the managers and assistant managers of the Five-Boro Theatre Circuit, of New York, advised the Theatrical Agents, Managers and Treasurers' Union, last Friday, by letter, that they were resigning, from the union.

The letter said that these employees wished to deal with their employer directly. The union officials, on last Friday, replied that the circuit had a closed shop contract with the union; and that, therefore, the employees' decision didn't mean anything.

Seven theatres are affected.

In Richmond, Virginia, the projectionists' union, Local 360, celebrated its 25th anniversary at a banquet, Wednesday, in the Richmond Hotel. Leroy Ford was in charge of arrangements.

In Buffalo, the Shea and Dipson-Basil circuits have signed two year contracts, covering wages and vacations, with the local union of cleaners, porters, and maintenance men.

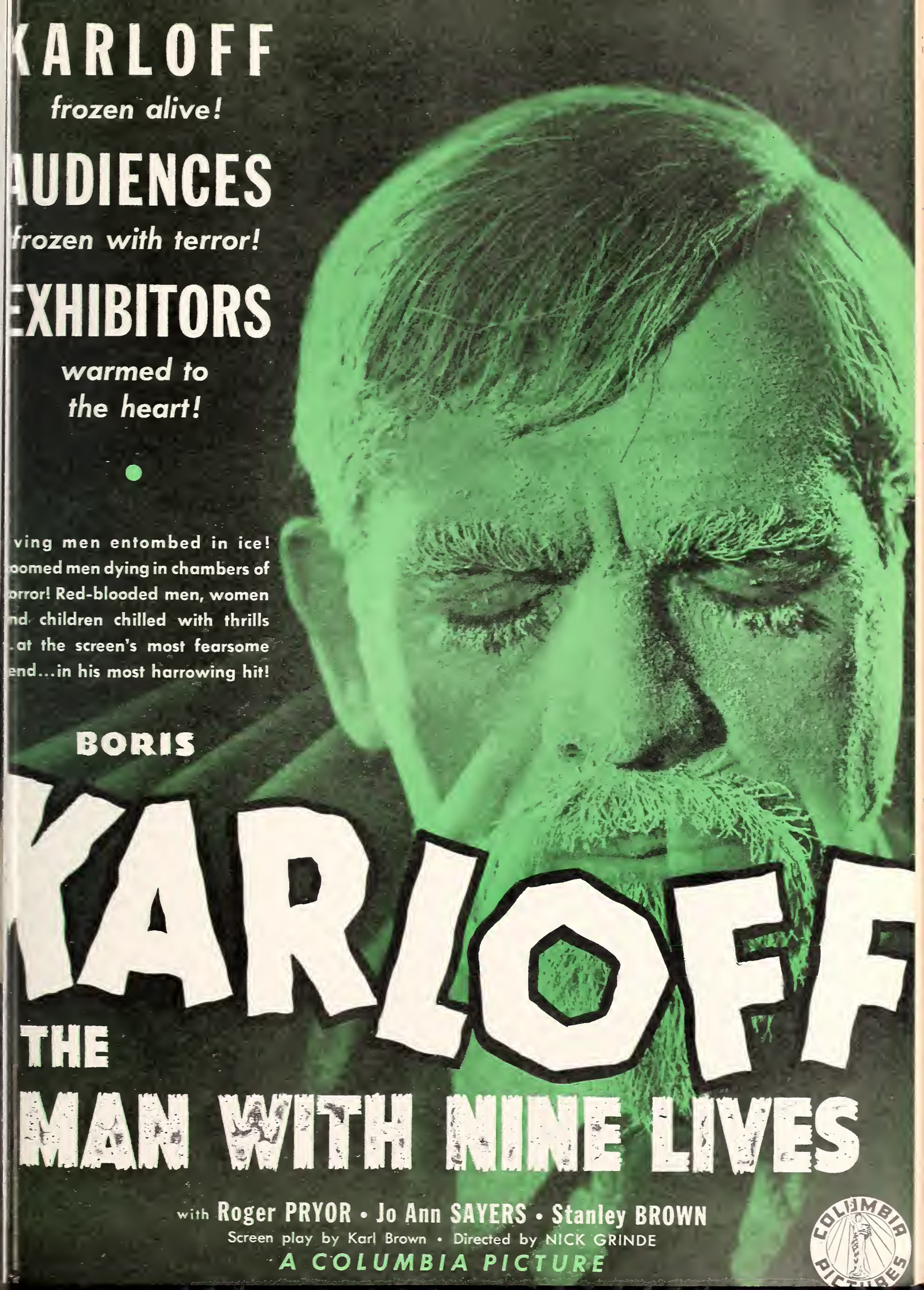
In Memphis, a Chancery Court enjoined picketing of the Royal Theatre, owned by Walter Parham, because there is no strike at the house.

Plans Exchange Buildings

Paramount plans to build new exchange buildings in St. Louis and Memphis. A one-story building is to be erected at Garrison Avenue and Olive Street in St. Louis. The new Memphis branch will be at Second and Talbot streets. Paramount also is erecting a new exchange in Salt Lake City.

Ed Stein Takes Over

Ed Stein of the Sam Goldwyn office in New York has taken over the publicity duties of Jock Lawrence, who will be on a month's leave of absence to recuperate from a pneumonia attack.


KARLOFF
frozen alive!
AUDIENCES
frozen with terror!
EXHIBITORS
warmed to
the heart!
ving men entombed in ice!
oomed men dying in chambers of
orror! Red-blooded men, women
nd children chilled with thrills
at the screen's most fearsome
end...in his most harrowing hit!
BORIS
KARLOFF
THE
MAN WITH NINE LIVES
with Roger PRYOR • Jo Ann SAYERS • Stanley BROWN
Screen play by Karl Brown • Directed by NICK GRINDE
A COLUMBIA PICTURE
COLUMBIA PICTURES

U.S. TAKES FILM INDUSTRY APART STATISTICALLY: 'WORTH 2 BILLIONS'

Department of Commerce Division Explores New Fields of Data of Industry, from Production to Exhibition

The United States Government's continually growing interest in the motion picture business, already pronounced in the manner and method of the conduct of the business, last Thursday reached further into the statistical structure to an extent unprecedented for any outsider.

Into New Fields

Annually the Motion Picture Division of the U. S. Department of Commerce has released to the press a statistical analysis of a sort on the industry. This year it dug into every conceivable kind of statistical conclusion, and although it dispatched the material to newspapers under its departmental form, it conceded that in every instance the figures were obtained from sources within the industry—all sources, however, remaining unnamed. The organized industry, through the Motion Picture Producers and Distributors of America, usually makes such presentations, also the various trade directories.

Says the Government: "The financial worth of the American motion picture industry is conservatively estimated as in excess of $2,000,000,000. One hundred firms are engaged in producing motion pictures in this country, producing an annual average of 500 feature films and 800 shorts, at an estimated aggregate cost of $165,000,000. California accounts for 95 percent of the total production, the remaining five percent being produced in New York. Approximately 28,500 people in the United States are employed in motion picture production, with Hollywood's annual payroll amounting to about $129,000,000. Between 100 and 250 prints of each feature film are required for initial distribution in this country, and 276 separate industries, arts and professions are involved in the making of a single feature picture.

241,000 in 12,000 Theatres

"In exhibition, 241,000 people are employed in 17,000 theatres operating in the United States which have a seating capacity of 10,462,208. Average weekly attendance at these theatres approximates 85,000,000 persons who contribute more than $1,000,000,000 in yearly revenues at the box office. Film rentals paid by these theatres to distributors of motion pictures average over $250,000,000 yearly. For newspaper and magazine advertising the motion picture industry spends over $77,000,000 annually in the United States and an additional $33,000,000 in foreign countries.

"United States productions account for 65 percent of all the motion pictures exhibited in theatres throughout the world and approximately 35 percent of total revenues received by American film producers for their productions is derived from foreign sources."

Other Highlights

Other highlights of the Government's report on the industry's statistical structure follow:

Industry's Investment—		
World capital investment..		$3,000,000,000
United States		2,060,000,000
Theatres	$1,900,000,000	
Studios	$ 125,000,000	
Distribution	$ 25,000,000	
Non-Theatrical	$ 10,000,000	
Annual expenditures for insurance in the United States		$ 30,000,000
Theatres	90 per cent	
Production and distribution	10 per cent	
Approximate annual taxes paid by the industry to the Federal Government		$ 100,000,000
Approximate annual taxes paid to State and Local Governments		$ 250,000,000

U. S. Internal Revenue Amusement tax Receipts on Movie Admissions since 1930:

1939	$19,876,312	1934	$15,243,342
1938	$19,661,337	1933	$14,097,910
1937	$20,974,031	1932	$ 9,295,617
1936	$18,457,482	1931	$ 2,474,531
1935	$16,406,021	1930	$ 3,544,554

Exhibition—

Approximate world attendance weekly	235,000,000
Average weekly attendance at movie theatres in the United States:	

1922—40,000,000	1928— 65,000,000	1934—70,000,000
1923—43,000,000	1929— 95,000,000	1935—75,000,000
1924—46,00,000	1930—110,000,000	1936—80,000,000
1925—48,000,000	1931— 75,000,000	1937—85,000,000
1926—50,000,000	1932— 60,000,000	1938—85,000,000
1927—57,000,000	1933— 60,000,000	1939—85,000,000

Average attendance per theatre	500
Average movie admission charge	$0.23
Average number of shows per theatre daily	2½
Average daily attendance at motion picture theatres in the United States (persons)	12,142,000

75 to 85 per cent of all adult admissions are purchased between 7:30 and 8:30 p.m.

Theatre attendance by day of the week: Monday, Tuesday, Wednesday, Thursday, each 10 per cent; Friday, 15 per cent; Saturday, 20 per cent; Sunday, 25 per cent.

Estimated annual expenditures for theatre equipment and supplies. (new and replacement)	$25,000,000
Average seating capacity of motion picture theatres in the United States	595

APPROXIMATE DISTRIBUTION OF ONE YEAR'S BOX OFFICE RECEIPTS AT U. S. THEATRES

Estimated gross box office receipts for all U. S. motion picture theatres for 1939		$1,000,000,000
Theatre retains 65% of total receipts for local expenses as follows:		
25% Payroll, theatre staff and management	$250,000,000	
15% Real Estate—Rent, insurance, taxes, interest and depreciation	$150,000,000	
8% Local advertising and publicity	$ 80,000,000	
5% Light and heat	$ 50,000,000	
5% Interest and dividends	$ 50,000,000	
4% Other taxes and insurance	$ 40,000,000	
3% Miscel. extra attractions (acts. music, prizes, contests, etc.)	$ 30,000,000	
	$650,000,000	

Theatre pays 35% of total receints for film rental to distributor as follows:

25% To studios for producing the film	$250,000,000
10% To wholesale distributor for prints, advertising, sales and service costs, etc.	$100,000,000
	$350,000,000

Average daily attendance per theatre per show	250
Average daily film rental per theatre	$25.00
De Luxe first-run theatre rental per picture ranges weekly from	$5,000 to $25,000
Last-run theatres pay from	$5.00 to $26.00
Number of towns with motion picture theatres equipped for operation	9,187
Number of people employed in U. S. motion picture theatres	241,000
Average U. S. exhibition weekly payroll in 1939	$5,375,000
Total number of theatres equipped for operation on Jan. 1, 1940	19,032
Total number of theatres operating on Jan. 1, 1940	17,003
Total seating capacity of theatres operating	10,462,808

Expenditure in theatre construction:

1929	$163,559,000	1935 to April 1936	21,500,000
1930	97,580,000		
1931 (approximated)	45,000,000	1936 to June 1937	46,275,000
1932	17,500,000	1937	29,000,000
1933	13,500,000	1938	19,717,000
1934 to April 1935	$ 20,000,000	1939	22,267,000

Theatres in the United States, 1926-1939:

Year**	Total	Wired	Wired Open	Wired Closed	Silent	Silent Open
1940	19,032	19,032	17,003	2,029	....	....
1939	17,829	17,829	15,701	2,128	....	....
1938	18,182	18,182	16,251	1,931	....	....
1937	18,192	18,192	16,055	2,137	....	....
1936	15,858	15,858	14,161	1,697	....	....
1935	15,273	15,273	13,386	1,887	....	....
1934	16,885	14,381	12,574	1,807	2,504	....
1933	18,533	14,405	12,480	1,925	4,128	....
1932	18,715	13,880	12,605	1,275	4,835	1,521
1931	21,993	13,128	....	....	8,865	....
1930	*23,000	8,860	....	....	*14,140	....
1929	23,344	*800	*800	....	*22,544	....
1928	22,304	*100	*100	....	*22,204	....
1927	21,664	* 20	* 20	....	*21,644	....
1926	19,489	....	....	....	19,489	....

**January 1.*
**Estimated.*

Average seating capacity, all theatres..... 623 seats

THEATRES in U. S. BY LOCATION

Population of Town	Towns with Theatres	Number of Theatres	Number of Seats	Cumulative Total
Over 500,000	13	2,251	2,426,986	.....
500,000 to 200,000	28	1,104	1,010,079	3,437,065
200,000 to 100,000	52	783	754,669	4,191,734
100,000 to 50,000	94	801	760,579	4,952,313
50,000 to 20,000	276	1,202	1,053,807	6,006,120
20,000 to 10,000	494	1,341	992,570	6,998,690
10,000 to 5,000	845	1,626	1,006,388	8,005,078
5,000 to 2,500	1,351	1,959	961,516	8,966,594
2,500 to 1,000	2,874	3,221	1,113,357	10,079,951
1,000 and less	3,160	3,253	844,533	10,924,484

THEATRES IN U. S. BY SIZE

Seating Capacity	Number of Theatres	Cumulative Total
Over 3,000	117	....
2,000 to 3,000	374	491
1,500 to 2,000	689	1,180
1,000 to 1,500	1,646	2,826
500 to 1,000	5,500	8,326
200 to 500	7,303	15,629
200 and less	1,912	17,541

Maximum number of first-run bookings possible in these cities on any one picture	400
Total urban population	50,000,000
Negro theatres in the United States	390
Number of cities in 28 states in which Negro theatres are located	175
There is one motion picture theatre seat for every 11.5 inhabitants in the United States	
There is one motion picture theatre open in the United States for every 7,645 persons.	
Number of theatre circuits operating in the United States	525
Approximate number of first-run theatres in 95 cities of over 100,000 population	450

(Continued on page 72)

GANDHI IN FILM ON OWN CAREER

Mohandas K. Gandhi will star in a film, "Mahatma Gandhi," according to a United Press dispatch from Ramgarh, India, where Mr. Gandhi last week was attending the Indian National Congress. The film is to be released in India and abroad, and it was reported that it would be flown to Washington for presentation before President Roosevelt.

The film is to be 12,000 feet long in its Indian version and 3,000 feet long in an English version. It is being produced in 21 languages and dialects, according to the dispatch.

It will depict Mr. Gandhi's early career as a lawyer in South Africa, among other things, and his meeting with Charlie Chaplin.

BETTER THEATRES—ISSUE OF APRIL 6—WITH NEXT WEEK'S MOTION PICTURE HERALD

the next issue of

Better Theatres

BUYERS' INDEX

1940 revised standard directory of the theatre equipment, furnishings and materials market

AMONG SPECIAL EDITORIAL FEATURES:

TWO NEW THEATRES—

The Westwood in Cincinnati
The Uptown in Minneapolis

Getting the Most Out of Your Air-Conditioning Plant

Black Light Methods Today

Toilet Room Maintenance

The BUYERS NUMBER

spring & summer

1940

THE INDUSTRY, IN TERMS OF U.S. DATA

(*Continued from page 70*)

Theatres in foreign countries—(January 1940)

	Total	Wired for Sound
Europe	35,936	34,694
Far East	6,568	6,220
Latin America	5,403	4,884
Canada	1,251	1,251
Africa and Near East	968	954
Total	50,126	48,003

	1933	1938
Number of unaffiliated circuits	233	379
Number of towns with circuit theatres	1,016	2,084
Number of theatres with independent circuit management	1,968	3,829
Number of affiliated theatres	2,300	2,300
Number of theatres operating	13,416	16,251
Theatres controlled by 394 independent circuits in U. S.		4,130

Foreign Feature Film Imports During 1939 by Country

Germany	85	Spain	4
England	44	China	3
France	36	Cuba	2
Mexico	21	Finland	2
Italy	16	Ireland	2
Hungary	15	Denmark	1
Russia	13	Egypt	1
Sweden	10	Norway	1
Poland	7	Switzerland	1
Argentina	6	Greece	1
Czechoslovakia	6	Netherlands	1
Total			278

Most first-run theatres require only 40 to 52 features annually—(single feature shows).	
Average theatre making 3 changes per week, uses approximately 150 features annually (single feature shows).	
Annual individual film shipments from exchanges to theatres in the United States	15,000,000
Distribution cost for the motion picture industry averages approximately 26 per cent.	
Number of persons employed at all exchanges	12,500
Film footage handled daily by exchanges	27,000 miles
Average weekly distribution payroll	$530,000
Estimated annual film rentals	$250,000,000
Average number of simultaneous daily runs per picture	200
Average screening times per print	200
Average run per picture	2¼ days
General minimum booking per feature picture	2,000
General maximum bookings per feature picture: Majors	10,000
Independent	3,000-6,000
Width of strip of positive film in inches (35 mm.)	1⅜
Thickness of strip of positive film in inches	.00575
Number of distribution zones in the United States	32

Five types of shipping services used in the distribution of motion pictures:

1. Motor Delivery Service;
2. Railway Express;
3. U. S. Parcel Post;
4. Pick up at film exchange by exhibitors;
5. Air transportation.

Average number of prints required for news reels (per company)	725
Average number of prints required for each feature picture:	
Majors	250
Independent	100
Average number of bookings per print	37
Average number of actual playing days per print	100
Average cost for each positive print	$200
Number of theatrical film distributors in the United States	92
Number of theatrical film exchanges in 39 key cities in the United States	447
Number of theatrical film exchanges located in 6 key cities in Canada	55
Feature films produced in the United States in 1936, 547; in 1937, 608; in 1938, 545; in 1939, 483. Major companies, 367; Independent companies, 116.	
Short films produced annually	800
Estimated cost of U. S. studio expansion in 1939	$ 5,000,000
Studio Capital Investment	$ 125,000,000
Estimated annual Hollywood payroll—1939	$ 129,000,000
Estimated weekly Hollywood payroll	$ 2,557,684
Hollywood extras earned in 1939	$ 3,124,671.64
Average daily wage of extras in 1939	$ 10.61
Average number of extras employed daily in 1939	959
Men—644; Women—266; Children—49.	
Total number of individuals used in 1939	9,849
Average of days work per individual per year	29.8
Average annual earnings per individual	$ 317.26

MOTION PICTURE THEATRES USUALLY SHOWING FIRST RUN PICTURES

(In the 400 Largest Cities (over 16,000 population)

	By Towns	Theatres
All first-run theatres under independent operation	90	262
All first-run theatres under circuit operation	146	415
First-run theatres under both circuit and independent operation	164	683
Total	400	1,360
	Theatres	*Seats*
First-run independent theatres	522	641,533
First-run circuit theatres	838	1,376,915
Total	1,360	2,018,448

Estimated cost of production,	1936.....$135,000,000 1937.....$165,000,000 1938.....$165,000,000 1939.....$165,000,000

The production dollar is divided as follows, in percentage terms:

Cast	25	Sets & art directors	12.5
Extras, bits and characters	5	Stills & photograph	0.4
Director	10	Cutters	1.0
Director assistants	2	Film negative	1.0
Cameramen & Crew	1.5	Tests	1.2
Lights	2	Insurance	2.0
Make-up, hair dressers & supplies	0.9	Sound engineering & negatives	3.1
Teachers	0.2	Publicity, transportation, research, technical and misc.	2.0
Crew and Labor	1.2	Indirect costs	15.0
Story preparation	7		
Story costs	5		
Costumes & designs	2		
Total			100.0

Active Producers of feature motion pictures in the United States	92
Major Studios: West 20; East 2.	
Producers of short subjects in the United States	74
California 48	
New York 26	
Producers of cartoon films in the United States	15
Producers of news reels in the United States	5
Number of industrial and advertising film producers in U. S.	110

Summary of all pictures approved by the Production Code Administration in 1939:

	Pictures	Reissues	Total
Features	584	12	596
Shorts	713	2	715
Total	1,297	14	1,311

Estimated weekly U. S. production payroll outside of Hollywood	$100,000
Wages represent 64 per cent of the production cost of motion pictures.	
Average negative cost per feature production	$300,000
Average shooting days for photographing a feature	22

Total placement of extras by Central Casting Bureau in Hollywood in 1939:

Men	197,615
Women	81,710
Boys	8,993
Girls	6,114
Total	294,432

Of total extras employed in 1939

6,678 earned less than	$ 500
2,245 earned from	$ 500 to 1,000
868 earned from	$1,000 to 2,000
58 earned from	$2,000 to 3,000

Total number of titles of released pictures since beginning of industry:	
Titles of all releases	41,850
Titles registered in 1939	3,312
World screen time of American films	65%
Number of different industries, arts and professions involved in the making of a motion picture	276
Number of people employed in U. S. Production	28,500
Number of stories purchased during 1939	494

	1937	1938	1939
Books	104	143	101
Magazines	79	57	57
Plays	75	30	39

Producers cost for stories during 1939	$ 2,470,000
Approximate linear feet of positive motion picture film used annually	2,100,000,000
Cost—(1 cent per foot)	$ 21,000,000
Approximate linear feet of negative motion picture film used annually	35,000,000
Cost—(4 cents per foot)	$ 1,400,000

Approximate number of foreign features produced throughout the world:

	1936	1937	1938	1939
Estimated European production	721	760	568	562
Estimated Latin American production	56	90	130	131
Estimated Far and Near East production	648	959	967	1,045
Total	1,425	1,809	1,665	1,738

EXPORTS OF AMERICAN MOTION PICTURE FILMS

	1939 Feet	Value	Percentage Change
Negative Sound	8,079,437	$ 339,602	— 4.9%
Positive Sound	152,502,878	3,061,055	—18.3%
Total	160,582,315	$3,400,657	—14.7%

Language markets in order of importance: English, Spanish, German, French.

EMPLOYMENT:

Approximate number of persons employed and annual payroll in the Motion Picture Industry in the United States		282,000
Production	28,500	$129,000,000
Distribution	12,500	$ 27,560,000
Exhibition	241,000	$250,000,000
		$406,560,000

ADVERTISING:

World film industry expenditure in 1939	$185,000,000
World annual motion picture advertising expenditure by American companies	$111,000,000
Expenditure in the United States	$ 78,000,000
Newspaper and magazines	$64,000,000
Billboards	$ 8,000,000
Accessories and mail	$ 6,000,000
Expenditure in other parts of the world	$ 33,000,000
Number of advertisements placed daily in various media	16,000
Fan and trade publications in the United States	60
Rank of U. S. film industry in national list of total expenditures for advertising, publicity, and promotion (estimated)	Fifth

James Cowan Dies on Coast

James R. Cowan, 50, who entered the entertainment business with Klaw & Erlanger in New York and who was formerly vice-president and general manager of Walter Wanger film productions, died March 26th at his Beverly Hills, Cal., home. He was born in Glasgow, Scotland.

Mr. Cowan's career included service with William Morris; representation of American tours of Annette Kellerman and Sir Harry Lauder; experiences in the legitimate theatre; short subject buyer for the Balaban & Katz circuit; later, manager of all the circuit's vaudeville unit shows after Paramount took it over; head of Paramount short subject production at the Long Island studio and then general manager of the studio until 1932; executive position in Jesse Lasky Productions; vice-president and general manager of Walter Wanger Productions from 1935 to 1938.

Jones Writes Photo Book

De Ward Jones, of the Radio City Music Hall publicity department, has written and illustrated a book on photography entitled "Anyone Can Take Good Pictures." The subject is approached from the point of view of the artist. In addition to the professional advice of Barrett Gallagher, whose pictures have appeared in *Fortune* magazine and other publications, the book is illustrated in part by James Sileo. The book will be published by David Kemp & Co., of New York, April 10th.

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PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Dead Man Isle"	Director: Charles Barton.	Peter Lorre, Rochelle Hudson, Don Beddoe, Robert Wilcox, Charles Middleton, Sam Ash, Edward Laughton, Georgie Stone.	Shooting
"The Lone Wolf Meets a Lady"	Director: Sidney Salkow .	Warren William, Jean Muir, Eric Blore, Thurston Hall, Victory Jory, Fred Kelsey, Warren Hull, Roger Pryor, Robert Emmett Keene, George Kaine, William Forrest, Bruce Bennett.	Shooting
Elliott, No. 3	Director: Joe Lewis.	Bill Elliott, Iris Meredith, Ernie Adams, Stanley Brown, Bruce Bennett, Walter Taylor.	Shooting
METRO-GOLDWYN-MAYER			
"Waterloo Bridge"	From the play by Robert E. Sherwood. Director: W. S. Van Dyke.	Vivien Leigh, Robert Taylor, Virginia Fields, Maria Ouspenskaya, Steffi Duna, Eleanor Stewart.	Shooting
"The Mortal Storm"	From the novel by Pbyllis Bottome. Director: Frank Borzage.	Margaret Sullavan, James Stewart, Robert Young, Frank Morgan, Bonita Granville, Judith Anderson.	Shooting
"20 Mule Team"	Director: Richard Thorpe.	Wallace Beery, Leo Carrillo, Anne Baxter, Noah Beery, Jr., Arthur Hohl, Douglas Fowley.	Shooting
"Susan and God"	From the play by Racbel Crothers. Director: George Cukor.	Joan Crawford, Fredric March, Rita Quigley, Ruth Hussey, Rita Hayworth, John Carroll, Bruce Cabot, Nigel Bruce, Rose Hobart, Norma Mitchell.	Shooting
"Boom Town"	Director: Jack Conway.	Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr.	Shooting
MONOGRAM			
"Cowboy from Sundown"	Original screen play, Rowland Lynch. Director: Spencer Bennett.	Tex Ritter, Pauline Haddon, Roscoe Ates.	Shooting
PARAMOUNT			
"The Ghost Breakers"	Director: George Marshall.	Bob Hope, Paulette Goddard, Richard Carlson, Paul Lukas, Anthony Quinn, Willie Best.	Shooting
Henry Aldrich, No. 2	Producer-director: Ted Reed.	Jackie Cooper, Leila Ernst, Eddie Bracken.	Shooting
"Northwest Mounted Police"	Producer-director: Cecil B. DeMille.	Gary Cooper, Madeleine Carroll, Robert Preston, Paulette Goddard, Preston Foster, George Bancroft, Lynne Overman, Akim Tamiroff, Walter Hampden.	Shooting
"I Want a Divorce"	Director: Ralph Murphy.	Joan Blondell, Dick Powell, Gloria Dickson, Frank Fay, Sidney Blackmer, Jessie Ralph.	Shooting
REPUBLIC			
"Women in War"	Director: John H. Auer.	Elsie Janis, Wendy Barrie, Patric Knowles, Mae Clarke, Dennie Moore.	Shooting
"The Crooked Road"	Original screen play, E. E. Paramore, Jr., Richard Blake, Garnett Weston. Director: Phil Rosen.	Edmund Lowe, Henry Wilcoxon, Irene Hervey, Paul Fix, Arthur Loft, Claire Carlton, Charles Lane, Harland Tucker, Robert Charles Thomas.	Shooting
"Gaucho Serenade"	Director: Frank MacDonald.	Gene Autry, Smiley Burnette, June Storey, Mary Lee, Clifford Severn, William Ruhl, Walter Miller, Hank Warden, Frank Meredith.	Shooting
RKO RADIO			
"Anne of Windy Poplars"	From the novel by L. M. Montgomery. Director: Jack Hively.	Anne Shirley, James Ellison, Patric Knowles, Henry Travers, Slim Summerville, Joan Carroll.	Shooting
"The Villain Still Pursued Her"	Screen play, Elbert Franklin. Director, Edward Cline.	Anita Louise, Richard Cromwell, Alan Mowbray, Hugh Herbert, Joyce Compton, Buster Keaton, Franklin Pangborn, Billy Gilbert, John Wray, Margaret Hamilton, Dian Fisher.	Shooting
TWENTIETH CENT.-FOX			
"Maryland"	Director: Henry King.	Brenda Joyce, John Payne, Walter Brennan, Fay Bainter, Charles Ruggles, Marjorie Weaver, Sidney Blackmer, Robert Lowery.	Shooting
"Million Dollar Diamond"	Director: Ricardo Cortez.	Kent Taylor, Florence Rice, Joan Valerie, Elyse Knox, Katharine Alridge, Dorothy Dearing.	Shooting
"The Young People"	Director: Alan Dwan.	Shirley Temple, Charlotte Greenwood, Jack Oakie, Arlene Whalen, George Montgomery.	Shooting
UNITED ARTISTS			
"South of Pago Pago" (Edward Small)	Director: Alfred Werker.	Jon Hall, Victor McLaglen, Clayton Moore, Frances Farmer.	Shooting
"Personal History" (Walter Wanger)	Suggested by the book by Vincent Sheehan. Screen play, Charles Bennett, Joan Harrison. Dialogue, James Hilton. Director: Alfred Hitchcock.	Joel McCrea, Laraine Day, Herbert Marshall, Robert Benchley, Eduardo Ciancili, Edmund Gwenn.	Shooting
UNIVERSAL			
"If I Had My Way"	Screen play, William Conselman. Producer-director: David Butler.	Bing Crosby, Gloria Jean, El Brendel.	Shooting
"Ski Patrol"	Original screen play, Paul Huston. Director: Lew Landers.	Luli Desti, Philip Dorin, Kathryn Adams, Samuel S. Hinds, Stanley Fields.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Sea Hawk"	From the novel by Rafael Sabatini. Screen play, Seton I. Miller. Director: Michael Curtiz.	Erroll Flynn, Brenda Marshall, Alan Hale, Flora Robson, Una O'Connor, Henry Daniell, Claude Rains, Donald Crisp, Montague Love.	Shooting
"All This and Heaven Too"	From the novel by Rachel Field. Screen play, Casey Robinson. Director: Anatole Litvak.	Bette Davis, Charles Boyer, Jeffrey Lynn, Barbara O'Neill, Virginia Weidler.	Shooting
"Torrid Zone"	Original screen play, Richard Macaulay, Jerry Wald. Director: William Keighley.	James Cagney, Ann Sheridan, Pat O'Brien, Andy Devine.	Shooting
"Brother Orchid"	Original, Richard Connell. Screen play, Jerry Wald, Richard Macaulay. Director: Lloyd Bacon.	Edward G. Robinson, Ann Sothern, Humphrey Bogart, Ralph Bellamy, Allen Jenkins, Donald Crisp.	Shooting
"The Life of Knute Rockne"	Original screen play, Robert Buckner. Director: William K. Howard.	Pat O'Brien, Gale Page.	In Preparation

Exhibitor Unit Opposes Accessories Deal

The Allied Motion Picture Theatre Owners of Western Pennsylvania have unanimously resolved to "go on record as being opposed to the practice of having all film advertising and accessories distributed through one company," Fred J. Herrington, secretary, announced this week after an organizational meeting. The unit is sending copies of the resolution to executives of distributing organizations.

The resolution in part reads: "Whereas, the advertising accessory business is being threatened with a monopolization through announcement from Advertising Accessories, Inc., subsidiary to National Screen Service, that all advertising materials from the various film distributing companies are being, or will be, distributed by this one newly organized company; and whereas, the above named Advertising Accessories, Inc., has announced that it has acquired control of a number of independent poster companies and has created a monopolized condition so that accessory and advertising materials will be unavailable from any other source; and whereas, many exhibitors are of the opinions that if successful in its enterprise, all independent poster companies will be forced out of business . . . resolved, that the AMPTO of Western Pennsylvania, go on record as unanimously opposed."

Grand National's Films Are Sold at Auction

Sale of all rights to films owned by Grand National was awarded on Wednesday to the Mohawk Film Corporation at a meeting of creditors. The corporation had bid $17,500 and the payment of 30 per cent on the gross of the films up to $100,000 and 50 per cent above that figure. Its bid was accepted by the creditors and Referee Peter B. Olney, Jr., over one made by Gustave DeLemas for $27,250. Other bids were made as follows: by Leon Horowitz, $26,000, and by Dino Rissini, $17,000.

Story rights and accessory properties are included in the award. The 16 mm. rights are exempted; they belong to Educational Film Corporation.

Dixie Exchange Expands

The Dixie Film Exchange of Atlanta has moved into a new three-story building at 141 Walton Street, N.W., and has added to its personnel. Ted Toddy is president; S. Hickman, manager, and E. A. Dorsey, Dick Dowell, L. E. Todd and John J. Keninger are in executive and sales capacities. Norman Frankel has been appointed director of publicity and exploitation. Expansion of the exchange is in line with the recent formation in Hollywood of Dixie National Pictures, Inc., to produce pictures with all-Negro casts. Jed Buell is in charge of production.

Associates Dance Set

The annual dinner dance of the Motion Picture Associates will be held at the Hotel Astor November 27th. The date was set early to permit a drive for the sale of tickets and advertising in the annual journal. The organization has decided to hold regular business meetings on the fourth Friday of each month except in June, July and August.

Modern Museum To Show Abstract Film Designs

The Museum of Modern Art will open three new exhibitions to the public April 3rd, including "Designs for Abstract Films," which has been assembled by Iris Barry, Curator of the Museum's Film Library. The designs in the exhibition are by Leopold Survage, Douglass Crockwell, Mary Ellen Bute and Ted Nemeth, Howard Lester, Horace Pierce.

The other exhibitions will be "Traveling Exhibitions of Contemporary American Art," arranged by the Museum in collaboration with the WPA, and "The Work of Sharaku," the 18th century Japanese print maker.

Stubbins, Hulling Absorb Olmstead Monogram Interest

The interest held by Ray Olmstead in Monogram Pacific coast franchise has been absorbed by Howard Stubbins and Mel Hulling. Mr. Stubbins becomes president of Monogram's west coast franchise. The deal includes four exchanges, Los Angeles, San Francisco, Portland and Seattle.

Mr. Stubbins and Mr. Olmstead have been partners in the Monogram exchange for several years. Mr. Olmstead is retiring to take an active interest in a circuit of Arizona theatres with which he is affiliated.

Marty Solomon has been appointed manager of the Los Angeles exchange.



RKO PLANS 61-66, RECORD NUMBER; 30 FROM UA TO COST 29 MILLIONS

Helprin Is Production Assistant in New Korda American Company; Franklin - Blank Productions Start

RKO Radio will be committed to from 61 to 66 features for the 1940-41 season, the greatest number in its history. The company this season promised 52 features and six westerns.

New season's product plans of United Artists, to include 30 features on a gross budget of $29,000,000, are among the most definite to be disclosed for 1940-41 to date. They were reported last weekend by Murray Silverstone, chief UA executive, on his return to New York from six weeks in Hollywood in conference with the various producers on the UA roster.

The usual pre-seasonal swelling of independent production ranks this week brought four more to the Hollywood fold; Harold B. Franklin started on "The Villain Still Pursued Her"; Harry Webb made ready for six features with Rin Tin Tin, Jr.; Times Square Productions started, and Sigmund Neufeld Productions were formed to take over the defunct Producers Pictures Corporation.

RKO Plans Set

Harry Edington, in charge of RKO production; J. J. Nolan, studio executive; Lee Marcus, producer; S. Barret McCormick, advertising and pubicity director; Perry Lieber, studio publicity manager, and other production executives concluded the RKO program planning Thursday in Hollywood. RKO's sales convention will be held in New York late in May.

Twenty of the new season features will be made by outside producers. Of the remainder 20 will be "top budget" productions; 20 will be made by the Lee Marcus "program picture" unit and six will be George O'Brien westerns.

Among the "top budgets" will be two Carole Lombards, two Charles Laughtons, four Ginger Rogers, two Maureen O'Haras and two each to be directed and produced by Gregory LaCava, Leo McCarey and David Butler.

Pictures from the "outside" will be two from Lee Garmes' Academy Productions, three "Dr-Christian" films from Stephens-Lang, two in Cosmocolor from Franklyn Warner's Fine Arts Productions, one "Lum and Abner" feature with options for two more from the Coslow-Votion Vocal Productions, two from Orson Welles, two from Herbert Wilcox, one or two from Harold Lloyd, three or four from the Gene Towne-Graham Baker The Play's the Thing Productions, at least one from Max Gordon-Harry Goetz, an undetermined number from Boris Morros, and an undetermined number from Harold Franklin, including "The Villain Still Pursued Her."

United Artists' Plans

United Artists will have 30 releases for the 1940-41 season. They will be made by 14 producers at a cost of $29,000,000, and Charles Chaplin's "The Great Dictator" will be the first release.

The company, and other producers, must rely on the domestic market for more revenue, and the exhibitor must cooperate, Mr. Silverstone emphasized.

On the new UA schedule, Mr. Silverstone said, there will be two David O. Selznick pictures, and possibly a John Stahl for James Roosevelt's Globe Productions.

The 30 pictures will be an increase of four to five over the current season.

Mr. Silverstone noted 11 more pictures to be released by UA during the current season, among them "The Westerner," from Samuel Goldwyn. He called this "probably Goldwyn's finest production."

Other spring releases will be "House Across the Bay," "My Son, My Son," "Rebecca," "1,000,000 B.C.," "Over the Moon," "Our Town," "Turn-about," and "South of Pago Pago."

Korda's First Two in United States

Morris Helprin is Alexander Korda's production assistant in a new American production company to make two pictures here, Mr. Korda announced in New York last week before leaving for the Coast. Mr. Helprin for four years has been American representative for the British producer.

Mr. Korda will make plans for the new American pictures. He will go later, to England, to make two there.

Final sequences of "The Thief of Bagdad," on UA's new season schedule, were being made in Hollywood this week. The picture was made mostly in England.

Emanuel Silverstone, who also has been with Korda for a long time as an American representative, will help organize the American production unit. He remains Korda distribution chief.

Franklin-Blank Starts

The Franklin-Blank Productions, of Hollywood, are "shooting" "The Villain Still Pursued Her," which stars Anita Louise, Hugh Herbert, Buster Keaton, Richard Cromwell, Alan Mowbray, and Margaret Hamilton, and the director of which is Eddie Cline. Harold B. Franklin, former financial director of the "Motion Pictures Are Your Best Entertainment" drive, is a principal of the producing company.

Webb Signs Dog

Harry Webb, who has produced, for Metropolitan Pictures, the last of a series of eight pictures with Bob Steele, "Pinto Canyon," last week signed Rin Tin Tin, Jr., on five year contract for six pictures per year.

Form Times Square Productions

James Moore, former talent director for RKO, and Max Kratz, and Walter O. Heinz have formed Times Square Productions, in Hollywood, for a series of 12 features, possibly to be released through a major. The company has bought rights to the "First Nighter" radio program.

CALLS GENERATION "BALCONY CONSCIOUS"

Two-price houses, a variance of as much as 15 cents or 20 cents between seats on the main floor and in the balcony, will bring about an alarming situation, believes Bob Livingston of the Capitol, Lincoln, Neb.

"This generation is getting so balcony conscious," he said, "most of them don't know what it's like not to look down at the screen. It's taking the show business back to the old days of the upstairs opera house."

Loew-Lewin at Universal

The newly organized David Loew-Albert Lewin producing unit,, will make its first picture "Flotsam" at the Universal Studios, it was learned late last week. The objective is to utilize the German street sets constructed for Universal's "The Road Back," because the Loew-Lewin picture has a German locale.

The film is scheduled to begin work in early July. The two producers were to establish offices on the "U" lot this week.

United Artists will release the picture.

Monogram on Product

President W. Ray Johnston of Monogram Pictures indicated on Monday that there would be small, if any, change in the annual Monogram lineup. The present season was announced at 30 features and 16 westerns. The number of pictures Monogram will produce in the new season is subject to a poll of franchise holders, which will be completed this week.

Sears' Ad Sales Drive

From March 31st to April 6th, will be the "Sears Ad Sales Week" for the Warner Brothers general sales manager and vice-president, Gradwell L. Sears.

There has been a shift at the Warner shorts subject department. Ira Genet becomes aide to Gordon Hollingshead, in charge of shorts production; Charles Tedford has been shifted to the feature department; Owen Crump, associated with the studio for about one year as a shorts writer, will handle stories for this department, and also work on shorts scripts.

RKO in Sales Drive

The RKO foreign department has begun a "Phil Reisman Treasure Chest Contest," based on billings among 27 contestants over the world. The contest runs 15 weeks.

Principals in charge of the various territories competing in the drive honoring the general manager of the foreign department, are: Ralph Hanbury, United Kingdom; Ralph R. Doyle, Australia and New Zealand; Reginald Armour, Belgium, Bohemia-Moravia, Egypt, France, Holland, Portugal, Rumania, Spain, Sweden, Switzerland; Leon Britton, China, Dutch East Indies, India, Japan, Philippines, Straits Settlements; Nat Liebeskind, Argentina, Brazil, Chile, Peru; Gus Schaefer, Cuba, Mexico, Panama, Puerto Rico, Trinidad.

Andy Smith, the company's eastern sales manager, still led this week in the "Smith Month" competition among field units. The Calgary exchange, headed by H. F. Taylor, topped all branches in the standing.

RKO is reported negotiating with Cary Grant and Irene Dunne for their appearance in a one-team picture annually, for the next three years.

Twentieth Century-Fox Convention Near

Twentieth Century-Fox executives are converging on the East and Middle West, in preparation for the company's annual sales convention, on April 12th-14th, in Chicago.

Sidney Kent, president, is scheduled to return soon from his Florida vacation. Darryl F. Zanuck, vice-president in charge of production, is expected in New York in early April, and later, at the convention. Joseph M. Schenck, chairman of the board, also may attend. Herman Wobber, general sales manager, who is now on the Coast, is expected to go from there, directly, to the convention. He will preside. Kent and Zanuck will speak.

Orders Hearing On Educational

The Securities and Exchange Commission on Monday ordered a public hearing to determine whether it should suspend for a 12-month period or withdraw the registration statement of Educational Pictures, Inc., covering its 60-cent dividend cumulative preferred stock, $5 par value, and $1 par value common, for failure to comply with certain sections of the securities exchange act of 1934.

The company's stocks are registered on the Chicago Board of Trade, a national securities exchange. The hearing will be held on April 23rd in the commission's New York office.

The order charges that Educational Pictures has failed to file its annual report on form 10-K for the fiscal year ended June 24, 1939.

At a creditors' meeting of Educational Films Corporation in New York last week Referee John E. Joyce was told that the sole asset of the company was ownership of 16 mm. rights to 1,000 films in the possession of the trustee of Grand National. Grand National, which owns the 35 mm. rights to these films, expects to receive $15,000 for their use in the next few years, it was said.

Educational Pictures, the parent company, will file a claim for $97,985 against Educational Films for a loan extended, James A. Davidson, trustee of the parent company, said.

Accessories Office Moving

Advertising Accessories' office in Kansas City is being moved from 110 West 18th Street to 1710 Wyandotte Street on film row. Homer L. Blackwell, branch manager, will consolidate the old Independent Poster Exchange, the Premier Advertising Company, the poster departments of RKO Radio and Paramount under one roof.

Arthur Menken Injured

Arthur Menken, newsreel cameraman for Paramount in Europe, is in a hospital in Stockholm with a fractured leg received while covering the Russo-Finnish war. Mr. Menken, a New Yorker, went to Europe for Paramount shortly after the war started.

Lee Goldberg in Fine Arts Deal

Lee Goldberg, operating the Big Feature Rights exchange, in Cincinnati, has taken a five-year franchise for distribution of Fine Arts product in Ohio, Indiana, West Virginia and Kentucky.

Bergen Forming Company

Edgar Bergen is said to be forming a company to handle both his screen and contemplated stage activities. He is reported considering a stage production, personal appearances this summer and a motion picture later in the year.

Form Screen Media

Screen Media, Inc., has been chartered in Columbus, Ohio, to engage in screen advertising. H. I. Webster is president, Dan W. Krug, vice-president, and Abbie Ghent, secretary.

SMPE GETTING SET FOR ATLANTIC CITY APRIL 22

36 Speakers Already Scheduled for Spring Meeting; Television a Topic for First Day

Thirty-six motion picture technicians, laboratory and manufacturing representatives are already scheduled to bring some of the industry's equipment problems on old and new processes to this year's spring meeting of the Society of Motion Picture Engineers, at Haddon Hall, Atlantic City, April 22nd to 25th.

The subjects will embrace production, distribution and exhibition practice.

Television a First-Day Topic

Convention plans and programs are being formulated by E. A. Williford, the Society's president; W. C. Kunzmann, convention vice-president; J. I. Crabtree, editorial vice-president; and Sylvan Harris, chairman of the papers committee.

The first day's session will be highlighted by an address on "The General Outlook for Television" by Thomas F. Joyce, vice-president of RCA Manufacturing Company, at an informal get-together luncheon. First order of business will be a general and business session preceding the luncheon. Atlantic City's mayor will be on hand to meet the delegates.

On Wednesday, April 24, there will be held the 46th semi-annual banquet and dance of the Society, in the Rutland Room of Haddon Hall.

Technical sessions will be held each day from 10 A.M. to 6 P.M. with the exception of Wednesday afternoon, which will be left open for recreation. Monday evening's session will be devoted to a lecture on the subject of lighting by Dr. Matthew Luckiesh, of General Electric Company, Cleveland.

Harry Blumberg, of Philadelphia, is chairman of the local arrangements committee. H. Griffin, member of the board, is in charge of projection facilities. Julius Haber, chairman of the publicity committee, will handle publicity arrangements.

Papers Scheduled

The following is a list of the papers so far scheduled:

"Partial Deafness and Hearing-Aid Design," by W. C. Beasley, National Institute of Health, Bethesda, Md.

"Silent Variable Speed Treadmill," Robbins.

"Automatic Shutter Phasing in Background Projection Employing A.C. Interlock Motor System" (No Author).

"Motion Picture Production in 16-mm," by J. A. Maurer, The Berndt-Maurer Corp., New York.

"Professional 16-mm Recording Equipment," by D. R. Canady, Canady Sound Appliance, Cleveland.

"Direct 16-mm Production," by L. Thomson, The Calvin Co., Kansas City, Mo.

"Advancement in Projection Practice," by F. H. Richardson, Quigley Publishing Co., New York.

"A Personal Safety Factor for Projection Practice," by T. P. Hover, Lima, Ohio.

"Defects in Motion Picture Projection, and Their Correction," by I. Gordon, Akron, Ohio.

"Records for the Production Room," by J. R. Prater, Palouse, Wash.

"Historical Development of Carbons for Motion Picture Projection," by E. R. Geib, National Carbon Co., Cleveland.

"Products of Combustion of the Carbon Arc," by A. C. Downes, National Carbon Co., Cleveland.

"The Cyclex System of Motion Picture Projection," by C. S. Ashcraft, Ashcraft Manufacturing Co., Long Island City, N. Y.

"Television Pick-Up of the Pasadena Rose Tournament Parade," by H. R. Lubcke, Don Lee Broadcasting System, Los Angeles.

"Tone Reproduction in Television," by I. G. Maloff, RCA Manufacturing Co., Camden, N. J.

"Remote Control Television Lighting," W. C. Eddy, National Broadcasting Co., New York.

"Quality in Television Pictures," by Peter C. Goldmark, and John N. Dyer.

"Practical Application of the Theory of 2-Color Reproduction in Motion Picture Photography," by J. Engl, Mt. Vernon, N. Y.

"Color Theories and the Inter-Society Color Council," by H. P. Gage, Corning Glass Works, Corning, N. Y.

"Photographic Tone Reproduction—Theory and Practice," by L. A. Jones, Eastman Kodak Co., Rochester, N. Y.

"The Use of Fluorescent Phenomena in the Motion Picture Field," by T. T. Baker, New York.

"Testing and Evaluation of Studio Lighting Equipment," by E. C. Richardson, Mole & Richardson, Inc., Hollywood.

"Frequency Modulation," by E. H. Armstrong, Columbia University, New York.

"Mathematical Expression for Developer Behavior," by J. R. Alburger, RCA Manufacturing Co., Camden.

"Motion Picture Theatre Developments," by M. Rettinger, RCA Manufacturing Co., Hollywood.

"Notes on Sound Motion Picture Engineering," by Wm. A. Mueller and B. F. Miller, Warner-First National Studios, Burbank.

"Audience Noise as a Limitation to the Permissible Volume Range of Dialogue in Sound Motion Pictures," by Wm. A. Mueller, Warner-First National Studios, Burbank.

"Current Practices in Blooping Sound Films," by W. H. Offenhauser, The Berndt-Mauer Corp., New York.

"Transmission Measurements," by George Farley.

"Filtering Factors of the Magnetic Drive," E. W. Kellogg, RCA Manufacturing Co., Camden.

"An Electric Densitometer of the Integrating Sphere Type," by G. R. Crane and J. G. Frayne, ERPI, Hollywood.

"Investigation of the Influence of the Negative on the Ground-Noise of Photographic Sound Prints," O. Sandvik and W. K. Grimwood, Eastman Kodak Co., Rochester.

"The Effects of the Ultraviolet Light on Variable-Density Recording and Printing," by V. Pagliarulo and J. G. Frayne, ERPI, Hollywood.

"The Use of Fine-Grain Positive Emulsions for Variable-Density Film Recordings," by J. K. Hilliard, MGM Studios, Culver City.

"Recording and Reproducing Square Waves," D. R. Canady, Canady Sound Appliance Co., Cleveland.

"RCA Portable Television Pick-Up Equipment," G. L. Beers, RCA Manufacturing Co., Camden; O. H. Schade, RCA Radiotron Corp., Harrison, N. J.; and R. E. Shelby, National Broadcasting Co., New York.

Sound Directors East

Major studio sound directors will be guests of Electrical Research Products, Inc., on a trip to New York for a week's study of recent and pending improvements in sound film recording and reproducing, including demonstrations of equipment.

The party will attend the first demonstration of stereophonic sound reproduction by Bell Telephone Laboratories at Carnegie Hall April 9th. Visit to the Western Electric manufacturing plant at Kearny, N. J., and other points of technical interest are also scheduled.

Trip is in line with the policy of ERPI in establishing closer relationship between Bell Laboratories and its own research engineers and the studio licensees of Western Electric sound recording.

Clifford W. Smith, Hollywood vice president of ERPI, will be in charge of the trip. Others in the party will be Douglas Shearer, Metro-Goldwyn-Mayer; Elmer Raguse, Hal Roach; E. H. Hansen, Twentieth Century-Fox; Loren L. Ryder, Paramount; John Livadary, Columbia; Thomas Moulton, Samuel Goldwyn; Bernard Brown, Universal; Jack Whitney, General Service Studios; K. F. Morgan, Commercial Manager of ERPI.

ERPI Engineer Lectures

J. P. Maxfield, director of commercial engineering of Electrical Research Products, led a two-day colloquium at the Massachusetts Institute of Technology Monday and Tuesday. He discussed general auditorium acoustics and special modifications required by modern studio practice in recording and reproducing sound motion pictures and in radio broadcasting.

BRITISH SHORT FILM PRODUCER SEEKS PROTECTION UNDER QUOTA

CEA in Recent Trade Board Memorandum Takes Issue with the Board Over the American Agreement

by AUBREY FLANAGAN
in London

With the trade year getting firmly into its wartime stride, with exhibitors fighting the economic battle of adjustment and survival, with producers demanding legislative protection and hoping for State finance, with labor interests seeking wage increases and distributors faced with the suspicious gazes of all three, yet another plaintive voice has been added to the chorus of trade discontents. It is the voice, discordant at times, but harmonious at others, of the British short film producer. It calls, as do so many of its fellows, for protection.

Protection Sought

Protection is sought by British shorts producers against the operations of the promised Quota laws, against, too, the Government's own film sponsoring plans, protection no less against one another. The general discontent with present conditions matured itself in late February into the formation by the Films Council of a Committee to explore the whole British shorts situation, and so adjust it as to make the survival of the producer practicable.

The Committee which was formed as a result not only of intense pressure on the part of the production interests, but also as a result of a growing conviction among non trade members of the Council that the whole situation merited close investigation, has already set about its work. Its prime objectives would seem to be arbitrating on the vexed question of whether British Quota shorts should or should not have a labor cost stipulation, and more loosely considering means of improving and regularizing the market conditions under which they are distributed.

British short film producers are split into two groups. One of these—the Association of Short Film Producers, an organization representing the makers of the more serious and documentary brand of short is very firmly in favor of a labor cost clause for British shorts. The other, the British Short Film Makers Society, who claim to represent eighty per cent of those whose films are shown in British cinemas, are primarily and deliberately opposed, claiming they can make films and get releases without any such stipulations.

There is, however, one front upon which both these parties are at present united and solid. They are nervous about the Government's sponsorship of propaganda films and the terms under which they are distributed, want assurance that these films will not be allowed to count for quota.

CEA Memo Notes

The Cinematograph Exhibitors Association in its recent memo to Sir Andrew Duncan, president of the Board of Trade, stressed a steady and increasing production. It was pointed out that the association does not see the need for much alteration of the present Cinematograph Films Act for there are "sufficient safeguards to take care of any situation of real difficulty that might overtake importers of foreign films. The CEA deplores any suggestions that footage should cease to be the basis of computing renters quota, and should the method substituted fail to yield a sufficient number of British films we shall be obliged, as soon as we know, to ask that this method of assessing exhibitors' quota be also abandoned."

CEA REGRETS AN AMERICAN TENDENCY

From the Cinematograph Exhibitors Association to the British Board of Trade: "This association also regrets very much the tendency of Americans always to depict the production or acquisition of British films as a process in which money must inevitably be lost. They have themselves furnished brilliant examples of British production proving the contrary."

The main points of the memo, which were reported in MOTION PICTURE HERALD, page 46, issue of March 16th, were: A demand that the starting level of exhibitor quota be not higher than 10 per cent; that the principle of investment in a cooperative production scheme should not debar the investor from blind-booking films; that acquisition of British cinemas be limited to Britishers; that a Credit Bank is welcomed, but comment is reserved pending details; that the estimate of 60 films in the first year of any new legislation is regarded as "too sanguine," 40 is more to be counted upon, and that the association doubts the Board of Trade would accept as adequate the suggested 14 films a year from the seven majors.

Wanted Better Agreement

The CEA, in its memo, calls itself "extremely disappointed to find no mention made by the president of the Board of Trade in his communication to Sir Frederick Whyte (chairman of the Films Council) of November 22, 1939 of certain points which we were led to believe would be included. (The communication referred to concerned Oliver Stanley's definition of the Government's policy concerning withdrawal of American profits. The statement indicated that the 50 per cent remittance regulations would be effective for one year from November 1, 1939, to October 31, 1940.) Mr. Stanley at that time was president of the Board of Trade.

"With a full knowledge of all his difficulties (Sir Frederick Whyte) we wish to place on record our considered opinion that having regard to the relatively small financial restriction to which he was subjecting the Americans, a much better agreement could have been negotiated. We trust that when another agreement is being discussed that greater firmness will be displayed by the Board of Trade and that the resulting document will afford greater protection to British film interests.

"The association expresses the deepest regret that the agreement with the Amrican renters does not contain any undertaking on their part to refrain from using any of the "Frozen" balance in the acquisition of British cinemas. It seems so obvious an outlet for these funds that we are surprised that it has been omitted. The association would strongly press that the new legislation should expressly forbid the acquisition or control of British cinemas being allowed to any except British subjects."

Accompanying the CEA memo to the Board of Trade was an analysis of registrations and requirements of production under the Quota Act, as follows:

COMPARATIVE REGISTRATION OF FOREIGN LONG FILMS

Major American Renters

Renter	Total for 1938-1939	Total for Ap. 1-Fe. 13 1938-1939	Total for Ap. 1-Fe. 14 1939-1940
Columbia	43	17	26
MGM	49	38	29
Paramount	59	44	31
20th Cent.-Fox	51	40	35
RKO	43	35	34
United Artists	13	9	10
Warner & 1st Nat.	52	42	30
	310	225	195

Independent British Renters

Renter	Total for 1938-1939	Total for Ap. 1-Fe. 13 1938-1939	Total for Ap. 1-Fe. 14 1939-1940
A. B. C.	5	5	—
A. B. F. D.	14	10	3
British Lion	59	39	13
Gen. Film Dis.	45	33	25
Butcher	1	..	..
Grand National	5	..	5
Pathe	21	14	13
Others	39	38	25
	189	139	84
Grand Totals	498	364	279

▽

BRITISH FILMS TRADE SHOWN BY MAJOR AMERICAN RENTERS
April 1, 1939, to February 9, 1940

Renter	No. of Films Compulsory
Columbia	2
MGM	3
Paramount	4
20th Century-Fox	5
RKO	7
United Artists	4
Warner (including First National)	8
	33

BRITISH FILMS TRADE SHOWN BY OTHER RENTERS HANDLING FOREIGN PRODUCT

Renter	No. of Films Voluntary	Compulsory
A. B. F. D.	7	1
British Lion	5	4
Grand National	7	1
G. F. D.	2	5
Pathe	1	3
Others (small renters)	15	4
	37	18

BRITISH FILMS TRADE SHOWN BY RENTERS WITH NO FOREIGN PRODUCT

Renter	No. of Films Voluntary
A. B. C.	12
Butcher	4
	16

Total of "Quota" Production Actual.. 51
Total of "Voluntary" Production..... 53
Total of All British Long Films Trade Shown from April 1, 1939, to February 9, 1940..... 104

Note: For the purpose of showing "actual" numbers Quota has been calculated on the *number* of British long films trade shown without regard to *footage* comparisons with 'foreign' product.

The memo, signed by W. R. Fuller, general secretary of the CEA, concluded with the observation: "At the moment we are confining our recommendations briefly to the means whereby British production can be increased, having regard to present circumstances. When you are ready with further information we shall be glad to have the opportunity of making additional comments."

WHAT THE PICTURE DID FOR ME

Columbia

AMAZING MR. WILLIAMS, THE: Melvyn Douglas, Joan Blondell—Superior comedy feature. Should please 100% anywhere. Casting was perfect. Story good with plenty of good clean fun all the way. Drew average in conjunction with "Allegheny Uprising." Played March 1-2.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BLONDIE ON A BUDGET: Penny Singleton, Arthur Lake, Larry Simms—Blondie series liked by those who come in to see them.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BLONDIE ON A BUDGET: Penny Singleton, Arthur Lake, Larry Simms, Rita Hayworth—Another family picture in the Blondie series and just as good as the rest, with a little "Ooomph" in the personable person of Rita Hayworth to add a little more adult appeal. Business above average against fairly strong competition. "Blondie" double billed with Zane Grey's "Knights of the Range." Sunday-Monday date, breaking a single policy. Running time, 70 minutes. Played March 10-11.—J. H. Abbott, Grant Theatre, Georgetown, Ohio. Small town and rural patronage.

HIS GIRL FRIDAY: Cary Grant, Rosalind Russuell, Ralph Bellamy—Fast, gay and exciting. Pleased everyone.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MUSIC IN MY HEART: Tony Martin, Rita Hayworth, Edith Fellows—Here is talent that if it had not been wasted on this story may go some place. Martin is good but the story is terrible. Running time, 72 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

THUNDERING WEST: Cbarles Starrett, Iris Meredith, Sons of the Pioneers—Lacks the oomph that William Boyd or Autry has for our situation. He seems to satisfy, but no raves from our natives.—Harland Rankin, Plaze Thatre, Tilbury, Ontario, Canada. Small town and rural patronage.

First National

DAUGHTERS COURAGEOUS: Lane Sisters, Gale page, John Garfield, Fay Bainter, Claude Rains, Jeffrey Lynn, Frank McHugh, Dick Foran, May Robson—This is a very nice picture. Claude Rains and John Garfield did exceptionally well. Business not so good because of weather. Running time, 107 minutes. Played February 24-25.—E. W. Malone, Cozy Theatre, Colfax, Wis. Rural patronage.

DR. EHRLICH'S MAGIC BULLET: Edward G. Robinson, Ruth Gordon, Otto Kruger, Donald Crisp—A production everyone should see. Congratulations are due to everyone who had a band in this picture. Robinson amazingly good.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

DUST BE MY DESTINY: John Garfield, Priscilla Lane—A very good picture. Garfield and Lane make a great pair. Business good. Running time, 92 minutes. Played March 2-3.—E. W. Malone, Cozy Theatre, Colfax, Wis. Rural patronage.

FIGHTING 69TH: James Cagney, Pat O'Brien, Geoerge Brent, Jeffrey Lynn, Alan Hale, Dennis Morgan—Swell show to good business in spite of the fact our opposition was the first springlike Sunday. Real punch in this one. Running time, 88 minutes. Played March 3-4.—J. H. Abbott, Grant Theatre, Georgetown, Ohio. Small town and rural patronage.

FOUR WIVES: Lane Sisters, Gale Page, John Garfield, Eddie Albert, Claude Rains, Jeffrey Lynn, Dick Foran, Frank McHugh, May Robson—Good picture but did not draw any patrons in. Do not know why. —Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FOUR WIVES: Lane Sisters, Gale Page, John Garfield, Eddie Albert, Claude Rains, Jeffrey Lynn, Dick Foran, Frank McHugh, May Robson—Some of the ladies liked this one but most of the men went to see "Thunder Afloat" at the other theatre. I would say this is not a small town picture and I hope it is the last with this cast and story. Running time, 111 minutes. Played March 10-11.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

RETURN OF DR. X, THE: Wayne Morris, Humphrey Bogart, Rosemary Lane, Lya Lys—Good thriller. Lots of suspense and surprise as well as a nice cast. Played it on a double bill and they all went out talking about it. If they like to be scared, this will do it. Running time, 63 minutes. Played February 13-15.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

SMASHING THE MONEY RING: Ronald Reagan, Margot Stevenson—Another of a series of good action pictures. Some good and different prison shots and an interesting story that keeps moving. Running time, 58 minutes. Played February 20-22.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

SMASHING THE MONEY RING: Ronald Reagan, Eddie Foy, Jr., Margot Stevenson—I enjoyed this picture very much and so did my patrons, what few I had. I don't see why they don't put Eddie Foy in more. He is a good comedian. Running time, 57 minutes. Played February 28-29.—E. W. Malone, Cozy Theatre, Colfax, Wis. Rural patronage.

WE ARE NOT ALONE: Paul Muni, Jane Bryan, Flora Robson, Una O'Connor—Very nice picture with sad ending which audiences do not like.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Metro-Goldwyn-Mayer

ANOTHER THIN MAN: William Powell, Myrna Loy, Virginia Grey, Ruth Hussey—The delay in playing this one was sure costly, or else it had no draw at all for us. Business very poor at any rate. Picture quite good, though. Played February 25-26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ANOTHER THIN MAN: William Powell, Myrna Loy, Virginia Grey, Ruth Hussey—Very smartly paced but did not do as well as predecessors. Running time, 102 minutes. Played March 10-12.—L. Woody, Jr., Palace Theatre, Golden City, Mo. Very small town and rural patronage.

BAD LITTLE ANGEL: Virginia Weidler, Gene Reynolds—A honey of a picture. Has a slight religious touch but it pleases and sends them out with tears in their eyes. Any time you can make them cry, it's a good show. Running time, 72 minutes. Played February 27-29.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

BALALAIKA: Nelson Eddy, Ilona Massey, Charles Ruggles, Frank Morgan—Nice picture. Nelson Eddy pleased everyone. Compliments were lukewarm on Ilona Massey. Don't count too heavily, Metro, on her drawing power. It is yet to be proven. Jeanette MacDonald was missed and the fans told us so. Played March 6-7.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BLACKMAIL: Edward G. Robinson, Ruth Hussey —A very good picture. Lots of action, just what my public likes, but it failed to draw at the box office. I can't figure what it was; the weather was good. Maybe my public was getting tired of these.—Running time, 81 minutes. Played, March 7-8.—E. W. Malone, Cozy Theatre, Colfax, Wis. Rural patronage.

BROADWAY MELODY OF 1940: Fred Astaire, Eleanor Powell, George Murphy—Very good musical comedy. Astaire and Powell perfect and Mr. Murphy does a very good job, too.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BROADWAY MELODY OF 1940: Eleanor Powell, Fred Astaire, George Murphy—This picture not so good. Below all other Broadway Melodies. Either Powell hurts Astaire or vice versa. Business off 50%. Running time, 100 minutes. Played February 11-13.—Fred Bailey, Virginia Theatre, Hazard, Ky. General patronage.

CONGO MAISIE: Ann Sothern, John Carroll, Rita Johnson—Pleased all. Miss Sothern is getting to be quite a favorite.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CONGO MAISIE: Ann Sothern, John Carroll, Rita Johnson—Good picture; fair business. Running time, 70 minutes. Played March 13-14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

EARL OF CHICAGO: Robert Montgomery, Edward Arnold, Reginald Owen—This is the first piece of MGM product in years that we would advise cancelling. Well, they all make mistakes and this is one of them. Just nothing to run. Running time, 85 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

EARL OF CHICAGO: Robert Montgomery, Edward Arnold, Reginald Owen—Many unfavorable comments on this picture. Poor part for Montgomery.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

EARL OF CHICAGO: Robert Montgomery, Edward Arnold, Reginald—The picture failed to please and business was only fair. Running time, 87 minutes. Played March 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

EARL OF CHICAGO: Robert Montgomery, Edward Arnold, Reginald Owen—Pass this one up if possible. No drawing power. Played March 10-11.—H. L. Capers, New Deal Theatre, Gorman, Texas. Rural patronage.

FAST AND FURIOUS: Ann Sothern, Franchot Tone—Fast little fun picture. Must be double billed but it steals the show. There is action, comedy, near tragedy and plenty of interesting situations. They really liked this one. Played with "Bad Little Angel" and made a fine double bill. Running time, 72 minutes. Played February 27-29.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

HENRY GOES ARIZONA: Frank Morgan, Virginia Weidler—Very poor program picture. Morgan does the best he can with this role but it is no role for him. The honors go to Virginia Weidler in this picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

I TAKE THIS WOMAN: Spencer Tracy, Hedy Lamarr—Interesting picture. Spencer Tracy very good but Hedy Lamarr no actress.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

I TAKE THIS WOMAN: Spencer Tracy, Hedy Lamarr—Fine picture. Hedy Lamarr very beautiful. No praise needed for Tracy. He is always good here. Played March 7-8.—H. L. Capers, New Deal Theatre, Gorman, Texas. Rural patronage.

JUDGE HARDY AND SON: Mickey Rooney, Lewis Stone, Cecelia Parker—Swell show which failed to draw. First Rooney to miss here. I bope it isn't the skids, as this series is the best in the business.—Alvin Hables, Reel Joy Theatre, King City, Cal. General patronage.

MAN FROM DAKOTA: Wallace Beery, Dolores Del Rio, John Howard—Just fair. Very slow moving. Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MAN FROM DAKOTA: Wallace Beery, Dolores Del Rio, John Howard—This was another good one from Metro. Don't know what we would do without them. All comments were good. For some reason business just was average for "Special" night. Believe the idea of being a war picture hurt some. Running time, 74 minutes. Played March 6-7.—J. F. Bobbitt, Stearns Theatre, Stearns, Ky. Mining and small town patronage.

NINOTCHKA: Greta Garbo, Melvyn Douglas, Ina Claire—Very good. Business fair. Played February 28-29.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NINOTCHKA: Greta Garbo, Melvyn Douglas—Strictly a class comedy little more than average to regular customers. Should be just a programmer.—

(Continued on following page)

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

(Continued from preceding page)

Alvin Hables, Reel Joy Theatre, King City, Cal. General patronage.

NORTHWEST PASSAGE: Spencer Tracy, Robert Young, Walter Brennan—Very, very fine picture. Splendid cast. Drew more than any picture we have had in our theatre in the winter in 20 years.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

NORTHWEST PASSAGE: Spencer Tracy, Robert Young, Walter Brennan—This is real entertainment and of the kind that does not come along often. This will please all classes, both young and old. Tracy was never better and Young was also good. Best midweek business in several months. Running time, 126 minutes. Played March 13-14.—J. F. Bobbitt, Stearns Theatre, Stearns, Ky. Mining and small town patronage.

NORTHWEST PASSAGE: Spencer Tracy, Robert Young, Walter Brennan—Metro has something here. This is tops in entertainment and BO. When Academy Awards are offered, Tracy and Brennan should be on receiving end. Running time, 126 minutes. Played February 25-27.—Fred Bailey, Virginia Theatre, Hazard, Ky. General patronage.

SECRET OF DR. KILDARE: Lew Ayres, Lionel Barrymore, Laraine Day, Helen Gilbert—Good picture if you can get the people to come and see it. We couldn't. I think this is the best of this series to date and I believe it would have stood a Sunday playdate, but was afraid of it because the first two did not stand up on a Sunday date. Personally thought this was a very good piece of entertainment but Mr. and Mrs. John Public passed it up. Running time, 85 minutes. Played March 10.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

SHOP AROUND THE CORNER: James Stewart, Margaret Sullavan, Frank Morgan—Pleased the majority. Will not go with the action fans.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

STRANGE CARGO: Joan Crawford, Clark Gable, Ian Hunter, Peter Lorre—Interesting drama.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

STRANGE CARGO: Clark Gable, Joan Crawford, Ian Hunter, Peter Lorre—Gable and Crawford get good support in this picture. Not the type for ladies and when they do not care for a picture you do not get big grosses. Running time, 113 minutes. Played March 3-5.—Fred Bailey, Virginia Theatre, Hazard, Ky. General patronage.

THUNDER AFLOAT: Wallace Beery, Chester Morris, Virginia Grey—They just don't come any better. Good in nearly any spot, but weekend should go best. Beery's type of humer and action make the picture and it is just what the fans want to see him in. Running time, 95 minutes. Played March 8-10.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

THUNDER AFLOAT: Wallace Beery, Chester Morris, Virginia Grey—Wallace Beery is always good and draws well here, but due to bad weather didn't make expenses. Thought this picture a little below Beery average. Played February 2-3.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Rural and small town patronage.

Paramount

ALL WOMEN HAVE SECRETS: Jean Cagney, Joseph Allen, Virginia Dale—Fine little family type film with a cast of Paramount's Golden Circle starlets, all of whom turn in nice performances. Running time, 74 minutes. Played February 22.—J. H. Abbott, Grant Theatre, Georgetown, Ohio. Small town and rural patronage.

EMERGENCY SQUAD: William Henry, Robert Paige, Louise Campbell—No business. No cast names to draw 'em in. Fair story plot that just gets by as entertainment. Running time very short, about 55 minutes at best.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GERONIMO: Preston Foster, Ellen Drew, Andy Devine, Ralph Morgan—Real good. Lots of action and yet some good serious stuff as well. Ralph Morgan does a perfect job. Andy Devine also extra good. Played March 8-9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GERONIMO: Preston Foster, Ellen Drew, Andy Devine—Interesting and fast moving. Well acted. Pleased everyone.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GERONIMO: Preston Foster, Andy Devine, Ellen Drew—Good show but lack of star value made it just another horse opera.—Alvin Hables, Reel Joy Theatre, King City, Cal. General patronage.

GREAT VICTOR HERBERT: Allan Jones, Mary Martin, Walter Connolly—We were forced to accept a too high allocation of rental on this picture. We knew it wasn't the type for our town and requested a reallocation but with no success. "New York's orders," they said. Bad business resulted and the extra rental only aggravated our feeling about the engagement. New York would profit more by maintaining an exhibitors' good will than by cramming things he knows aren't good for him down his throat. Certainly these are shortsighted tactics on any count. Played March 13-14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GREAT VICTOR HERBERT: Allan Jones, Mary Martin, Victor Herbert—Very, very good. Beautiful music, fine singing by Jones and Miss Martin. Whole cast excellent.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GREAT VICTOR HERBERT: Allan Jones, Mary Martin, Walter Connolly—A good feature that did not do any extra business. Some of the patrons did not like it. The music is very pleasing but it has more music than story in some parts of the picture. Running time, 90 minutes. Played March 4-6.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

GREAT VICTOR HERBERT, THE: Allan Jones, Mary Martin, Walter Connolly—Good picture; fair business. This is not a small town picture. Running time, 90 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GULLIVER'S TRAVELS: Color Cartoon Feature—Fair. Just a long cartoon. Will draw the youngsters in but not the adults.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GULLIVER'S TRAVELS: Max Fleischer's Color Cartoon Feature—Feature length cartoon in color which didn't go above average Sunday-Monday business except for school tieup, which helped. Suffers somewhat naturally by comparison with Disney's first, but is in itself a very satisfactory job. Color is splendid, songs are already hits and the movements of the characters considerably more smooth than anything yet produced. Running time, 76 minutes. Played February 18-19.—J. H. Abbott, Grant Theatre, Georgetown, Ohio. Small town and rural patronage.

HONEYMOON IN BALI: Fred MacMurray, Madeline Carroll, Carolyn Lee—Swell show if you can get anyone to see it. A little girl steals the honors. —Alvin Hables, Reel Joy Theatre, King City, Cal. General patronage.

JAMAICA INN: Charles Laughton, Maureen O'Hara, Emlyn Williams, Leslie Banks—Good action and suspense with fine acting. It had me sitting one the edge of the rewinder bench and the audience on the edge of their seats. However, the crowd was quite slim and the English accent was really quite bad in this one. They ought to put translated American titles on some of these English imports. Running time, 99 minutes. Played March 7.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.—Small college town and rural patronage.

KNIGHTS OF THE RANGE: Russell Hayden, Jean Parker—Double billed with "Blondie on a Budget." Produced by Harry Sherman for Paramount with Jean Parker and Russell Hayden of the Cassidy films in starring roles. Sunday-Monday date, breaking a single policy.—J. H. Abbott, Grant Theatre, Georgetown, Ohio. Small town and rural patronage.

LIGHT THAT FAILED, THE: Ronald Colman, Walter Huston, Ida Lupino, Muriel Angelus—Very good. Colman as usual perfect.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

REMEMBER THE NIGHT: Barbara Stanwyck, Fred MacMurray, Beulah Bondi, Elizabeth Patterson —Very well received and pleased.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

REMEMBER THE NIGHT: Fred MacMurray, Barbara Stanwyck, Beulah Bondi, Elizabeth Patterson—Fine, well rounded love story with a unique twist that failed to draw for us on a Sunday. Just average business but those who saw it liked it very much. Running time, 93 minutes. Played February 25-26.—J. H. Abbott, Grant Theatre, Georgetown, Ohio. Small town and rural patronage.

SANTA FE MARSHAL: William Boyd, Russell Hayden—A good Hopalong Cassidy feature that pleased. Running time, 68 minutes. Played March 14-16.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

SANTA FE MARSHAL: William Boyd, Russell Hayden—We've just quit calling him William Boyd around these parts, neighbor. To banker and bartender, clerk and cobbler, he's Hopalong, and what they want to know is "When is your next Hoppy picture?" "Santa Fe Marshal" is the best yet and the photography is so beautiful that sometimes it steals slightly from the story taking place. Definitely one of the best action films in some time. Running time, 64 minutes. Played February 23-24.—J. H. Abbott, Grant Theatre, Georgetown, Ohio. Small town and rural patronage.

SEVENTEEN: Jackie Cooper, Betty Field—A fine juvenile film.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SIDEWALKS OF LONDON: Charles Laughton, Vivien Leigh—Lots of unfavorable comments from our patrons on this picture and we agreed with them.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General Patronage.

Republic

COLORADO SUNSET: Gene Autry, Smiley Burnett, June Storey, Buster Crabbe—One of the best Autrys. Ran this one old to turnaway business. Played March 9.—H. L. Capers, New Deal Theatre, Gorman, Texas. Rural patronage.

JEEPERS CREEPERS: Weaver Brothers and Elviry, Roy Rogers—Just what the buckwheat town cry for. SRO. Running time, 69 minutes. Played March 14-16.—L. Woody, Jr., Palace Theatre, Golden City, Mo. Very small town and rural patronage.

ROVIN' TUMBLEWEEDS: Gene Autry, Smiley Burnette, Mary Carlisle—Autry is sure tops here. He gets more popular with every picture and he has what it takes to be popular. Business good as usual. Running time, 62 minutes. Played March 13-14.—E. W. Malone, Cozy Theatre, Colfax, Wis. Rural patronage.

SAGA OF DEATH VALLEY: Roy Rogers, George Hayes—Doubled with "Oh, Johnny, How You Can Love" (Universal). Business more than we could handle both nights.—J. F. Bobbitt, Stearns Theatre, Stearns, Ky. Mining and small town patronage.

STREET OF MISSING MEN: Charles Bickford, Harry Carey—Just an average program feature played on the weak end of a double bill. Running time, 6 minutes. Played March 14-16.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

WOLF OF NEW YORK: Edmund Lowe, Rose Hobart—Good picture; fair business. Picture was better than I expected. Running time, 70 minutes. Played March 15-16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

ALLEGHENY UPRISING: John Wayne, Claire Trevor, Brian Donlevy, George Sanders—Satisfactory or slightly better. Interesting characters make the most of a simple plot. Average intake. Coupled with "The Amazing Mr. Williams" in co-feature program. Played March 1-2.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ALLEGHENY UPRISING: John Wayne, Claire Trevor, Brian Donlevy, George Sanders—This could have been much better, as they had the outline of a fair story. Looks like they got in a hurry and they sure missed their goal. With a good cast it is a shame to run them into the ground on one like this. Outdoor pictures go big here, but after the first night it dropped off to nothing. Running time, 81 minutes. Played February 6-9.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

ESCAPE TO PARADISE: Bobby Breen, Kent Taylor—Even being very liberal minded we can see only enough story material in this dull picture for one two-reel short. None of Bobby's songs are outstanding, though he does them all well. This falls very flat. Played March 15-16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HUNCHBACK OF NOTRE DAME: Charles Laughton, Maureen O'Hara, Sir Cedric Hardwicke, Thomas Mitchell, Basil Rathbone, Walter Hampden —Very good picture. Good business. Maureen O'Hara is truly attractive, and played her role nicely. Played March 3-4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THAT'S RIGHT, YOU'RE WRONG: Kay Kyser and His Orchestra, Adolphe Menjou, May Robson, Edward Everett Horton, Lucille Ball—This is by far the best band picture I have ever run. Lots of comedy, surprisingly good acting for a musician and a novel plot all help to add their share to a typical Kyser program at the end. I thought this was a natural for the college students. Maybe it was but too much so. They couldn't wait to see it here. They had all seen it before. I was very disappointed in the receipts, which were low the first night and practically missing the second night. I don't pan a picture just because the intake was small. I usually consider a financial lemon to be my own fault, not the producer's. If fellows can sell vacuum cleaners from door to door to take a load off the floor, why can't we sell them something to take a load off their minds? Running time, 95 minutes. Played March 8-9.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

TIMBER STAMPEDE: George O'Brien, Marjorie Reynolds—A satisfactory western. Average business. Played March 5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Twentieth Century-Fox

ADVENTURES OF SHERLOCK HOLMES: Basil Rathbone, Ida Lupino, Nigel Bruce—This kept them away and disappointed the few that came.—Alvin Hables, Reel Joy Theatre, King City, Cal. General patronage.

BARRICADE: Alice Faye, Warner Baxter—Fair show with Faye wasted. When a singer gets there why make an actress of her? Baxter is ageing but still a fine actor.—Alvin Hables, Reel Joy Theatre, King City, Cal. General patronage.

CISCO KID AND THE LADY: Cesar Romero, Virginia Field, Marjorie Weaver—Pleasing show which might hit on a Saturday double. Made the mistake of thinking it might draw midweek.—Alvin Hables, Reel Joy Theatre, King City, Cal. General patronage.

CITY OF DARKNESS: Sidney Toler, Lynn Bari—

Another flop, as all the new Chans are.—Alvin Hables, Reel Joy Theatre, King City, Cal. General patronage.

DAY-TIME WIFE: Tyrone Power, Linda Darnell—If Zanuck doesn't get on the job soon he will be just another flash in the plan.—Alvin Hables, Reel Joy Theatre, King City, Cal. General patronage.

DAY-TIME WIFE: Tyrone Power, Linda Darnell, Warren William, Binnie Barnes—Broke my all time low for Sunday-Monday. Should do about the same in other small towns. It is a nice comedy but not what small town patrons go for. Running time, 72 minutes. Played February 25-26.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

ELSA MAXWELL'S HOTEL FOR WOMEN: Linda Darnell, James Ellison, Ann Sothern, Elsa Maxwell—Good show but attendance was nil.—Alvin Hables, Reel Joy Theatre, King City, Cal. General patronage.

EVERYTHING HAPPENS AT NIGHT: Sonja Henie, Ray Milland, Robert Cummings—This one did not stack up as well as this star's previous pictures, either at the box office or in quality. The story was pretty thin and vague, and several people asked what connection there was between the picture and the title. In looking back over our records, I note that each one of these pictures has dropped off a little at the box office, and this one continues the downward trend. Running time, 77 minutes. Played March 10.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

EVERYTHING HAPPENS AT NIGHT: Sonja Henie, Ray Milland, Robert Cummings—Nice show which will please and draw average business.—Alvin Hables, Reel Joy Theatre, King City, Cal. General patronage.

HERE I AM A STRANGER: Richard Greene, Brenda Joyce, Richard Dix—Poor crowd. Ordinary production.—Alvin Hables, Reel Joy Theatre, King City, Cal. General patronage.

HIGH SCHOOL: Jane Withers, Joe Brown, Jr.—My, what a pretty girl our Jane is getting to be! This is one of her peppiest pictures. We're still rooting for bigger and better Jane Withers productions efforts. Played March 12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOLLYWOOD CAVALCADE: Alice Faye, Don Ameche—A good two-reel slapstick.—Alvin Hables, Reel Joy Theatre, King City, Cal. General patronage.

PACK UP YOUR TROUBLES: Jane Withers, Ritz Brothers—Jane Withers has what it takes. She deserves better backing up than the Ritz Brothers can give her. Give her a good story and a couple of good names and they would have a better box office picture. Running time, 1-2.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

PACK UP YOUR TROUBLES: Jane Withers, Ritz Brothers—The patrons know now that they are just programmers.—Alvin Hables, Reel Joy Theatre, King City, Cal. General patronage.

STANLEY AND LIVINGSTONE: Spencer Tracy, Richard Greene, Nancy Kelly, Walter Brennan, Sir Cedric Hardwicke, Charles Coburn, Henry Hull—Good show. Pleased. Although crowd was small, no fault of the picture. Played January 29-30.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Rural and small town patronage.

STOP, LOOK AND LOVE: Jean Rogers, William Frawley, Robert Kellard—When Fox makes a poor one, it is poor. This is absolutely the worst picture that I have ever run on my screen. Business was as bad as the show. Don't run it if you don't have to. Running time, 58 minutes. Played February 21-22.—E. W. Malone, Cozy Theatre, Colfax, Wis. Rural patronage.

SWANEE RIVER: Don Ameche, Al Jolson, Andrea Leeds—This is a good Sunday picture. The story leaves the idea that Stephen Foster was a known drunkard. This is contrary to most people's belief and some didn't like the picture because of it. The music and color are excellent but the action lags pretty bad in spots. Running time, 87 minutes. Played March 3-4.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

SWANEE RIVER: Don Ameche, Andrea Leeds, Al Jolson—A fine production in color that did better than average business. Running time, 87 minutes. Played March 18-20.—A. C. Stoek, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

United Artists

HOUSEKEEPER'S DAUGHTER, THE: Joan Bennett, Adolphe Menjou—Just fair entertainment that will please generally. OK if you bought at the right price but not worth more than program rate. Business about average for "Family Night." Running time, 80 minutes. Played March 11-12.—J. F. Bobbitt, Stearns Theatre, Stearns, Ky. Mining and small town patronage.

LION HAS WINGS, THE: Merle Oberon, Ralph Richardson, June Duprez, Flora Robson—A very good feature that did extra business. Should please anyone interested in the welfare of Great Britain. Running time, 74 minutes. Played March 7-9.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

MAN IN THE IRON MASK: Louis Hayward, Joan Bennett, Warren William—We got our man in the street with his iron mask all dressed up. Put out a lobby display and did not do business. I saw it before playing it and thought we should do business. But our easier showed me I was wrong.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. Small town and rural patronage.

OF MICE AND MEN: Burgess Meredith, Lon Chaney, Jr., Betty Field—Adult entertainment. Heavy drama. Fine acting throughout. Comments good and not so good. Unusual offering.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

RAFFLES: David Niven, Olivia de Havilland, Dudley Digges—A good feature that did not do any business. Running time, 72 minutes. Played March 11-13.—A. C. Stoek, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

RAFFLES: David Niven, Olivia de Havilland—Good cast and acting but dull. Did not draw at all. A program picture at Goldwyn prices.—Leon C. Bolduc, Majestie Theatre, Conway, N. H. General patronage.

SLIGHTLY HONORABLE: Pat O'Brien, Edward Arnold, Broderick Crawford, Ruth Terry—We wish they would give O'Brien roles suited to his personality. A very good comedy.—Leon C. Boldue, Majestic Theatre, Conway, N. H. General patronage.

SLIGHTLY HONORABLE: Pat O'Brien, Broderick Crawford, Ruth Terry, Edward Arnold—A screwball murder mystery with plenty of fast lines and comedy, and you will be surprised when the villain is unmasked. Running time, 81 minutes. Played March 8-9.—J. H. Abbott, Grant Theatre, Georgetown, Ohio. Small town and rural patronage.

STAR IS BORN, A (reissue): Janet Gaynor, Fredric March—Exeellent pieture. A little above average business. Can't say much for the print we got. Played March 4-5.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Rural and small town patronage.

Universal

BIG TOWN CZAR: Barton MacLane, Tom Brown, Eve Arden, Ed Sullivan—We played this on a week-end with a western and did normal business. It's a fair program pieture suitable for double billing. The western saved it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.—Small town and rural patronage.

CALL A MESSENGER: Billy Halop, Huntz Hall, Mary Carlisle, Larry Crabbe—Plenty of swell comments. Everyone went out talking about it and laughing at its comedy and story. Don't miss this one. Running time, 66 minutes. Played March 1-2.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

DESTRY RIDES AGAIN: Marlene Dietrich, James Stewart, Mischa Auer, Charles Winninger, Brian Donlevy, Una Merkel—Business moderate but the picture is excellent. Dietrich and Stewart do a grand job. The pieture moves fast and will entertain any audience. Charles Winninger was noteworthy and it was nice to see Una Merkel again. Mischa Auer fine. Played March 10-11.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DESTRY RIDES AGAIN: James Stewart, Marlene Dietrich, Misha Auer, Charles Winninger, Brian Donlevy, Una Merkel—A good comedy. Plenty of laughs. Pleased all.—Leon C. Boldue, Majestic Theatre, Conway, N. H. General patronage.

FIRST LOVE: Deanna Durbin, Robert Stack, Helen Parrish, Eugene Pallette, Leatriee Joy—This picture did not do much for us. Miss Durbin has everything it takes to be a top drawing star, but when Pasternak allows her to sing the type of songs she does sing, then it is just too bad for us country folks. Tell Universal to look at Judy Garland. She sings songs with pep, vim and vitality, and these two started from seratch in a little two-reel musical of Metro. Garland has gone far and Durbin as box office has gone back. Put Miss Durbin in parts where she sings popular music, even jazz, and the small town theatres cannot do anything but sing praises for her. As she is now cast, her pictures mean nothing to us. We suggest playing this picture on a bargain night. Running time, 84 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FIRST LOVE: Deanna Durbin, Helen Parrish, Robert Stack—Nice show for class and upper mass. Will please.—Alvin Hables, Reel Joy Theatre, King City, Cal. General patronage.

INVISIBLE MAN RETURNS, THE: Vincent Price, Sir Cedric Hardwicke, Nan Grey—If anything this is a better story than the original. A good pieture. Business was unaccountably off, however. Played March 15-16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LITTLE ACCIDENT: Baby Sandy, Hugh Herbert, Florenee Riee, Richard Carlson, Joy Hodges—A real laugh getter. Everyone enjoyed this from start to finish. Played March 8-9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OH, JOHNNY, HOW YOU CAN LOVE: Tom

(*Continued on following page*)



(Continued from preceding page)

Brown, Peggy Moran—This just proves what can be done with a little money and good direction. Don't believe a more entertaining picture has been made during the past year. Looks like Universal might push one of the other leading companies out of second place. Doubled with "Saga of Death Valley" (Republic). Business was more than we could handle both nights. Running time, 63 minutes. Played March 8-9.—J. F. Bobbitt, Stearns Theatre, Stearns, Ky. Mining and small town patronage.

SERVICE DE LUXE: Constance Bennett, Vincent Price, Charlie Ruggles—Sophisticated comedy with Constance Bennett means no business here. Not a small town picture. Running time, 86 minutes. Played, March 11 and 12.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. Small town and rural patronage.

THEY ASKED FOR IT: Michael Whalen, William Lundigan, Joy Hodges—Just an average program feature. Running time, 61 minutes. Played March 7-9.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

Warner Brothers

BRITISH INTELLIGENCE: Karloff, Margaret Lindsay—This is one of the most out and out propaganda films I have yet seen. However, it is fair entertainment for double billing or bargain night. No squawks on the propaganda but considerable comment. Good programmer. Running time, 60 minutes. —J. H. Abbott, Grant Theatre, Georgetown, Ohio. Small town and rural patronage.

BROTHER RAT AND A BABY: Wayne Morris, Priscilla Lane, Jane Bryan, Eddie Albert, Ronald Reagan, Jane Wyman—Plenty of laughs. Should please anywhere.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BROTHER RAT AND A BABY: Peter B. Good, Wayne Morris, Priscilla Lane, Jane Bryan, Ronald Reagan, Jane Wyman, Eddie Albert—Another false alarm. Much ado about nothing. 87 minutes and nothing happens. Running time, 87 minutes. Played March 10-12.—F. X. Faust, Roxy Theatre, Forsyth, Mont. General patronage.

DEAD END KIDS ON DRESS PARADE: "Dead End Kids," John Litel—This picture was somewhat of a disappointment to my public. My patrons come to see the "Dead End Kids" as a bunch of tough guys, not to see them turn sissy. The "Dead End Kids" won't be popular very long if they make any more like this. Business good. Running time, 62 minutes. Played March 9-10.—E. W. Malone, Cozy Theatre, Colfax, Wis. Rural patronage.

FOUR DAUGHTERS: Lane Sisters, Gale Page, John Garfield, Jeffrey Lynn, Claude Rains, May Robson, Dick Foran, Frank McHugh—Play this one for sure. Just a lovely show for a small town and very much enjoyed by my audience. If we can get productions like this for what Vitagraph sells them, we can hope to live. Extra business on this one, even with 30 below and plenty of snow, all roads blocked. Thanks, Warners. Running time, 98 minutes. Played March 7.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

INDIANAPOLIS SPEEDWAY: Pat O'Brien, Ann Sheridan, John Payne, Gale Page—Pretty good race picture which flopped at the box office. Cast did a good job except that our audience thought O'Brien overplayed his part. However, it was a good enough picture and deserved better patronage than it drew. Running time, 82 minutes. Played March 8-9.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

INVISIBLE STRIPES: George Raft, Jane Bryan, William Holden, Humphrey Bogart—Good picture of its kind. All in cast do a very good job.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ROARING TWENTIES, THE: James Cagney, Priscilla Lane, Humphrey Bogart, Jeffrey Lynn, Gladys George—Good picture but Cagney hard to understand in spots due to fast talk. Business about normal. Played February 5-6.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Rural and small town patronage.

WINGS OF THE NAVY: George Brent, Olivia de Havilland, John Payne, Frank McHugh—Very good aviation picture which did better than average business for us. Considering the age of the picture and the fact that it played all around us almost a year ago, I thought it did well enough. This is a picture that makes you glad you are an American, and it should instill confidence in the minds of those who doubt the ability of our nation to hold her own on land, sea or in the air. Running time, 89 minutes. Played March 15-16.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

Miscellaneous

CITY, THE: (World) I ran this film as one of my six educational films of the year. It is so short that I bolstered it up with nine reels of shorts and managed to get together a fine educational program. The picture interested my small group of patrons who come regularly to this type of show. It is a well done documentary film with some very humorous moments. If you have the right kind of patronage for this type of show, it is good. Running time, 40 minutes. Played March 12.—W. Varick, Alfred Co-op Theatre, Alfred, N. Y. Small college town and rural patronage.

Short Features

Columbia

BIG FISH: Sport Thrills—Okay. This type fishing sports reel growing stale. Some folks asked us why we never had a sports reel on fishing such as New Hampshire folk know it, brook trout, lake fishing, etc. Sporting reel producers can have the tip gratis. And we bet the New Hampshire fish and game commission would cooperate.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BOWS AND ARROWS: Special Sport Thrills.—Real good picture on archery. Play it.—Harland Rankin, Plaza, Theatre, Tilbury, Ontario, Canada.

BOY, A GUN AND BIRDS, A: Color Rhapsodies—Okay. Spot where kiddies will see it since it carries a direct message for them on careless bird shooting. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CALLING ALL CURS: Three Stooges—Usual for this trio and the public still laughs, so okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

COMMUNITY SING SERIES: All Community Sing subjects please—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General Patronage.

COMMUNITY SING: No. 4—This is one of the best, and the tunes are Stephen Foster's, so everyone knew them. I got some singers on this one at every performance. It would be a splendid idea to run this just before your trailer on "Swanee River." It might do some good and certainly wouldn't do any harm. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred N. Y. Small college town and rural patronage.

LIFE IN PARIS: Columbia Tours—A black and white travel reel that contains more human interest than usual. Very good of its kind. I would suggest very humbly that it would be a natural to use as the last short before "Hunchback of Notre Dame." Try it and see why. Does anyone ever use these suggestions? Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MAN OF TIN: Phantasies Cartoons—Just another waste of film by a company that does not do so well on their cartoons. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MIDNIGHT FROLICS: Color Rhapsodies—Comical. The organ sequence is fine. Whole musical background is good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NELLS YELLS: Color Rhapsodies—Just fair. This cartoon market is very overcrowded.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

SCREEN SNAPSHOTS: No. 12—Noah Beery tells a group of famous Hollywood stars still in their teens about the oldtime players. Many old favorites are shown in scenes from their hit pictures.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SCREEN SNAPSHOTS: Always interesting and well received.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TROUBLE FINDS ANDY CLYDE: Broadway Comedies—A very funny comedy. Running time, 18 minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

Metro-Goldwyn-Mayer

FAILURE AT 50, A: MGM Miniatures—Very good subject.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FISHING BEAR, THE: MGM Cartoons—Good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FORGOTTEN VICTORY: Passing Parade, No. 11—This is excellent anywhere but should be stressed where they raise wheat. This can safely be ballyhooed to the skies to wheat farmers. It shows how a hardy wheat has gradually replaced the original weak wheat in this country. It could easily be made into a feature film. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

KNOW YOUR MONEY: Crime Doesn't Pay Series—When a thing is perfection, little can be said about it. This series is perfection. Enough said. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

KNOW YOUR MONEY: Crime Doesn't Pay Series—This is probably the most useful short ever attempted. It gives the audience a few tips on how to look for counterfeit money and at the same time tells an interesting and exciting story. Put it in a good spot. Running time, 20 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

LET'S TALK TURKEY: Pete Smith Specialties—A reel on carving. Our patrons like Pete Smith.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MAINTAIN THE RIGHT: Pete Smith Specialties—Good one-reeler telling of Northwest Mounted Police.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NATURAL WONDERS OF WASHINGTON STATE: FitzPatrick Traveltalk—Very beautiful color. A pretty country and interestingly presented.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OLD NATCHEZ: FitzPatrick Traveltalks—Tops, absolutely tops. Use it only on a weak feature to build up a program. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

POUND FOOLISH: Crime Doesn't Pay Series—Very good subject on evasion of import duty by so-called American citizens. All of these subjects that we have used have been very good and our patrons really like them. MGM should get an Oscar for this series. Running time, 20 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

SET 'EM UP: Pete Smith Specialties—A dandy subject on bowling.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WHERE TURF MEETS SURF: MGM Miniatures —Good one-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

BLUE DANUBE: Symphonic Series—This is something new for us and we want more. Filmed in blue stock this rendition of the full score of one of the most beautiful of waltzes created a round of spontaneous applause when it ended. The first time I have ever witnessed my customarily reticent patrons demonstrate over a short subject in this manner. Running time, nine minutes.—J. H. Abbott, Grant Theatre, Georgetown, Ohio. Small town and rural patronage.

BOWLING SKILL: Grantland Rice Sportlights—Very interesting.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FRANKIE MASTERS AND HIS ORCHESTRA: Excellent orchestra number. Masters is a good vocalizer. The duet finale is good stuff. Old time quartet okay also.—L. A. Irwin, Penacook, N. H. General patronage.

FRANKIE MASTERS AND HIS ORCHESTRA: Headliners—A good musical single reel. Running time, 10 minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

HUMAN FISH: Grantland Rice Sportlights—Entertaining.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JIMMY DORSEY AND HIS ORCHESTRA: Headliners—The music is good but the orchestra and performers seemed to have camera fright. They didn't work up much enthusiasm in this one. Just fair.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LITTLE LAMKIN: Color Classics—Fairly good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NOT SO DUMB: Paragraphics—The dumb thing about this showing was the fact the exchange sent us this in substitution for a cartoon. Why will they upset a whole program's balance by their thoughtless substitutions? We never complain if they send us one on the same idea, that is, a cartoon for a cartoon, a sports reel for a sports reel, a musical reel for a musical reel, etc. But you can't plan a well proportioned show when you get such substitutions as this. Then again when you go and advertise a particularly outstanding short only to get another reel instead, how do they expect a manager to make short subjects important as business getters? P. S.: "Not So Dumb" is a very good animal reel.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PARAMOUNT NEWS: Reels that I have been receiving lately not up to the old standard. Seems they are slipping compared with other News productions. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

PARAMOUNT PICTORIAL: No. V9-6—Interesting. Airplanes and men's felt hats in the making are the subjects pictured. The latter is in color.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TED FIO RITO AND HIS ORCHESTRA: Headliners—Good orchestra reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TED FIO RITO AND HIS ORCHESTRA: Headliners—This is nice playing. A good orchestra short. A swell orchestra.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

UNUSUAL OCCUPATIONS: No. 2—This is good.

Charlie Ruggles steals the last sequence with his dogs and inimitable tomfoolery.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WAY BACK WHEN A TRIANGLE HAD ITS POINTS: Stone Age Cartoon—Good cartoon in black and white. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WILLIAM TELL: Symphonic Series—These symphony orchestra reels go over very well with most of my patrons, although they don't seem to do so with yours. This one maintains their high average of excellence. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

RKO Radio

BANDITS AND BULLETS: Ray Whitley Comedies—Very good. Western plot in miniature with top-notch western music by Ray and his Six Bar Cowboys.—L. A. Irwin, Palace Theatre Penacook, N. H. General patronage.

CUPID RIDES THE RANGE: Ray Whitley Comedies—Quite good. Ray's music is smooth.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MARCH OF TIME, NO. 7: Vatican of Pius XII - This is the subject concerning the Vatican and the Pope. It is well done and naturally should be tied up with Catholic Churches. My audience, most of which are non-Catholic, commented upon how interesting it was to them. I doubt if it drew any extra business here, however. Running time, 18 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SKY GAME: RKO Pathe Sportscope—Duck hunting reel that pleased the two or three hunters in the audience. This reel gave me the impression that shooting ducks is far from being sportsmanlike. How about a reel from the duck's point of view? That would at least have some chance of being different. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Twentieth Century-Fox

HARVEST TIME: Terry-Toons—Although not too original in plot, this towers so far over all others in this series of color cartoons that it is well worth playing. Running time, seven minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

ORPHAN DUCK, THE: Terry-Toons—At last! A good color cartoon from this company. Running time, eight minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

TWO HEADED GIANT: Terry-Toons—A fairish short of a color cartoon. It certainly doesn't prove that two heads are better than one. Running time, seven minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

WHAT EVERY INVENTOR SHOULD KNOW: Lew Lehr—Pretty good, although we did not think it was quite as good as others in this series. I though Lehr was quite difficult to understand in this subject but it may have been just a case of poor recording or printing. It got some laughs, which is what counts. Running time, 10 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

WICKY-WACKY ROMANCE, A: Terry-Toons—Very amusing. Several belly laughs!—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Universal

SCRAMBLED EGGS: Lantz Colored Cartoons—Very good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STRANGER THAN FICTION: No. 69—This series is always good and you make no mistake in running them. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LIFE BEGINS FOR ANDY PANDY: Lantz Colored Cartoons—Here is the start of a good series and don't forget it. If the balance is as good as this, Universal really has something. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

AFRICA SQUEAKS: Loony Tunes—This is a good black and white cartoon of the "gag" type that Schlesinger specializes in. He is in rare form in this one. It would be very, very appropriate to play this with "That's Right, You're Wrong" or "Stanley and Livingstone" as Kay Kyser and Stanley are featured in it. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

CURIOUS PUPPY, THE: Merrie Melodies—This is one of the funniest colored cartoons we have shown this season. Running time, eight minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

EARLY BIRD GETS THE WORM: Merrie Melodies—Very good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FRANCES CARROLL AND THE COQUETTES: Melody Masters—Three minutes of a drum solo is enough to tell you how poor this band reel is. Bad, very bad. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GOOD EGG, THE: Merrie Melodies—OK but not up to the usual Schlesinger standard of originality. The ugly duckling is a turtle this time. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

ICE FROLIC: Broadway Brevities—Very good subject which makes you realize that Sonja Henie isn't the only figure skater in the world. Our patrons complimented us on this short, which is rather unusual in this spot. Running time, 20 minutes.—H. Williams, Stockton, Theatre, Stockton, Ill. Small town and rural patronage.

MIGHTY HUNTERS: Merrie Melodies—This stars the Canyon Kiddies of *Good Housekeeping* fame. It might mean something to advertise it. I hope they make more of these as a new series of color cartoons, as this is very cute, pretty, unusual and funny. What more could one want. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

OLD HICKORY: Historical Technicolor Featurettes—They certainly put fine production into these historical shorts. This one is very fast moving with more action than usual. The color is perfect. My crowd often thinks these are second features as there is so much material in them. Play it on a patriotic day if possible. Running time, 17 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

ONE DAY STAND: Vitaphone Varieties—Very good reel on the circus life. Enjoyed by the grownups as well as the kiddies. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

REMEMBER WHEN: Broadway Brevities—A very good subject which the older patrons will enjoy thoroughly. Have to give credit to Vitaphone for a considerably good lineup of short subjects and would say they are second only to MGM in this respect. Running time, 20 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

ROYAL RODEO, THE: John Payne, Cliff Edwards—A very good color short subject. Running time, 15 minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

SLAPSIE MAXIE: Broadway Brevities—A very, very poor comedy.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

VAUDEVILLE INTERLUDE: Vitaphone Varieties—for our situation it was the answer. Real entertainment. Many good comments.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

Miscellaneous

LOUIS-GODOY FIGHT FILM: Did us extra business although fights are hard to get that draw.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

Serials

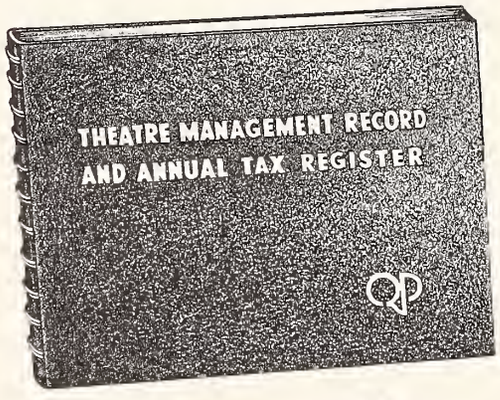
Republic

DRUMS OF FU MANCHU: Henry Brandon, Luana Walters—First chapter looks good. Plenty of action.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Rural and small town patronage.

ZORRO'S FIGHTING LEGION: Reed Hadley—Fell below Republic's standard in our opinion. We don't like the idea of one chapter of these serials being a review of past episodes. It isn't interesting to patrons and they think they should see something new.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Rural and small town patronage.

Jolley in New Post

B. E. Jolley, formerly research production manager of Ross Federal Research Corporation, has been promoted to director of research planning and production. John Holzapfel becomes research production manager.



Compiled by
THEODORE J. SULLIVAN

$2.00 Postpaid

NEW!

The Most Simplified Theatre Bookkeeping System

SECTIONS: Holiday and Date Record • Film Clearance Chart • Insurance Record • Equipment Purchase Record • Fixed Expense Apportionment • Income (Ticket Numbers, Prices, Cash, Taxes, Costs of Features, Shorts) • Payroll and Check Record, Bank Record, Social Security Tax Deductions by Individual and complete listing of all expenses • Profit and Loss, weekly and cumulative • Summary Sheet • Contract Record for each exchange

FEATURES: Running Time • Entire Week's Transactions on one page • Complete Contract Information • Complete yearly and departmental summaries • Varicolored stock throughout for speedy reference • DuPont Fabkote Cover • Special "Wire-o" Binding that holds sheets firmly and keeps them absolutely flat • Size of Book is 13" x 10"

QUIGLEY BOOKSHOP

ROCKEFELLER CENTER, NEW YORK

IN COURTS

United Artists Files Goldwyn Suit Answer

United Artists in an answer filed this week in federal court in New York in the Samuel Goldwyn action for $54,559 charged that Samuel Goldwyn, Inc., arbitrarily refused to agree to modifications of the "Silverstone Bonus Plan." Although these modifications had been ratified at a United Artists stockholders' meeting in January, 1939, and amended contracts had been signed by all other producers, Mr. Goldwyn refused to give his consent, the answer states.

The defendant claims that it offered the sum sued for to Mr. Goldwyn, despite his stand, "in order to avoid controversy" and that it was rejected. An application to dismiss Mr. Goldwyn's action to upset his contract is now pending in federal court.

Litigation in Buffalo Over Pearl White Estate

The $500,000 estate of the late Pearl White has been tied up in litigation in Buffalo by counsel for Fred White, brother. Mr. White sought to prevent the executor of the estate in Paris where the actress died from turning any money over to his wife, Mary. A restraining order was granted Saturday by Samuel J. Harris, New York supreme court justice, on request of Mr. White's attorney.

The action was prompted by previous legal proceedings against Fred White, whose whereabouts were reported unknown at the time of his sister's death. The proceedings sought to tie up the funds which he might have received from the actress's estate.

Injunction Denied

Ferdinand Pecora, New York supreme court justice, on Friday denied an injunction sought by the Carbon Corporation, perfume manufacturers, against RKO Radio Pictures in connection with the film "Primrose Path." The perfume company tried to halt distribution of the picture claiming injury because one of its perfume bottles was used in one of the sequences of the picture. The Roxy theatre, New York, where the film is now being shown, also was a defendant in the action.

Segal Suit Upheld

An application to dismiss the suit of Harry Segal against Standard Pictures Distributing Corporation and George Leganas was denied this week in New York supreme court. The plaintiff asks for $32,400, claiming breach of an employment contract to act as sales manager for three years at five per cent of the company's gross.

Discrimination Charged

Charged with racial discrimination by four colored men, R. A. Lesarius, manager of the Bulls Head theatre, Scranton, Pa., this week was held under $300 bail for court following a hearing before a local Alderman. Mr. Lesarius was arrested on a charge sworn out by one of the four who claimed that on March 12th the complainant and three friends were advised, when they sought admittance to the theatre, that the admission price was $1 each. The complaint charged that the usual admission price was 20 cents.

Stockholders' Suit Trial

Trial of a stockholders' suit against Consolidated Film Industries, Columbia Broadcasting System, Cajo Company and Setay Company started this week in New York supreme court. The suit attacks transactions involving the purchase of an interest in Republic by Consolidated and sale of the American Record Company to CBS.

William Fox Offer Approved

A $500,000 settlement of $1,400,000 in claims against the estate of William Fox has been approved by Judge John Boyd Avis in federal district court in Camden, N. J. The settlement had been accepted, subject to court approval, by Allen B. Endicott, Jr., of Atlantic City, federal referee in bankruptcy.

It was offered by the All-Continental Corporaiton, a holding company of the Fox family. Judge Avis gave creditors the right to appeal within 30 days. First, however, they must file cash bonds of $50,000 and indemnity bonds of $100,000 to guarantee costs of any further litigation.

Vermont Court Denies Interstate Motion

At a hearing held in federal court in Montpelier, Vt., this week, Tegu's Palace Theatre, Inc., successfully opposed motions argued by counsel for Interstate Theatre Corporation and Rockingham Operating Company, in an anti-trust action.

David Stoneman, counsel for Interstate Theatre Corporation, and one of the principal stockholders of Interstate, contended that his company was not transacting business in Vermont, and upon this theory he argued that the complaint should be dismissed as against his client, Interstate.

The motion was denied.

End Paramount Action

A suit instituted by Paramount in federal court in Oklahoma City in April, 1937, against the Leader Press, Inc., of that city, ended this week in an injunction granted to Paramount to restrain the printing company from selling advertising novelties, accessories, posters and other objects using names and caricatures of Paramount stars and titles of Paramount pictures without proper identification.

Stage Show Dropped

The RKO Shubert theatre in Cincinnati will return to a straight picture policy March 29th with the scale of admission reduced. The stage show, which has been a policy of the theatre since the beginning of the season, will be dropped.

Terry-Toon Merchandising

Paul Terry of Terry-Toons has signed a contract licensing the Ideal Novelty and Toy Company to make a number of dolls and toys from several of his cartoon characters. Twentieth Century-Fox distribute Terry-Toons. The first tieup will be on "Lucky Duck."

Mrs. Roosevelt on Censorship

Mrs. Eleanor Roosevelt, wife of the President, told a Civil Liberties League audience in Chicago this week that she was opposed to censorship of motion pictures. She said that film selection should be left to the intelligence of the people.

New French Film

French Cinema Center, Inc., this week received the negative of a new French film, "Schpountz," produced by Marcel Pagnol. The film is a satire on the film industry and the public, and stars Fernandel.

OBITUARIES

Major Bernard Reinold, Character Actor, Dies

Major Bernard Adolph Reinold, a character actor on the American stage for many years and known to audiences as Adolph Bernard, died at the age of eighty last week at East Islip, L. I.

Major Reinold was born in New York and appeared in the stage productions of "School for Scandal," "As You Like It" and other plays. Later he joined the Charles Frohman productions.

He served in the Spanish-American war as a lieutenant with Roosevelt's Rough Riders. Upon his return he appeared with Lawrence Barrett, Clara Morris, Lionel Atwill and Lenore Ulric under the David Belasco managership and was a staff executive for William A. Brady.

Jesse Abraham Ferguson

Jesse Abraham Ferguson, 57, for 25 years maintenance director for Saenger theatres in the Jackson, Miss., area, died of a heart attack March 17th. Surviving are a brother and a niece.

Ambrose Manning

Ambrose Manning, who was on the stage for nearly seventy years and was the last surviving principal of the original "Sign of the Cross," died in Brixham, South Devon, England, March 23d. News of his death was received by friends in a telegram from his widow.

Ramon Ruenes Dies

Ramon Ruenes, 59, for many years owner of motion picture houses in San Benito, Mission and Raymondville, Tex., died at San Benito March 18th after a long illness. Mr. Ruenes was born in Posada, Asturias, Spain, and came to this country 33 years ago. He is survived by his wife, a son, Ramon Jr., and three daughters, Mrs. G. N. Canas, Mrs. L. J. Izaguirre and Miss Maria Chrestina Ruenes.

William Broich

William Broich, who made wigs for the casts of hundreds of Broadway plays during the last forty years, died March 21 of a cerebral hemorrhage at his home in New York. He was seventy-three years old.

A. L. Hammond

Aubrey Lindsay Hammond, artist and stage designer, an early leader in the technique of modern camouflage and at one time a designer for motion picture sets, died March 19th in London.

Hyman H. Ramdach

Funeral services for Hyman H. Ramdach, pioneer theatre builder, were held at the Temple Israel meeting house in Boston. Mr. Ramdach died in Florida on March 17th.

Cecil Gwinn

Cecil Gwinn, 43, exhibitor in Seattle, Wash., died March 21st, following an operation. He was formerly with Fox West Coast Circuit and was active in the Pacific Northwest exhibitor group, including a period as director of the Washington State Theatre Owners Association.

Name Changed

Consolidated Theatres, Inc., a Delaware corporation, has changed its name to Griffith Consolidated Theatres, Inc., Oklahoma.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

ALL THOSE IN FAVOR?

Most every active theatreman has had the distressing experience of a fondly conceived promotion busting right in his face. That's not to be wondered at since circumstances beyond the manager's control often upset the applecart. There have been instances, too, of carefully planned exploitations that did not come off because of some controllable factor not provided for in advance. That these latter be detailed by contributors is the suggestion of a member in describing his tale of woe of a parade gone wrong through an error of judgment.

The Round Tabler feels that if the exploitation mistakes are pointed out, others perhaps might be saved from similar omissions.

On the face of it, the idea has some merit providing every floperoo can be traced to the reasons for its failure plus a willingness of the manager concerned to bear evidence, even though the member and his situation need not necessarily be identified in print. Tieins that fold up apparently for no sound reason might also be included in the hope that some other member may be able to help find the answer.

The motion having been heard, and seconded by Gert, discussion by the membership, for and agin', will precede the voting. Gentlemen,—pardon, ladies and gentlemen, the floor is yours.

▽ ▽ ▽

A NEWSWORTHY SERVICE

The service staff of the Garden, Greenfield, Mass., recently passed the standard and special Red Cross first-aid courses, advises Manager G. Frederick. Each member is now entitled to wear the Red Cross chevron, to display the diploma issued for this work from the Washington headquarters. Presented on the stage by the fire chief and other civic dignitaries, these honors were made much of by the local press. Frederick believes his theatre the only one with such 100 per cent representation.

Modern equipment, fire and riot drills, plus first-aid training, set a safety standard in the theatre not always matched in other places of public assemblage. Audiences are wisely taught to take this for granted. The added precautions stressed by the civic presentation point up Frederick's determination to further fortify this reassuring public state of mind.

Even though it may be nothing but a theatreman's figure of speech, this corner would just as well the members shelve the term "stolen," sometimes used in tracing the background of an idea. Accompanying contributions, a typical letter will read, "attached is a stunt stolen from a recent issue," or, "I steal quite a few layout ideas from the Round Table ad pages."

Of course, the boys are generous in so crediting brother-managers for these inspirations. But "steal" is hardly the word. There never was a time, in this end of the business, when effective exploitation, whatever its source, was to be considered as anything but common property. That goes double for your Round Table.

MOTION SELLS MOTION

The first step in making a sale to the passerby is to stop him in front of the seller's display. Thus, shrewd merchandisers often use animation, since figures show a distinct preponderance in the number of onlookers so halted. The same reasoning seems to be accepted by Round Tablers who report the animations reproduced in these pages, according to the importance they attach to this form of display and the efforts devoted in making it tick.

In support, further evidence again might be made of the strollers in 50th Street beneath our offices. While quite a few stop at the attractive windows along the way, the crowds gather at Rockefeller Center ice skating pond to watch the skaters go 'round and 'round.

▽ ▽ ▽

To emphasize that tempus fugits, the membership is advised that this issue marks the ending of the First Quarter in the 1940 Awards. The judges' findings for the First Quarter-Master Plaques, Medals and Citations will be set down in the following issue. It is expected that the winners will come mostly from those who have landed oftenest in the Fortnight listings. That's something to keep in mind.

A-Mike Vogel

Round Table In Pictures



Background of New York's main stem formed the basis of lobby display on engagement of "Broadway Melody of 1940," at the Fischer Theatre, in Danville, Ill. Cutout heads of Astaire and Powell with names in ribbon effect at top tied in the setpiece. Display was made by artist Gene Douglas for Ed Crabtree, city manager for Publix Great States Theatres.



Folks in Memphis, Tenn., were recently treated to the sight of an ox-drawn cart, which was part of the street bally put over under the direction of Howard Waugh for the "Virginia City" date at the Warner Theatre. Ballyhoo man covered main streets week ahead of opening.

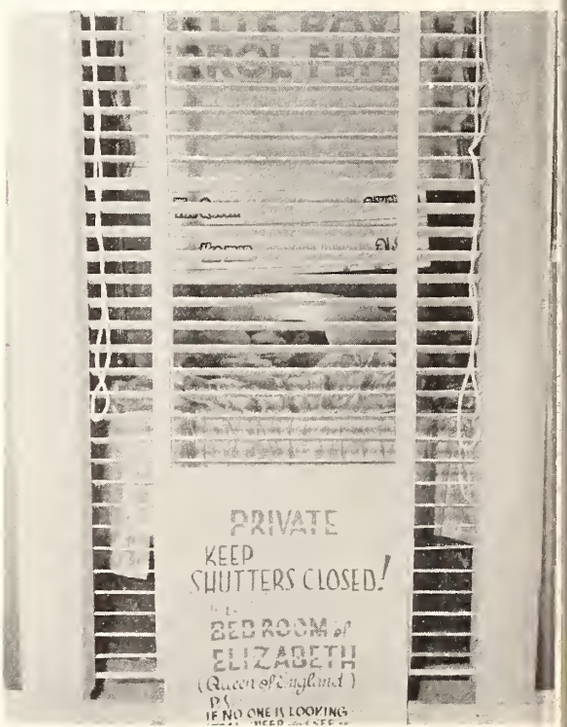


Giving the effect of moving clouds and rippling water was the animated lobby display created for "Pinocchio" by Jack Simons at Loew's Poli, Hartford, Conn. Lights and shadows completed the effect.



Completely made of paper materials and in third dimension is the above poster used at the New York Roxy for date on "My Little Chickadee." Under the supervision of ad head Homer Harman, work was turned out by Jack Eisner.

Gag lobby display was created for "Elizabeth and Essex" at the Palace, Athens, Ga., by L&J city manager Moon Corker, consisting of 17th Century bedroom concealed behind venetian blinds. Patrons, on opening shutters, were greeted by sight of cutouts of Bette Davis and Errol Flynn.



WIRES ON LATEST DATES

Newspaper Stunts Aid on "Rebecca"

Newspaper stunt boys and girls placed at prominent corners, trolley buses, and crowds reading newspaper. Imprinted on back in bold red type "See Rebecca tomorrow at Loew's State."

1x1 teaser ads four days in advance with copy, "Watch the Skies Noon Thursday." Reverse type these ads were used as teasers for balloon stunt.

Two thousand balloons with following copy: "Who is Rebecca?" "See her at Loew's State," etc. Fifty single passes were attached.

Auto bumper cards with copy, "Drive carefully—Rebecca's in town." "Take it easy—watch for Rebecca." Newspaper teaser campaign 1x1 reverse, two each day. "You'll love Rebecca." "Rebecca's coming to Town." "Watch for Rebecca." "Have you seen Rebecca?"

EDDIE McBRIDE
Manager, Loew's State, Providence

▽

Highlights include planting six-day serial in Globe six-day contest in Daily Record. Also special Confucius Say contest in Daily Record and footnote on "Rebecca" serial with playdate plug on picture. Five-column streamers on world premiere in two papers. Screening for critics resulted in advance breaks. Radio plugs included station WEEI, WCOP, WORL, use of transcription over WMEX and WBZ on special visit to Boston of Lynn Farnol, national advertising director for U. A. Broke papers with first print arriving in Boston for world premiere. Window tieups with leading department stores, numerous book shops and Postal Telegraph.

JOE DI PESA
Publicity Director, Loew's, Boston

▽

Newspaper Campaign For "Virginia City"

Highlights of "Virginia City" campaign included extensive publicity in daily and numerous foreign and neighborhood papers; News classified department tieup; radio spot announcements five days ahead; plugs on beauty shop and police safety broadcasts; stickers on cigarette vending machines; streamers on cleaning bags; "Virginia City" sundae at dime stores, candy bags imprinted; heralds distributed by Liberty carriers; magazine distributing company trucks bannered; tack cards in dealers' windows; Stetson hat display, review of "Virginia City" premiere by Cleveland press; radio editor cards in hotel lobbies, and McCrory store display.

DAVE BACHNER,
Advertising, Warner Theatres, Cleveland.

INGENIOUS BOOK BALLY CREATED BY POLLOCK

Streamlining the old walking book bally, Les Pollock for "Rebecca" at Loew's, Rochester, concealed a portable battery radio inside the book, which was tuned to Station WSAY. Depending on time of day, spot announcements and transcriptions were picked up in addition to theatre plug, music, etc. Announcements could be heard by those within 100 feet of the bally.

Seat inside book enabled man to rest at any time while pedestrians read the advertising copy.

Inquiring Reporter Gag Featured by Pentecost

On "House Across the Bay," arranged four-day program WATL, Loew's inquiring reporter selects names from telephone directory, interviews them over the air, asking questions re picture stars, etc. Questions answered correctly wins new dollar bill (total cost not to exceed $25.00). Questions answered incorrectly wins guest ticket.

Stunt on air in A.M. to attract housewife. F.B.I. and Junior Chamber of Commerce cooperation obtained in taking fingerprints of civilians in lobby week ahead. Theatre Guild will do the 15-minute dramatization over WAGA. Bennett fashion page breaks also extra art and stories. Theme song has been planted with local bands.

EDDIE PENTECOST,
Manager, Loew's Grand, Atlanta.

▽

Contests Highlight Syracuse Double Bill

Campaign for "Remember the Night" and "Seventeen" on double bill: Radio promoted two complete programs dedicated to "Remember the Night" per the following: WFBL Red and White Musical Bee half-hour program promoted a contest; they dedicated program to "Remember the Night", giving picture, theatre, stars and playdate at beginning and end of program. All music played had word "Night" in title. First 20 people who wrote in correct names of songs received pass to see picture. WSYR mid-morning limited half-hour program same as above. No passes given here since not held in form of a contest. Distributed flowers, with card attached, to all women passing underneath marquee. Caption on this souvenir to "Remember the Night" had contest inviting all girls of seventeen to write in and tell why they should be one of 17 girls to receive invitation to see the picture.

H. H. UNTERFORT,
Keith's, Syracuse, N. Y.

Top Exploitations For "Singapore"

Newspaper readers and stills two weeks in advance. Crosby songs on two radio stations, with prizes offered for correct names to each. Bulletin board announcements in insurance companies and light, gas and 'phone company; cards in travel agencies with passes to any booking a Singapore trip; one large department store window with Easter travel clothes; six small merchant window displays selling title and cast; four music store record displays selling Crosby records; display of records in lobby.

WALTER B. LLOYD,
Manager, Allyn, Hartford, Conn.

▽

Star value, music and fact that picture is swell entertainment, purely for laugh purposes with not a problem to solve except to get down early to secure a seat, are best publicity angles. Held sneak preview to start 'em talking. Teaser campaign in newspaper emphasizing joviality of picture with Confucius Say gags. Tied up with music; local band leaders supplied with music. Asked for tunes to be played on radio request programs. Roto section placed in newspaper. Stories in 40 suburban and foreign language newspapers. Used special tieup stills of Crosby with pipe and Lamour in sarong.

JERRY ZIGMOND,
Manager, Newman, Kansas City.

▽

Midnight sarong contest held Saturday night at the Omaha Theatre. Idea, conceived by Evert R. Cummings, Tri-States district chief, outstanding stunt in elaborate campaign. Local cuties 18 or over who could dig up sarong were eligible. Cash prizes awarded for prettiest sarong and most shapely figure, audience judging. In this search to find Omaha's most beautiful sarong girl we hoped to "uncover" another Dorothy Lamour.

TED EMERSON,
Ad Head, Tri-States Theatres, Omaha.

▽

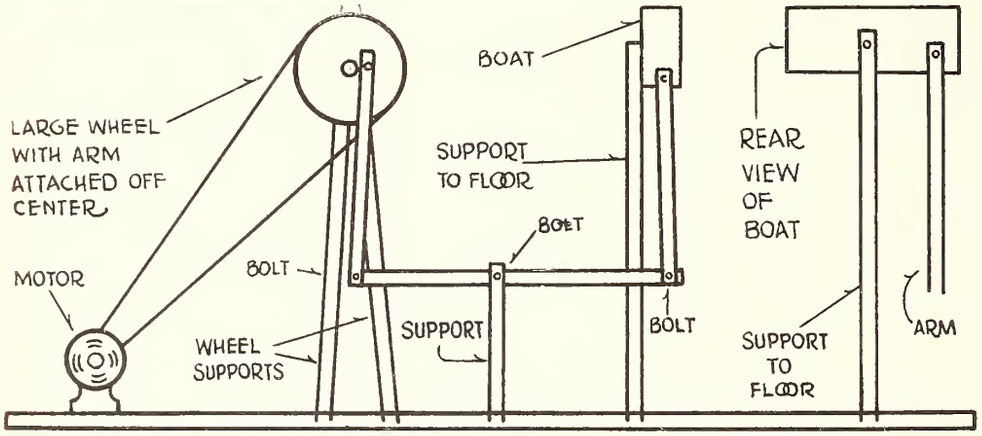
Paramount studios furnished 15-minute broadcast which we ran over KVOA night preceding opening. Announcement made to listeners they would be told good news at the end of broadcast. First six people calling theatre were given pass to see picture. Morning and nite ad appeared in both papers telling public to be sure and tune in on KVOA. Theatre and radio station received calls during the day regarding the free tickets and all were told to tune in on KVOA.

H. DUNN,
Manager, State, Tucson, Ariz.

A "SWANEE" ANIMATION



Created for "Swanee River" at the Nixon, in Philadelphia, is Al Cohen's display which was constructed in three parts. Enlargement is set on 6-inch extension from background; banjo four feet in diameter and made of parchment. Extension part is of wood, crossbars of silver moulding; strings are thin gold cord, and buttons are doorknobs of chrome. The boat itself, an enlargement of a still, rocks back and forth in compoboard shadowbox, as explained in working plan. That's Round Tabler Cohen standing at right of display.



Notaro Ties "Child" To Hospital Fund

Tying into local hospital campaign for funds, Pat Notaro of the Columbia, in Sharon, Pa., issued special invitations to attend his "Child Is Born" prevue. Campaign workers, doctors and nurses were invited, stunt rating two front page breaks. In addition, Pat promoted a full-page of co-op front-page ads which included a misspelled word contest for which guest tickets were awarded.

In connection with Americanism Week, sponsored by his local Junior Chamber of Commerce, Notaro held a special morning show for students at which he showed "The Declaration of Independence" and "The Bill of Rights." Program and goodwill gesture brought front page mention. Announcements were made in all schools and he also received publicity over WPIC.

"LET'S HEAR FROM YOU"

Grott's "Gulliver" Tieins

Numerous "Gulliver" window displays were promoted by Harold Grott, for that date at the Met, in Baltimore, in all of which title, cast and playdates received prominent mention. For his lobby, Hal planted a three-foot dwarf painted in colorful garb and surrounded by cutouts of characters from the film. Spot announcements were received twice daily over WFBR, bookmarks distributed at nearby schools, and a coloring contest for tickets was run in local paper.

Cotton Balls Promoted By Faille for "Swanee"

Ingenious was Francis Faille's idea of contacting mayors of Memphis and Atlanta requesting cotton bolls as part of his campaign on "Swanee River" at the Paramount, in North Adams, Mass. On receipt of same, theatreman planted them out front with appropriate tiein copy. Further publicity was garnered by presentation by Faille of some of the bolls to his local mayor.

Candid cameraman snapped passersby for his date on "Remember the Night," in addition to distributing cards advising folks to watch for their likenesses on lobby easel. Guest tickets went to those identifying themselves.

"LET'S HEAR FROM YOU"

O'Donnell Arranges Ride for Showgirls

With a musical comedy revue hitting the stage of the Haines Theatre, in Waterville, Maine, Jim O'Donnell secured much publicity for the date through the cooperation of Mayor Paul A. Dundas, who not only presented the girls with a key to the city, but arranged an old fashioned sleigh ride at which His Honor handled the reins. Both stories were good art work and readers in local papers.

That old ferreter, Haines, discovered that a resident dentist had years previous extracted one of Geronimo's teeth. This, too, was worth a story in the papers when the theatreman played that date.

Williams Promotes Alleys For "Set 'Em Up" Tiein

Tying up the two outstanding bowling alleys in the town, Rex Williams for Pete Smith's "Set 'em Up" short at the Elco, in Elkhart, Ind., banners heralding the picture's opening were conspicuously displayed ahead of opening, while alleys of lesser importance were posted with one sheet heralding the date.

Regular space in daily and weekly newspaper ads all carried special plugs in addition to the distribution of 3,000 heralds in a house-to-house coverage. Cost of the herald was met by merchants' ads at bottom, which plugged a special bowling activity and broadcast. Numerous windows were promoted in addition to gratis scene mat which appeared on the sports page of local daily.

"LET'S HEAR FROM YOU"

Schools Aid Tully On "Gulliver" Date

Securing the cooperation of superintendent of schools on "Gulliver," Ralph Tully at the Central, in Biddeford, Maine, rerouted a special bulletin prepared by the theatre to each principal of the grade and high schools with instructions that it be read to all students. Permission was also granted for the planting of illustrated posters on all boards. Special announcements were sent out to schools advising of the after-school showings for students.

On "At the Circus," Tully dressed a young man in clown's suit and Gaucho makeup and sent him out to cover main streets and school districts. In addition, special colored heralds were distributed to workers at nearby factories, back page of which was entirely devoted to plug week's attraction.

"LET'S HEAR FROM YOU"

Smith's Malco Calendar

Compiled by W-Clyde Smith, Hot Springs city manager, is the smart 1940 Malco circuit's manager reminder calendar, measuring 24 inches wide by 18, and divided into three panels, from top to bottom. Center panel is devoted to title, home office messages and highlight managerial reminders. The two remaining panels are each divided into six squares for individual monthly calendars, the latter followed by dates in that month to be exploited.

"LET'S HEAR FROM YOU"

Weinstein's Fish Story

Gag lobby stunt was arranged for "Pinocchio" at the New York RKO 58th Street Theatre by Manager Ansel Weinstein, who planted a goldfish in a bowl in his lobby. Tiein card read: This is Fleo, sister of the Hollywood glamor girl, Cleo, featured in "Pinocchio" coming here." This was followed with playdates, etc.

"LET'S HEAR FROM YOU"

Excuse It, Please

In the March 16 issue included in the Fortnighter List, Joe Marquis was erroneously placed at the Strand, in Lowell, Mass., instead of the M. & P. Egyptian, Brighton, Mass.

Beautiful Baby Contest Held by Neilson on "Child"

Two of the largest milk distributors in Johnstown, Pa., cooperated with Bob Neilson by sponsoring a "beautiful baby" contest in connection with his "Child Is Born" date at the State Theatre. Cash prizes plus a month's milk supply were donated by the dairies, in addition to the distribution of 7,500 bottle hangers. Animated life-like cow in lobby plugged the dairies and picture. Special advance readers concerning the contest were run in local papers and counter and window displays were also used. Windup of contest was a special luncheon for contest winners and mothers which was covered by papers.

Special setpiece in lobby stressed the evolution of the diaper and showed type worn by Queen Elizabeth, Napoleon, George Washington, etc. Lobby display also included tieup with department store using complete accessories for babies and publicity was garnered through planting photo of local hospital nursery together with interview of superintendent of the maternity ward who gave statistics and human interest facts about babies' births, etc., all tied to the picture. Opening day uniformed nurses paraded to the theatre.

"LET'S HEAR FROM YOU"

Merchant Cooperation Landed By Brizendine on "Raffles"

Entire cost and distribution of special "Raffles" heralds was met by merchants' ads as part of Will Brizendine's campaign on that picture at the Rialto in Baltimore, Md. Title of the picture was used to tiein with the merchandise advertised and each store received a large quantity of the heralds which were used in all deliveries and mailing pieces. Reverse side carried theatre and picture plug. Since David Niven appearing in the picture has personally endorsed Calox toothpaste, Brizendine contacted chain drug store for window displays which included giant blowup of the star plus title and playdate mention.

As an attractor, Will used imprinted tags, one side of which read "Sold by the Shop Around the Corner" and the reverse carrying theatre, playdates and "Shop Around the Corner" plug. These were tied to door handles, radiator caps on all cars parked within vicinity of his house. Each merchant in his district also cooperated by tying the tags on to all deliveries from their shops.

"LET'S HEAR FROM YOU"

Ukrainian Orchestra Promoted By Scott for "Balalaika"

First step in Sid Scott's "Balalaika" exploitation at the Capitol in Sudbury, Ontario, was the promotion of a native-costumed 25-piece Ukrainian Cultural Society Orchestra which had never before appeared in a theatre in that district. Renaming it "The Capitol Theatre Balalaika Orchestra," a variety half-hour of native music, folk songs and dances were given from theatre stage every evening during run of picture, orchestra was also featured over CKSO.

To contact all district Ukranians, Scott had two Ukrainian girls canvass their "landsmen" by telephone, plugging the picture and stage show. For his lobby, a giant 12-foot high compo balalaika was displayed under vari-colored spots, entire face of the instrument was covered with playdates, title.

38 FORTNIGHTERS

This marks the end of the first Quarter with many of the old faces and some new ones added to the competitions. The winners represent 38 theatremen in 38 different spots. Who the boys are and from whence they come is set down in the columns below.

JOHN ARNOLD
Yale, Houston, Tex.

MEL BLIEDEN
Forsythe, E. Chicago, Ind.

EV CALLOW
Warners, Philadelphia

LOUIE CHARNINSKY
Rialto, Dallas, Tex.

LOU COHEN
Poli Palace, Hartford, Conn.

A. KENT CRAIG
Capitol, St. Catherine's, Ont.

HARRY E. CREASEY
Alma, Vancouver, B. C.

E. V. DINERMAN
RKO, Cincinnati, Ohio

JOE DIPESA
State, Boston, Mass.

ED FITZPATRICK
Loew's-Poli, Watertown, Conn.

RUSSELL GRANT
Student Assistant
Loew's-Poli, Hartford, Conn.

AL HAMILTON
Empress, So. Norwalk, Conn.

MILT HARRIS
Loew's State, Cleveland

LOU HART
Schine's Hipp, Gloversville

GEORGE HUNTER
Midland, Pittsburg, Kan.

BILL JOHNSON
Opera House, Millinocket, Me.

DON JOHNSON
Gayety, Chicago, Ill.

A. J. KALBERER
Indiana, Washington, Ind.

GEORGE LABY
Calvin, Northampton, Mass.

ED LAMOUREUX
Empire, Windsor, Ont.

GEORGE LIMERICK
Aztec, Enid, Okla.

ED McBRIDE
Loew's State, Providence, R. I.

J. R. MacEACHRON
Paramount, Jackson, Tenn.

ED MAY
Paris, Paris, Ky.

HIRAM MEEKS
Fulton, Fulton, Ky.

PAT NOTARO
Columbia, Sharon, Pa.

LES POLLOCK
Loew's, Rochester, N. Y.

JOE SAMARTANO
Palace, Meriden, Conn.

CHUCK SHANNON
Boulevard, Pittsburgh, Pa.

GENE STUTENROTH
Rialto, Woodbury, N. J.

GEORGE SUTERMASTER
Majestic, Springfield, Ohio

CHARLES TAYLOR
Buffalo, Buffalo, N. Y.

HARRY UNTERFORT
Keith, Syracuse, N. Y.

ART WARTHA
Roxy, Laporte, Ind.

AL WEISS
Olympia, Miami, Fla.

RAY WHEELER
Lex, Chicago, Ill.

REX WILLIAMS
Elco, Elkhart, Ind.

BILL YEAKLE
Kentucky, Danville, Ky.

To be repeated: Entrants who earn Fortnight Appointments most frequently in the two-week Fortnights will obviously be expected to receive further consideration from the Judges in the voting for Quarter-Master Plaques, Medals and Citations. It is of advantage, then, to enter material in as many of the Fortnights of each Quarter as possible.

Unterfort Advertises For Old Sheet Music

Hidden turntable and amplifier was planted in front of the Keith Theatre, in Syracuse, playing hit tunes from "Oh, Johnny," this was operated by cashier from the boxoffice. Stories were run in two leading papers offering guest tickets to anyone possessing an original copy of either the sheet music or recording. Car promoted from local dealer was appropriately bannered and driven about town ahead and during run.

"Swanee River," through cooperation of head of English Department special letter calling attention to the opening was read to all students in the school system. Public libraries used cards plugging the date.

"LET'S HEAR FROM YOU"

Circularizes Doctors

Personal letters were mailed to all doctors and nurses in the vicinity of the Stamford Theatre, in Stamford, Conn., to sell Henry Mangravite's date on "A Child Is Born." In addition, heralds were distributed through the cooperation of leading laundry, imprinted paper diapers handed out to women at all industrial plants and cooperative ads secured from local diaper service.

Boyd Ties Taxi Company To "Vigil in the Night"

Local cab company was promoted by Clifford Boyd on his "Vigil in the Night" date at the Paramount, Brattleboro, Vt., whereby gratis transportation to the theatre opening night was arranged. Cab customers had to obtain special ticket from cashier which entitled them to the ride and had to be presented to the driver. "Institutional" tickets were distributed to all cab customers and fleet of cooperating cabs was properly bannered four days ahead of opening.

Tying up with local library system on "Light That Failed," Cliff arranged for distribution of bookmarks and attractive display of Kipling books. Day ahead of opening a "walking book" street bally was arranged.

"LET'S HEAR FROM YOU"

Zinn's Handwriting Stunt

Costless lobby stunt that worked effectively for Charles Zinn, at the Century, in Minneapolis was table and stationery setup in lobby week in advance of "Eternally Yours" opening. Patrons were invited to write picture title on cards, 20 pairs of guest tickets going to those whose handwriting was considered most distinctive.

Exploitation Briefs Here & There

Overprinting local papers in large red type reading "Garbo Laughs at the Dixie Theatre today," Manager Frank Shaffer in Staunton, Va. has newsboys distribute the papers to help exploit "Ninotchka." Also distributed were the censored mail envelopes containing picture plug.

For "We Are Not Alone," Shaffer planted serialization in the Staunton News Leader in advance of opening, paper also taking large two column ad ahead and opening day to plug the story.

▽

A reported first time was the full page review and story landed in the Panama American for "Hunchback" at the Cecilia, Panama City, by Rafael Ades, RKO publicity manager there. For his street bally, man dressed as the Laughton character as depicted in the film was driven about town in bannered cart.

▽

Contest angle was brought into John Manuel's co-op add page for "That's Right You're Wrong" date at Schine's Strand, Delaware, Ohio. Each merchant's ad carried some musical knowledge question and a ten-word slogan about Kay Kyser had to accompany each entry. Guest tickets went to winners.

▽

On the picture "Jeepers Creepers," Ted Irwin, manager of the Star Theatre, in Lyons, Kansas, designed a float for his street bally in the form of a hillbilly backyard. Seated in the enclosure were two of his usherettes dressed as hillbilly girls, one doing a washing which she proceeded to hang on a line, the other sawing wood and stacking it. Theatre operator sat "fishing," while Ted himself dressed in costume shot squirrels from a miniature tree. Loudspeaker was used, while operator played harmonica at intervals.

▽

With folks in his territory going strong for crossword puzzles, Herb Graefe at the Badger, Marshfield, Wis., evolved one which ran week ahead of opening. Questions pertained to his forthcoming attractions, thrift book going to top winner, passes to "Ninotchka" to runnersup.

▽

Giant postcard addressed to several local Hardy families were planted on post boxes about town as part of Norman Prager's "Judge Hardy and Son" date at the Arcade in Springfield, Mass. Measuring 18 by 30 inches, the cards were hung on boxes at noon when they attracted considerable attention.

▽

Chain grocer in Washington, Ind., sponsored a "Gulliver's" coloring contest for kids as part of A. J. Kalberer's campaign on that date at the Washington Theatre. Day ahead of opening, paper ran story advising all to watch for the contest, opening day grocer ran three column half page photo of Gulliver and the Lilliputs which entrants were to color for prizes.

Giant Banners Announce Date on "Elizabeth"

Outstanding in the campaign on "Elizabeth and Essex" at the Warner Stanley, Jersey City, was an 80-foot banner hung across the face of the building, displayed ahead and during the engagement. Streamer running completely across the grand lobby also attracted, as did an 80 by 120 foot setpiece.

Other tieins arranged by Manager George Kelly and Westley Pratzner, publicity head, included a tiein with Liberty magazine boys wherein herald was given with each copy. Boys received passes in exchange with extra reward for those selling most magazines. Papers throughout the county were covered, the theatremen landing a coloring contest in one, puzzle contest in another and strip serialization in a third. Libraries distributed book-marks and schools, study guides. Student rate tickets were also employed.

"LET'S HEAR FROM YOU"

Krolich Covers Music Lovers For Date on "Danube Waltz"

Organizations and locals interested in Rochester's campaign for good music were expressly aimed for in Art Krolich's campaign for his date on "Blue Danube Waltz," one of the Paramount Symphonic series, at the Regent Theatre. Letters were addressed to members of the Philharmonic orchestra, sponsors and directors of the civic music association, music teachers in schools who were asked to announce the showings.

Newspaper publicity was topped by story in drama columns on opening day with added coverage in music papers. Music stores displayed window cards, contests used ahead on two radio stations and card posted on bulletin board of famed Eastman School of Music.

"LET'S HEAR FROM YOU"

Replica Fort Street Bally Sells "Allegheny" for Stearn

Effective was the street bally conceived by Harry D. Stearn and his assistant, Al Polk, for the opening of "Allegheny Uprising," at the Strand in Lexington, Ky., in the form of replica of fort which was planted atop truck and driven about town. Standing inside the fort were boys dressed as a frontiersman, English officer, drummer, Indian and girl dressed as a pioneer woman of the period depicted in the picture. All costumes were authentic and the truck appropriately bannered attracted considerable attention as it wended its way. Regular three-sheet cutout with mounted stills was stationed in lobby two weeks ahead and then moved outside during run, cards were placed in all hotels and school cafeterias and jumbo window cards in choice spots around city.

"LET'S HEAR FROM YOU"

Notaro's Camera Contest

Through tieup effected with local druggist, Pat Notaro, for his one-day stage show "Wake Up and Cheer" at the Columbia, Sharon, Pa., held a candid camera contest, whereby cameras and photographic supplies were awarded to those submitting best photos of girls in the cast. Entry blanks and contest rules were run in paper. Co-op ads were also secured from merchants, each of whom tied title into their merchandise.

Advertisemen



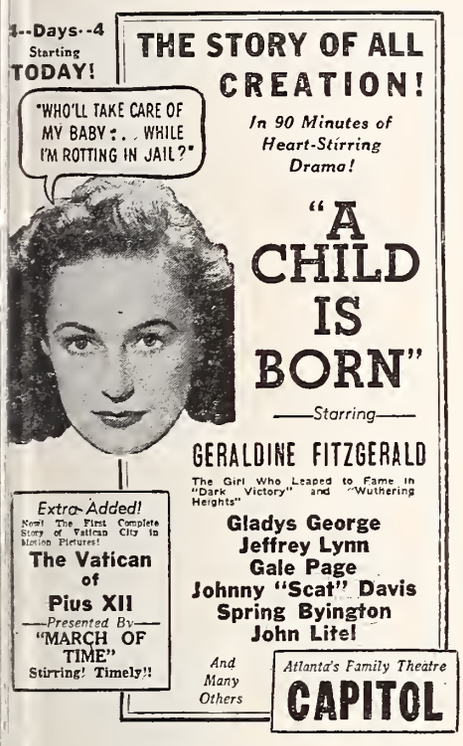
(Above) For opening day announcement of "I Take This Woman," the Michigan, in Detroit, stressed the Tracy-Lamarr first-time combination in the 158 lines on 2 col. Bottom of ad devoted to sister attraction and March of Time's Vatican short.

(Below) Art on Bergen, McCarthy and Sneed was used by ad man Ev Callow for Warners' Stanton, Philadelphia, date on "Charlie McCarthy Detective." Size 80 lines on 2 col.



...f Current Attractions From Various Sectors

(Below) Building up Geraldine Fitzgerald with ...py on her leap to fame in "Dark Victory" and "Wuthering Heights," thus did the Capitol, in ...lanta with head of star sell date on "A Child Is ...rn." Size: 87 lines on 2 col.



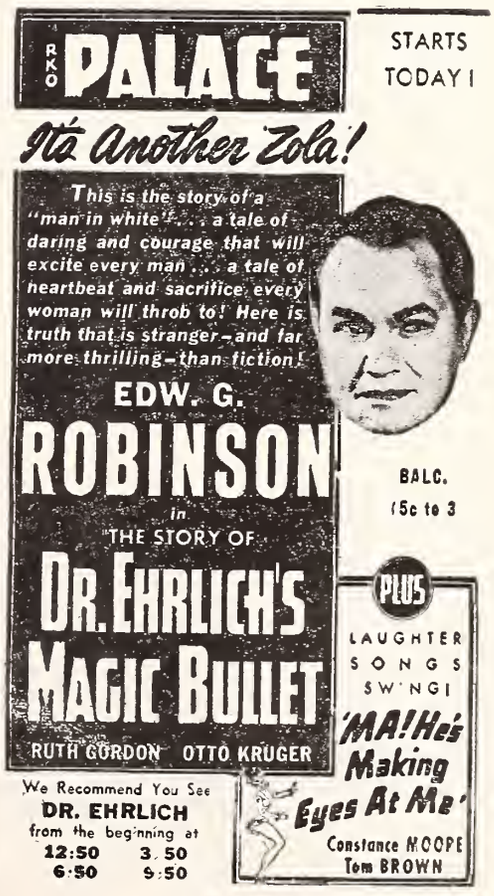


Above) To indicate that "Swiss Family" was made from the book of the same name, E. V. Dinerman, at the Palace, Cincinnati, featured copy of the book. Size: 88 lines on 3 col.

(Below) Produced by Interstate Theatres artist ... Elliott and publicist Francis Barr is this 40 line 2 col. hold-over ad for "Shop Around the ...rner" at the Tower Theatre, in Dallas, Tex. Scroll ...left stressed fact that the picture was acclaimed ... the critics.



(Right) Opening ad for "Dr. Ehrlich" at the Palace, Rochester carried catch line comparing it to "Zola." Size: 95 lines on 2 col.

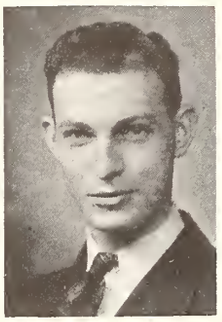


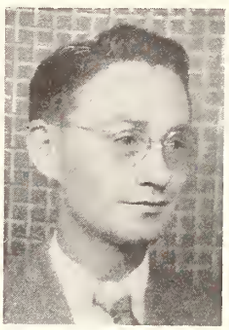
MEET UP WITH SOME MEMBERS



DAVE BACHNER
(above)
Warner Theatres
Cleveland, Ohio

EDWIN CALVIN
(below)
Princess Theatre
Bowling Green, Ky.





HAROLD ELLEY
(above)
Royal Theatre
Versailles, Mo.

HARRY MILLER
(below)
Miller Theatre
Festus, Mo.





RICHARD PEFFLEY
(above)
Sorg Theatre
Middletown, Ohio

WILFORD SKLAR
(below)
Brookline Theatre
Pittsburgh, Pa.





RALPH J. BATSCHELET
Bluebird Theatre
Denver, Colorado

LESLIE V. CAMPBELL
Empress Theatre
Kelowna, B. C.





LLOYD GOAD
Westmont Theatre
Columbus, Ohio

HARRY MINOR
Gaiety Theatre
Ronan, Mont.





DAVID PERDUE
Star Theatre
Hereford, Tex.

DOUG SNELLING
Warner Bros.
New Zealand





HYMAN BLOOM
Varsity Theatre
Detroit, Mich

ANTHONY DAPICE
Avon Theatre
Utica, N. Y.

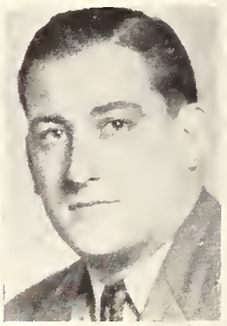




JOE GOLDSTEIN
Schine's Colonia
Norwich, N. Y.

BILL MORTON
Albee Theatre
Providence, R. I.

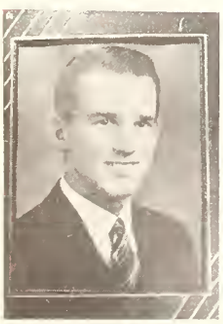




BILL SAGE
Roxy Theatre
Northampton, Pa.

STEPHEN UVARDY
Roxy Theatre
West Chicago, Ill.





FRANK BRUTON
Forsyth Theatre
Winston-Salem, N. C.

RALPH DONALD
Schine's Capitol
Newark, N. N. Y.

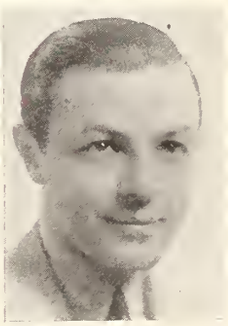




VAUGHN HARMON
Majestic Theatre
Wyandotte, Mich.

CLAUDE NORTON, JR.
Rosetta Theatre
Miami, Fla.





SID SELIG, JR.
Capitol Theatre
Whiting, Ind.

ZOLLIE VOLCHOK
Rivoli Theatre
Portland, Oregon



THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKD
Adventure in Diamonds, Mel.....Para
Adventures of Sherlock Holmes, The, Mel 20th-Fox
Affair Lafont, Mel.....Foreign
Alias the Deacon, Com.....Univ
Allegheny Uprising, 006, Mel.....RKD
All at Sea, Com.....Foreign
All Quiet on the Western Front, 4073, Mel. Univ.
All This and Heaven Too, Mel.....WB
All Women Have Secrets, 3914, Mel....Para
Amazing Mr. Williams, Com.-Mel.....Col
And One Was Beautiful, Mel.....MGM
Andy Hardy Gets Spring Fever, 944, Com. MGM
Andy Hardy Meets Debutante, Com....MGM
Angel from Texas, An, Mel.....FN
Angels Wash Their Faces, The, 367, Mel..FN
Anne of Windy Poplars, Mel.....RKD
Another Thin Man, 13, Com.-Mel.....MGM
Arizona, Mel. .....Col
Arizona Kid, The, 951, West.....Rep

B

Babes In Arms, 9, Mus.-Com.....MGM
Bachelor Mother, 932, Com.....RKD
Bad Lands, 933, West.....RKD
Bad Little Angel, 10, Com.....MGM
Baker's Wife, The, Com.....Foreign
Balalaika, 17, Mus.....MGM
Band Wagon, Mus.....Foreign
Barricade, 026, Mel.....20th-Fox
Beau Geste, 3902, Mel.....Para
Beware Spooks! Com.....Col
Beyond Tomorrow, 031, Mel.....RKD
Big Guy, The, 4016, Mel.....Univ
Bill of Divorcement, 028, Mel.....RKD
Biscuit Eater, The, Mel.....Para
Billy the Kid Returns, 851, West.....Rep
Black Eyes, Mel.....Foreign
Black Friday, Mel.....Univ
Blackmail, 5, Mel.....MGM
Blazing Six Shooters, West.....Col
Blondie Brings Up Baby, Com.....Col
Blondie on a Budget, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com. (C).....20th-Fox
British Intelligence, 416, Mel.....WB
Broadway Melody of 1940, 21, Mus....MGM
Boom Town, Mel.....MGM
Broken Strings, Mel.....St. Rts
Brother Rat and a Baby, 406, Com.....WB
Brother Orchid, Mel.....WB
Buck Benny Rides Again, Com.....Para
Bulldog Drummond's Bride, Mel.....Para
Bullet Code, 083, West.....RKO
Bullets for Rustlers, West.....Col
Buried Alive, Mel.....Producers

C

Cafe Hostess, Mel.....Col
Call a Messenger, 4020, Mel.....Univ
Calling All Marines, 912, Mel.....Rep
Calling Philo Vance, 420, Mel.....WB
Career, 930, Mel.....RKD
Castle on the Hudson, Com.-Mel.....FN
Cat and the Canary, The, 3909, Mel....Para
Chalked Out, Mel.....FN
Charlie Chan at Treasure Island, Mel 20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan's Cruise, Mel.....20th-Fox
Charlie McCarthy, Detective, 4011, Com..Univ
Chasing Danger, 941, Mel.....20th-Fox
Chasing Trouble, 3917, Mel.....Mono
Cheyenne Kid, The, 3962, West.....Mono
Chicken Wagon Family, Com.....20th-Fox
Child Is Born, A, 415, Mel.....WB
Chip of the Flying U, 4060, West.....Univ
Chump at Oxford, Com.....UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
Citadel of Silence, Mel.....Foreign
City of Chance, 023, Mel.....20th-Fox
City in Darkness, 021, Mel.....20th-Fox
Clouds Over Europe, Mel.....Col
Coast Guard, Mel.....Col
Colorado Sunset, 846, West.....Rep
Come On, George, Com.....Foreign
Comet Over Broadway, 370, Mel.....FN
Congo Maisie, 19, Mel.....MGM
Conspiracy, 935, Mel.....RKD
Convicted Woman, Mel.....Col
Courageous Dr. Christian, 030, Mel.....RKD
Covered Trailer, 915, Com.....Rep
Covered Wagon Days, West.....Rep
Covered Wagon Trails, West.....Mono
Cowboy from Sundown, West.....Mono
Cowboy Quarterback, The, 366, Com.....WB
Cowboys from Texas, 962, West.....Rep
Crashing Thru, 3936, Mel.....Mono
Crooked Road, Mel.....Rep
Curtain Cal, 027, Mel.....RKD

D

Dancing Co-ed, 3, Com.....MGM
Danger Ahead, 3939, Mel.....Mono
Danger Flight, 3816, Mel.....Mono
Danger on Wheels, 4055, Mel.....Univ
Dark Command, Mel.....Rep
Date with Destiny, A, Mel.....Para
Daughters Courageous, 360, Mel.....WB
Days of Jesse James, 953, West.....Rep
Day the Bookies Wept, The, 002, Com...RKD
Day-Time Wife, 020, Mel.....20th-Fox
Ded End Kids on Dress Parade, Com. Mel. .....WB
Death of a Champion, 3901, Mel.....Para
Desperate Trails, The, 4058, West.....Univ
Destry Rides Again, 4002, Mel.....Univ
Devil Is an Empress, Mel.....Foreign
Disputed Passage, 3908, Mel.....Para
Dr. Cyclops, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, Mel.....FN
Dr. Kildare's Strange Case, 30, Mel....MGM
Dr. D'Dowd, Mel.....Foreign
Doctor Takes a Wife, The, Com.....Col
Double Alibi, Mel.....Univ
Double Deal, 4034, Mel.....St. Rts
Down Went McGinty, Mel.....Para
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel.....FN

E

Each Dawn I Die, Mel.....FN
Earl of Chicago, 18, Mel.....MGM
Earthbound, 034, Mel.....20th-Fox
East Side Kids, 3924, Mel.....Mono
Edison, the Man, Mel.....MGM
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, 3917, Mel.....Para
End of a Day, 9, Mel.....Foreign
Enemy Agent, 4033, Mel.....Univ
Enemy Within, The, 3922, Mel.....WB
Englishman's Home, An, Mel.....Foreign
Entente Cordiale, Mel.....Foreign
Escape, The, Mel.....20th-Fox
Escape to Paradise, 945, Mus.....RKD
Espionage Agent, 462, Mel.....FN
Eternally Yours, Mel.....UA
Everybody's Hobby, 376, Com.....FN
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel.....RKD

F

Face Behind the Scar, Mel.....Foreign
Farmer's Daughter, The, 3927, Com....Para
Fast and Furious, 6, Mel.....MGM
Fatal Hour, 3907, Mel.....Mono
Fifth Avenue Girl, 934, Com.....RKD
Fight for Life, Mel.....St. Rts
Fight for Peace, The, 3831, Mel.....Mono
Fighting Gringo, 986, West.....RKD
Fighting Mad, 3937, West.....Mono
Fighting 69th, 451, Mel.....FN
First Film Concert, Mus.....Foreign
First Love, 3002, Mus.....Univ
First World War, 062, Mel.....20th-Fox
Five Little Peppers and How They Grew, Com. .....Col
Five Little Peppers at Home, Com.....Col
Flight at Midnight, 911, Mel.....Rep
Flight, 8, Mel.....WB
Florian, 29, Mel.....MGM
Flying Deuces, 010, Com.....RKD
Forgotten Girls, 920, Mel.....Rep
Forgotten Woman, The, 3031, Mel.....Univ
40 Little Mothers, Com.....MGM
Four Feathers, Mel. (C).....UA
Four Wives, 453, Mel.....FN
Framed, 4032, Mel.....Univ
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, Com.....Para
Frontier Marshal, West.....20th-Fox
Frozen Limits, Com.....Foreign
Fugitive at Large, Mel.....Col
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, Mel.....WB
Full Confession, 003, Mel.....RKD

G

Gambling on the High Seas, Mel.....WB
Gaucho Serenade, West.....Rep
Gentleman from Arizona, 3912, West. (C) Mono
Geronimo, 3918, Mel.....Para
Ghost Breakers, The, Com.-Mel.....Para
Ghost Comes Home, The, 27, Com.....MGM
Ghost Valley Raiders, West.....Rep
Girl from Rio, 3825, Mel.....Mono
Girl Must Live, Com.....20th-Fox
Golden Boy, Mel.....Col
Golden Gloves, Mel.....Para
Gold Star Mothers, Mel.....Producers
Gone With the Wind, Mel. (C).....MGM
Goose Step, Mel.....Producers
Granny Get Your Gun, Mel.....WB
Grandpa Goes to Town, Com.....Rep
Grapes of Wrath, The, 040, Mel....20th-Fox
Great Victor Herbert, The, 3916, Mus....Para
Green Hell, 4011, Mel.....Univ
Gulliver's Travels, 3915, Cartoon (C)....Para

H

Half a Sinner, 4040, Mel.....Univ
Hawaiian Nights, 4024, Mus.....Univ
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel....20th-Fox
Hell's Harbor, Mel.....St. Rts.
Hell's Kitchen, 312, Mel.....WB
Henry Aldrich, No. 2, Com.....Para
Henry Goes Arizona, 2, Com.....MGM
Here I Am a Stranger, Mel.....20th-Fox
Hero for a Day, 4035, Mel.....Univ
Heroes in Blue, 3919, Mel.....Mono
Hidden Enemy, Mel.....Mono
Hidden Gold, West.....Para
Hidden Menace, Mel.....Foreign
Hidden Power, Mel.....Col
High School, 028, Com.....20th-Fox
His Girl Friday, Mel.....Col
Hollywood Cavalcade, Mel. (C).....20th-Fox
Honeymoon in Bali, 3904, Com.....Para
Honeymoon Deferred, 4038, Mel.....Univ
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Hoots, Mon! Com.....Foreign
Horrors of War, Mel.....St. Rts.
House Across the Bay, Mel.....UA
Housekeeper's Daughter, Com.....UA
Housemaster, Com.-Mel.....Foreign
House of Seven Gables, Mel.....Univ
Human Monster, The, 3916, Mel.....Mono
Hunchback of Notre Dame, 015, Mel....RKD

I

I Can't Give You Anything But Love, Baby, Mus. .....Univ
If I Had My Way, Mus.....Univ
I Met a Murderer, Mel.....Foreign
Indianapolis Speedway, The, 315, Mel....WB
In Name Only, 936, Mel.....RKD
In Old Missouri, Com.....Rep
In Old Monterey, 847, West.....Rep
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel.....UA
Invisible Killer, The, Mel.....Producers
Invisible Man Returns, 4009, Mel.....Univ
Invisible Stripes, 408, Mel.....WB
Irene, 024, Mus.....RKD
Irish Luck, Mel.....Mono
I Stole a Million, 3007, Mel.....Para
Island of Lost Men, 3848, Mel.....Para
Isle of Destiny, 017, Mel. (C).....RKD
I Take This Woman, 26, Mel.....MGM
It All Came True, Mel.....WB
It's a Date, 4001, Mus.-Com.....Univ
I Want a Divorce, Mel.....Para
I Was an Adventuress, 038, Mel....20th-Fox

J

Jamaica Inn, 3906, Mel.....Para
Jeepers Creepers, 914, Com.....Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel.....MGM
Johnny Apollo, 042, Mel.....20th-Fox
Jones Family In Quick Millions, Com. 20th-Fox
Judge Hardy and Son, 16, Com.....MGM
Just Like a Woman, Mel.....Foreign

K

Kansas Terrors, The, 951, West.....Rep
Katia, Mel.....Foreign
Kid Nightingale, 411, Mel.....WB
King of the Lumberjacks, Mel.....WB
Knights of the Range, 3923, West.....Para
Konga, the Wild Stallion, Mel.....Col

L

La Conga, Com.....Univ
Lady Dick, Mel.....FN

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Lady of the Tropics, 947, Mel.....MGM
Lambeth Walk, Com.....MGM
Llane Kid, 3913, West.....Para
Last Desire, Mel.....Foreign
Last Express, 3028, Mel.....Univ
Laugh It Off, 4026, Mel.....Univ
Law of the Pampas, 3955, West.....Para
Law of the Texan, West.....Col
Legion of Lost Flyers, 4053, Mel.....Univ
Legion of the Lawless, 082, West.....RKO
Life of Knute Rockne, Mel.....WB
Light of the Western Stars, West.....Para
Light That Failed, The, 3921, Mel.....Para
Lillian Russell, Mus.....20th-Fox
Lion Has Wings, Mel.....UA
Little Accident, 4019, Com.....Univ
Little Miss Mollie, Mel.....Foreign
Little Orvie, 020, Com.....RKO
Little Miss Broadway, Mus.....20th-Fox
Little Old New York, 031, Mel....20th-Fox
Llano Kid, Mus.....Para
Lone Wolf Meets a Lady, Mel.....Col
Lone Wolf Strikes, Mel.....Col
Lost on the Western Front, Mel.....Foreign
Lost Squadron, The, 994, Mel.....RKO
Louise, Mus.....Foreign
Lucky Texan, West.....Mono

M

Mademoiselle Ma Mere, Com.....Foreign
Mad Empress, The, 420, Mel.....WB
Magnificent Fraud, The, 3847, Mel.....Para
Main Street Lawyer, 905, Mel.....Rep
Ma! He's Making Eyes at Me, 4022, Com. Univ
Man from Dakota, 24, Mel.....MGM
Man from Oklahoma, West.....Producers
Man from Montreal, 4054, Mel.....Univ
Man from Texas, 3865, West.....Mono
Man in the Iron Mask, Mel.....UA
Man They Could Not Hang, The, Mel....Col
Man Who Wouldn't Talk, 030, Mel..20th-Fox
Man With Nine Lives, Mel.....Col
Marines Fly High, 018, Mel.....RKO
Married and in Love, 014, Mel.....RKO
Marseillaise, Mel. .....Foreign
Marshall of Mesa City, 081, West.....RKO
Marx Brothers "At the Circus," 8, Com.MGM
Maryland, Mel.....20th-Fox
Meet Dr. Christian, 005, Mel.....RKO
Men Without Souls, Mel.....Col
Mercy Plane, Mel.....Producers
Mexican Spitfire, 016, Com.-Mel.....RKO
Mickey the Kid, 816, Mel.....Rep
Midas Touch, The, Mel.....Foreign
Middle Watch, The, Com.....Foreign
Midnight Limited, Mel.....Mono
Mikado, The, 4044, Mus. (C).....Univ
Millionaire Playboy, 022, Com.....RKO
Million Dollar Diamonds, Mel.....20th-Fox
Million Dollar Legs, 3824, Mel.....Para
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Miracle on Main Street, Mel.....Col
Miracles for Sale, 946, Mel.....MGM
Mirele Efros, Mel.....Foreign
Missing Evidence, 4028, Mel.....Univ
Missing People, Mel.....Mono
Mr. Moto Takes a Vacation, 952, Mel. 20th-Fox
Mr. Smith Goes to Washington, Com....Col
Mr. Wong In Chinatown, 3807, Mel....Mono
Money to Burn, 917, Com.....Rep
Mortal Storm, The, Mel.....MGM
Murder on the Yukon, 3928, Mel.....Mono
Music In My Heart, Mus.....Col
Mutiny In the Big House, 3803, Mel....Mono
Mutiny on the Blackhawk, 4051, Mel....Univ
My Favorite Wife, 025, Com.....RKO
My Little Chickadee, 4004, Com.....Univ
My Son Is Guilty, Mel.....Col
My Son, My Son, Mel.....UA
Mystery In Swing, Mel.....St. Rts.
Mystery of Room 13, Mel.....Foreign
My Wife's Relatives, 810, Com.-Mel.....Rep

N

Nancy Drew and the Hidden Staircase, 419, Mel. .....WB
Naughty But Nice, 311, Com.-Mel.....WB
Never Say Die, 3832, Com.....Para
New Frontier, 868, West.....Rep
News Is Made at Night, 953, Mel..20th-Fox
New Moon, 31, Mus.....MGM
Nick Carter, Master Detectives, 15, Mel..MGM
Night of Nights, 3912, Mel.....Para
Night Work, 3849, Com.....Para
Ninotchka, 7, Com.....MGM
No Place to Go, 469, Mel.....FN
North Sea Patrol, Mel.....Foreign
Northwest Mounted Police, Mel. (C)....Para
Northwest Passage, 25, Mel. (C).....MGM
Nurse Edith Cavell, 001, Mel.....RKO

O

Of Mice and Men, Mel.....UA
Oh, Johnny, How You Can Love, 4021, Mel. .....Univ
Oklahoma Frontier, 4059, West.....Univ
Oklahoma Terror, West.....Mono
Old Maid, The, 452, Mel.....FN
On Borrowed Time, Com.-Mel.....MGM
On Your Toes, 463, Mus.....FN
One Hour to Live, 4030, Mel.....Univ
One Night in Paris, Mel.....Foreign
$1,000 a Touchdown, 3903, Com.....Para
One of the Finest, Mel.....Producers
One Million B.C., Mel.....UA
One Wild Night, Mel.....20th-Fox
On Their Own, Com.....20th-Fox
On the Night of the Fire, Mel.....Foreign
Opened By Mistake, Com.....Para
Our Leading Citizen, 3850, Com.-Mel....Para
Our Neighbors—the Carters, 3911, Com...Para
Our Town, Mel.....UA
Outpost of the Mounties.....Col
Outside These Walls, Mel.....Col
Overland Mail, 3857, West.....Mono
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

P

Pack Up Your Troubles, 011, Com...20th-Fox
Pals of the Saddle, West.....Mono
Pals of the Silver Sage, Wes.....Mono
Papa's Misadventure, Com.....Foreign
Parole Fixer, 3920, Mel.....Para
Passport to Alcatraz, Mel.....Col
Phantom Strikes, The, 3923, Mel.....Mono
Personal History, Mel.....UA
Pinocchio, 091, Cartoon (C).....RKO
Pioneer Days, 3961, West.....Mono
Pioneers of the Frontier, West.....Col
Pioneers of the West, 964, West.....Rep
Pride and Prejudice, Com.....MGM
Pride of the Blue Grass, 418, Mel.....WB
Pride of the Navy, 822, Mel.....Rep
Primrose Path, The, 023, Com.-Mel.....RKO
Proud Valley, The, Mel.....Foreign
Private Lives of Elizabeth and Essex, The. 402, Mel. (C).....WB

Q

Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, Mel.....Para

R

Raffles, Mel.....UA
Rains Came, The, Mel.....20th-Fox
Rancho Grande, 942, West.....Rep
Range War, 3954, West.....Para
Rasputin, Mel. .....Foreign
Real Glory, The, Mel.....UA
Rebecca, Mel. .....UA
Remember? II, Com.....MGM
Remember the Night, 3919, Mel.....Para
Renegade Trail, 3859, West.....Para
Reno, 008, Mel.....RKO
Return of Dr. X, 464, Mel.....FN
Rhythm of the Rio Grande, 3953, West..Mono
Riders of Black River, West.....Col
Riders of Destiny, West.....Mono
Riders of the Frontier, West.....Mono
Riders of Pasco Basin, 4062, West.....Univ
Rio, 4014, Mel.....Univ
Road Back, 4074, Mel.....Univ
Road to Glory, 061, Mel.....20th-Fox
Road to Singapore, 3926, Mus.....Para
Roaring Twenties, The, 403, Mel.....WB
Rogue of the Rio Grande, Mel.....20th-Fox
Roll, Wagons, Roll, 3951, West.....Mono
Rose Marie, 643, Mus.....MGM
Rovin' Tumbleweeds, 848, West.....Rep
Rulers of the Sea, 3910, Mel.....Para

S

Sabotage, 913, Mel.....Rep
Safari, Mel.....Para
Saga of Death Valley, 952, West.....Rep
Sagebrush Family Trails West, West.Producers
Sagebrush Trail, West.....Mono
Sailor's Lady, Mel.....20th-Fox
Saint's Double Trouble, 021, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
Saint Takes Over, The, Mel.....RKO
Sandy Is a Lady, Com.....Univ
Santa Fe Marshal, 3956, West.....Para
Santa Fe Stampede, 863, West.....Rep
Saps at Sea, Com.....UA
Saturday's Children, Com.-Mel.....WB
Scandal Sheet, Mel.....Col
Scatterbrain, Com.....Rep
Sea Hawk, Mel.....WB
Second Fiddle, 949, Com.-Mel.....20th-Fox
Secret Four, The, 3918, Mel.....Mono
Secret of Dr. Kildare, 12, Mel.....MGM
Seventeen, 3924, Com.....Para
She Goes to War, Mel.....St. Rts.
She Married a Cop, Mel.....Rep
Shipyard Sally, 018, Com.....20th-Fox
Shooting High, 041, West.....20th-Fox
Shop Around the Corner, 20, Mel.....MGM
Should Husbands Work? 816, Com.....Rep
Showdown, 3957, West.....Para
Sidewalks of London, 3922, Mel.....Para
Skeleton on Horseback, Mel.....Foreign
Ski Patrol, Mel.....Univ
Sky Patrol, 3815, Mel.....Mono
Slightly Honorable, Mel.....UA
Smashing the Money Ring, Mel.....FN
Smuggled Cargo, 825, Mel.....Rep
Son of the Navy, Mel.....Mono
Song of the Street, Mel.....Foreign
Song of the Windmills, Mus.....Foreign
Sons of the Sea, Mel.....Foreign
So This Is London, Com.....Foreign
South of the Border, 941, West.....Rep
South of Pago Pago, Mel.....UA
Spies of the Air, Mel.....Foreign
Spy for a Day, Com.....Foreign
Stage Coach War, West.....Para
Stanley and Livingstone, Mel.....20th-Fox
Star Dust, 036, Mel.....20th-Fox
Star Maker, The, 3851, Mus.....Para
Stars Look Down, The, Mel.....Foreign
Still Water, Com.....Foreign
Stop, Look and Love, 008, Com.....20th-Fox
Strange Cargo, 23, Mel.....MGM
Stranger from Texas, The, West.....Col
Student Nurse, Mel.....WB
Stunt Pilot, 3814, Mel.....Mono
Sudan, Mel. .....St. Rts.
Sued for Libel, Mel.....RKO
Susan and God, Com.....MGM
Swance River, 017, Mus. (C).....20th-Fox
Swift Justice, West.....Producers
Swiss Family Robinson, 019, Mel.....RKO

T

Taming of the West, West.....Col
Tear Gas Squad, Mel.....WB
Television Spy, 3907, Mel.....Para
Ten Days In Paris, Mel.....Foreign
Terror of the Sky, Mel.....Mono
Terror, The, Mel.....Foreign
Tevya, Mel. .....Foreign
Texas Stagecoach, West.....Col
Texas Renegades, West.....Producers
That's Right, You're Wrong, 011, Mus..RKO
That They May Live, Mel.....Foreign
They All Come Out, 943, Mel.....MGM
These Glamour Girls, 948, Met.....MGM
They Came by Night, 033, Mel.....20th-Fox
They Drive by Night, Mel.....Foreign
They Shall Have Music, Mel.....UA
Thief of Bagdad, Mel. (C).....UA
This Man In Paris, 3865, Mel.....Para
Those High Grey Walls, Mel.....Col
Those Were the Days, Com.-Mel.....Para
Thou Shalt Not Kill, 916, Mel.....Rep
Three Cheers for the Irish, Mel.....FN
Three Sons, 004, Mel.....RKO
Thunder Afloat, 4, Mel.....MGM
'Til We Meet Again, Mel.....FN
Tomboy, Mel.....Mono
Tom Brown's School Days, 029, Mel.....RKO
Too Busy to Work, 016, Com.....20th-Fox
Too Many Husbands, Com.....Col
Torchy Plays with Dynamite, 326, Mel..WB
Torrid Zone, Mel.....WB
Torpedo Raider, 3925, Mel.....Mono
Torture Ship, Mel.....Producers
Tower of London, 4012, Mel.....Univ
Traitor Spy, Mel.....Foreign
Tree of Liberty, Mel.....Col
20 Mule Team, Mel.....MGM
20,000 Men a Year, 013, Mel.....20th-Fox
Tropic Fury, 4052, Mel.....Univ
Turnabout, Com.-Mel. .....UA
Two Bright Boys, 4017, Mel.....Univ
Two Fisted Rangers, West.....Col
Two Girls on Broadway, Mel.....MGM
Two Thoroughbreds, 013, West.....RKO
Typhoon, Mel. (C).....Para

U

U-Boat 29, Mel.....Col
Ultimatum, Mel. .....Foreign
Under-Pup, The, 4010, Mel.....Univ
Unexpected Father, 3008, Com.....Univ
Untamed, Mel. (C).....Para
Untitled Elliott, West.....Col

V

Vengeance of the Deep, Mel.....Foreign
Vigil in the Night, 007, Mel.....RKO
Villain Still Pursued Her, Com.....RKO
Village Barn Dance, 919, Mus.-Com....Rep
Virginia City, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

W

Wall Street Cowboy, 857, West.....Rep
Ware Case, Mel.....20th-Fox
Waterfront, 325, Mel.....WB
Waterloo Bridge, Mel.....MGM
Way Down South, 947, Mus.....RKO
Way of All Flesh, Mel.....Para
We Are Not Alone, 458, Mel.....FN
Westbound Stage, 3952, West.....Mono
Westerner, The, Mel.....UA
West of Carson City, 4061, West.....Univ
West of the Divide, West.....Mono
What a Life, 3995, Com.....Para
What Do You Think, Chums? Mel....Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel.....Foreign
Winter Carnival, Mel.....UA
Witness Vanishes, The, 4027, Mel.....Univ
Wizard of Oz, 949, Mus. (C).....MGM
Wolf of New York, 918, Mel.....Rep
Women, The, I, Com.-Mel.....MGM
Women in War, Mel.....Rep
Women Without Names, 3925, Mel.....Para
World Moves On, The, Mel.....WB

Y

You Can't Fool Your Wife, Com.....RKO
Young As You Feel, 032, Com.....20th-Fox
Young Buffalo Bill, West.....Rep
Young Man's Fancy, Mel.....Foreign
Young People, The, Com.....20th-Fox
Young Tom Edison, 28, Mel.....MGM
Yukon Flight, 3938, Mel.....Mono

Z

Zanzibar, Mel. .....Univ

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G)	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	86.	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Beware Spooks (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68.	Oct. 28,'39
Blondie Brings Up Baby (G).	P. Singleton-A. Lake-L. Simms	Nov. 9,'39†	69.	Nov. 11,'39
Blondie on a Budget (G)	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†	73.	Mar. 2,'40
Bullets for Rustlers	Charles Starrett-Lorna Gray	Mar. 5,'40†	58	
(See "In the Cutting Room," Nov. 25,'39.)				
Cafe Hostess (A)	Preston Foster-Ann Dvorak	Nov. 30,'39†	63.	Jan. 20,'40
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39	79.	Mar. 11,'39
(Reviewed under the title, "Q Planes"; exploitation: July 29,'39, p. 87.)				
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39	72.	Sept. 2,'39
(Exploitation: Jan. 6,'40, p. 66.)				
Convicted Woman (G)	Rochelle Hudson - June Lang - F. Inescort-L. Lane-G. Ford	Jan. 31,'40†	66.	Mar. 2,'40
Five Little Peppers and How They Grow	Edith Fellows-Dorothy Peterson	Aug. 22,'39	60	
Five Little Peppers at Home	Edith Fellows-Dorothy Peterson	Feb. 8,'40†	65	
(See "In the Cutting Room," Jan. 13,'40.)				
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66.	Aug. 5,'39
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos Calleia	Sept. 5,'39†	101.	Aug. 19,'39
(Exploitation: Oct. 21,'39, p. 66; Nov. 4,'39, p. 66.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60.	May 27,'39
His Girl Friday (A)	C. Grant-R. Russell-R. Bellamy	Jan. 18,'40†	92.	Jan. 13,'40
(Exploitation: Jan. 27,'40, pp. 71, 76; Feb. 24,'40, p. 55; Mar. 2,'40, p. 68.)				
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39	65	
Lone Wolf Strikes, The (G)	Warren William-Joan Perry	Jan. 26,'40†	67.	Feb. 10,'40
Man They Could Not Hang, The (A)	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39	65.	Sept. 30,'39
(Exploitation: Nov. 25,'39, p. 57.)				
Men Without Souls	John Litel-Rochelle Hudson	Mar. 14,'40†	62	
(See "In the Cutting Room," Feb. 17,'40.)				
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78	
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette	Oct. 19,'39†	130.	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65; Jan. 20,'40, p. 69; Feb. 3,'40, p. 74.)				
Music in My Heart (G)	Tony Martin - Rita Hayworth - Edith Fellows - Eric Blore	Jan. 10,'40†	70.	Jan. 13,'40
My Son is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63.	Jan. 20,'40
Outpost of the Mountain	Charles Starrett-Iris Meredith-Sons of the Pioneers	Sept. 14,'39†	63	
Outside the Three Mile Limit (G)	J. Holt-D. Purcell-I. Ware	Mar. 7,'40†	65.	Feb. 17,'40
Pioneers of the Frontier	Bill Elliott-Linda Winters	Feb. 1,'40†	58	
Riders of Black River	Charles Starrett-Iris Meredith-Sons of the Pioneers	Aug. 23,'39	59	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†	67	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39†	54	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
Those High Grey Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82.	Oct. 28,'39
Too Many Husbands (A)	Jean Arthur-Fred MacMurray-Melvyn Douglas	Mar. 21,'40†	84.	Mar. 9,'40
Two Fisted Rangers	Charles Starrett Lorna Gray - Sons of the Pioneers	Jan. 4,'40†	62	
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	79.	Apr. 15,'39
(Reviewed under the title, "Spy in Black.")				

Coming Attractions

Arizona — Jean Arthur-Wm. Holden

Blazing Six Shooters (G) — Charles Starrett-Iris Meredith-Sons of the Pioneers — Apr. 4,'40† — 63. — Mar. 16,'40

Doctor Takes a Wife, The — L. Young-R. Milland-G. Patrick — Apr. 25,'40†

(See "In the Cutting Room," Mar. 16,'40.)

Fugitive from a Prison Camp — Jack Holt-Marian Marsh

Lone Wolf Meets a Lady, The — Warren William-Jean Muir

Man With Nine Lives, The — Boris Karloff - Jo Ann Sayers - Roger Pryor — Apr. 11,'40†

Passport to Alcatraz — Jack Holt-Noah Beery, Jr. — June 6,'40† — 59

(See 'In the Cutting Room," Jan. 27,'40.)

Texas Stagecoach — Charles Starrett-Iris Meredith

(See "Texas Express," "In the Cutting Room," Jan. 13,'40.)

Tree of Liberty — Cary Grant-Joan Fontaine

Untitled — Bill Elliott-Iris Meredith

FIRST NATIONAL

(See Warner Brothers)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85.	July 15,'39
(Exploitation: July 8,'39, p. 52; Aug. 12,'39, pp. 66, 74; Aug. 19,'39, p. 66; Aug. 26,'39, p. 86; Sept. 2,'39. pp. 56, 60; Sept. 9,'39, p. 70.)				
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102.	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 66; Feb. 24,'40, p. 52; Mar. 16,'40, p. 61.)				
Babes in Arms (G) 9	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97.	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70; Dec. 2,'39, pp. 74, 76; Dec. 9,'39, p. 96; Dec. 16,'39, p. 69.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72.	Oct. 28,'39
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102.	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 61.)				
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81.	Sept. 9,'39
Broadway Melody of 1940 (G) 21	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†	*100.	Feb. 10,'40
Congo Maisie (A) 19	Ann Sothern - John Carroll - Rita Johnson	Jan. 19,'40†	70.	Jan. 20,'40
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84.	Sept. 23,'39
(Exploitation: Dec. 16,'39, p. 69; Jan. 6,'40, p. 72; Feb. 3,'40, p. 73.)				
Earl of Chicago (G) 18	Robert Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†	87.	Dec. 30,'39
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73.	Oct. 7,'39
Florian (G) 29	Robert Young-Helen Gilbert	Mar. 29,'40†	93.	Mar. 30,'40
Ghost Comes Home, The (G) 27	Frank Morgan - Billie Burke - Ann Rutherford	Mar. 8,'40†	79.	Mar. 2,'40
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	87	
(See "In the Cutting Room," Aug. 12,'39.)				
I Take This Woman (G) 26	Spencer Tracy-Hedy Lamarr	Feb. 2,'40†	97.	Feb. 3,'40
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan-	Dec. 1,'39†	70.	Dec. 9,'39
Judge Hardy and Son (G)16	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Dec. 22,'39†	*90.	Dec. 16,'39
(Exploitation: Feb. 10,'40, p. 69; Feb. 24,'40, p. 52; Mar. 16,'40, p. 61.)				
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91.	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 64.)				
Lambert Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 28,'40†	86.	Apr. 22,'39
Man from Dakota (G) 24	W. Beery-D. Del Rio-J. Howard	Feb. 18,'40†	*74.	Feb. 17,'40
Mark Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87.	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64, 66; Dec. 9,'39, p. 38; Dec. 16,'39, p. 68; Jan. 6,'40, p. 72.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71.	Aug. 5,'39
Nick Carter, Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60.	Dec. 9,'39
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110.	Oct. 14,'39
(Exploitation: Jan. 13,'40, pp. 52, 53; Jan. 27,'40, p. 72; Feb. 10,'40, p. 70; Feb. 24,'40, p. 55.)				
Northwest Passage (G) 25	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†	126.	Feb. 17,'40
(Exploitation: Mar. 2,'40, pp. 66, 67.)				
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke - Bobs Watson - Una Merkel - Beulah Bondi	July 7,'39	99.	July 1,'39
(Exploitation: Sept. 9,'39, pp. 75, 76; Sept. 16,'39, p. 85; Oct. 14,'39, p. 62; Oct. 21,'39, pp. 62, 64; Dec. 23,'39, p. 59.)				
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83.	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Rose Marie (reissue) (G) 643	Jeannette MacDonald - Nelson Eddy	July 7,'39	112.	Jan. 18,'35
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 73.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Shop Around the Corner (G)	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40†	100	Jan. 6,'40
(Exploitation: Jan. 27,'40, pp. 66, 67; Mar. 2,'40, p. 68.)				
Strange Cargo (A) 23	Clark Gable - Joan Crawford - Peter Lorre-Ian Hunter	Mar. 1,'40†	113	Mar. 9,'40
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carlson-J. Bryan	Aug. 18,'39	80	Aug. 19,'39
(Exploitation: Sept. 23,'39, p. 73.)				
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70	July 8,'39
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58; Nov. 4,'39, p. 64; Dec. 2,'39, p. 74.)				
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83; Sept. 23,'39, pp. 66, 73; Sept. 30,'39, p. 61; Oct. 7,'39, pp. 63, 64; Oct. 14,'39, pp. 62, 66; Oct. 21,'39, pp. 62, 66; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, pp. 96, 98; Dec. 23,'39, p. 59; Jan. 13,'40, p. 56.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Dec. 14,'39, pp. 60, 61; Oct. 21,'39, p. 66; Dec. 23,'39, p. 72; Nov. 4,'39, p. 65; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, p. 97; Dec. 30,'39, p. 65; Jan. 20,'40, p. 72.)				
Young Tom Edison (G) 28	Mickey Rooney-Gene Reynolds-Virginia Weidler-Fay Bainter-George Bancroft	Mar. 15,'40†	85	Feb. 17,'40
(Exploitation: Mar. 9,'40, pp. 77, 79.)				

Coming Attractions

And One Was Beautiful 32	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 5,'40†	
Andy Hardy Meets Debutante	M. Rooney-J. Garland-L. Stone-C. Parker-F. Holden-A. Rutherford		
Boom Town	Clark Gable - Spencer Tracy - Claudette Colbert-Hedy Lamarr		
Dr. Kildare's Strange Case 30	L. Ayres-L. Barrymore-L. Day	Apr. 12,'40†	
Edison, the Man	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn		
Forty Little Mothers	Eddie Cantor - Rita Johnson - Bonita Granville	Apr. 26,'40†	
(See "In the Cutting Room," Mar. 9,'40.)			
Gone With the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland	228	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64.)			
Mortal Storm, The	Margaret Sullavan-James Stewart-Robert Young		
New Moon 31	Jeannette MacDonald - Nelson Eddy-Mary Boland		
(See "In the Cutting Room," Jan. 27,'40.)			
Pride and Prejudice	Greer Garson-Laurence Olivier-Mary Boland-Maureen D'Sullivan		
Susan and God	J. Crawford - F. March - Rita Quigley-R. Hussey-J. Carroll-B. Cabot		
20 Mule Team	W. Beery-L. Carrillo-A. Baxter		
Two Girls on Broadway 33	J. Blondell-L. Turner-G. Murphy	Apr. 19,'40†	
Waterloo Bridge	Vivien Leigh-Robert Taylor		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chasing Trouble (G) 3917	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†	64	Feb. 3,'40
Cheyenne Kid, The 3962	Jack Randall-Louise Stanley	Feb. 20,'40†	50	
(See "In the Cutting Room," Feb. 17,'40.)				
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60	
Danger Ahead 3939	James Newill	Jan. 10,'40†	60	
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65	Oct. 28,'39
East Side Kids (G) 3924	Dennis Moore-Vince Barnett	Feb. 10,'40†	62	Feb. 24,'40
Fatal Hour (G) 3907	Boris Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†	68	Jan. 20,'40
Fight for Peace, The (A) 3831	Documentary	Sept. 30,'39	63	Apr. 30,'38
Fighting Mad 3937	James Newill	Nov. 5,'39†	60	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	76	Dec. 9,'39
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62	
(See "In the Cutting Room," July 15,'39.)				
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61	Nov. 25,'39
Hidden Enemy 3922	Warren Hull-Kay Linaker	Jan. 20,'40†	63	
Human Monster, The (A) 3916	Bela Lugosi	Mar. 9,'40†	76	Nov. 18,'39
(Reviewed under the title, "Dark Eyes of London.")				
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58	Aug. 26,'39
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56	Jan. 27,'34
Man from Texas 3865	Tex Ritter	July 21,'39	60	
Midnight Limited (G)	Marjorie Reynolds-John King	Mar. 20,'40†	61	Mar. 23,'40
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70	July 22,'39
Murder on the Yukon 3928	James Newill	Feb. 25,'40†		
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	50	
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51	Nov. 18,'39
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58	Nov. 18,'39
Pioneer Days 3961	Jack Randall	Jan. 25,'40†	51	
(See "In the Cutting Room," Jan. 13,'40.)				
Rhythm of the Rio Grande 3953	Tex Ritter-Susan Dale	Mar. 2,'40†	53	
(See "In the Cutting Room," Feb. 10,'40.)				
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58	Jan. 27,'34
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	58	Sept. 9,'39
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52	Dec. 23,'39
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55	June 24,'39
Secret Four, The (A) 3918	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85	June 24,'39
(Reviewed under the title, "Four Just Men.")				
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61	Sept. 23,'39
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	62	July 1,'39
Torpedo Raider 3925	B. Mackay-B. Balfour-J. Mills	Feb. 28,'40†		
Westbound Stage (G) 3952	Tex Ritter	Dec. 15,'39†	56	Feb. 24,'40
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55	Jan. 20,'34
Yukon Flight 3938	James Newill-Louise Stanley	Dec. 5,'39†	60	
(See "In the Cutting Room," Nov. 18,'39.)				

Coming Attractions

Covered Wagon Trails	Jack Randall	Apr. 10,'40†	
(See "In the Cutting Room," Mar. 16,'40.)			
Cowboy from Sundown	Tex Ritter	May 2,'40†	
Missing People	Will Fyffe	Apr. 30,'40†	
Pals of the Silver Sage	Tex Ritter	Apr. 20,'40†	
Son of the Navy	J. Parker-J. Dunn-M. Spellman	Mar. 30,'40†	
Terror of the Sky	James Newill-Louise Stanley	May 2,'40†	
Tomboy	Jackie Moran-Marcia Mae Jones	Apr. 5,'40†	

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Women Have Secrets (A) 3914	Jos. Allen-Joan Cagney-V. Dale	Dec. 15,'39†	74	Dec. 9,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Beau Geste (G) 3902	Gary Cooper-Ray Milland-Robert Preston - Brian Donlevy - Donald D'Connor	Sept. 15,'39†	114	July 22,'39
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64; Nov. 4,'39, pp. 64, 66, 67.)				
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57	July 8,'39
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74	Oct. 29,'39
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67	Sept. 2,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	91	Oct. 21,'39
Emergency Squad (G) 3917	W. Henry-R. Paige-L. Campbell	Jan. 5,'40†	58	Jan. 13,'40
Farmer's Daughter, The (G) 3927	Martha Raye-Charlie Ruggles	Mar. 29,'40†	61	Feb. 17,'40
Geronimo 3918	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90	Nov. 25,'39
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 80; Feb. 10,'40, p. 70; Mar. 2,'40, p. 68.)				
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56; Jan. 27,'40, p. 71; Feb. 3,'40, pp. 72, 74, 76, 78; Feb. 17,'40, pp. 54, 55; Mar. 2,'40, p. 68; Mar. 23,'40, p. 61.)				
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	95	Sept. 16,'39
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64	Aug. 5,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen D'Hara-Emlyn Williams	Dec. 13,'39†	99	May 27,'39
(Exploitation: Dec. 7,'39, p. 66.)				
Knights of the Range (G) 3923	Russell Hayden-Jean Parker	Feb. 23,'40†	70	Feb. 24,'40
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Dunn	Nov. 3,'39	74	Dec. 21,'39
Light that Failed, The (G) 3921	R. Colman-W. Huston-I. Lupino	Feb. 9,'40†	99	Dec. 23,'39
(Explanation: Feb. 10,'40, p. 70; Feb. 17,'40, p. 53.)				
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70	Nov. 4,'39
Magnificent Fraud, The (A) 3847	Akim Tamiroff - Lloyd Nolan - Patricia Morison	July 21,'39	78	July 22,'39
Million Dollar Legs (G) 3846	Betty Grable-John Hartley-Donald D'Connor-Jackie Coogan	July 14,'39	65	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82	Mar. 11,'39
Night of Nights (G) 3912	P. D'Brien-D. Bradna-R. Young	Dec. 1,'39†	86	Nov. 25,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62	Aug. 12,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73	Sept. 20,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Our Leading Citizen (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88	Aug. 5,'39
(Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)				
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85	Nov. 4,'39
Parole Fixer (G) 3920	W. Henry-V. Dale-R. Paige	Feb. 2,'40†	*60	Feb. 17,'40
Range War (G) 3954	William Boyd-Russell Hayden	Sept. 8,'39†	66	Aug. 5,'39
Remember the Night (G) 3919	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†	94	Jan. 13,'40
(Exploitation: Jan. 27,'40, p. 71.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Renegade Trail 3859	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58	
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Road to Singapore (G) 3926	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†	85. Feb. 24,'40	
(Exploitation: Mar. 9,'40, p. 79; Mar. 23,'40, p. 60.)				
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Margaret Lockwood-Will Fyffe	Nov. 17,'39†	97. Sept. 16,'39	
(Exploitation: Feb. 24,'40, p. 55.)				
Santa Fe Marshal (G) 3956	William Boyd-Russell Hayden	Jan. 26,'40†	68. Jan. 13,'40	
Seventeen (G) 3924	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†	78. Feb. 24,'40	
(Exploitation: Mar. 2,'40, p. 65.)				
Showdown (G) 3557	Wm. Boyd-Russell Hayden	Mar. 8,'40†	63. Mar. 2,'40	
Sidewalks of London (A) 3922	Charles Laughton-Vivien Leigh	Feb. 16,'40†	86. Feb. 10,'40	
(Exploitation: Feb. 17,'40, p. 53.)				
Star Maker, The (G) 3851	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94. Aug. 26,'39	
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, pp. 63, 66; Nov. 4,'39. pp. 66, 67; Dec. 9,'39, p. 98.)				
Television Spy (G) 3907	Judith Barrett-Wm. Henry	Oct. 20,'39†	60. Oct. 14,'39	
This Man in Paris (A) 3865	Barry K. Barnes-Valerie Hobson	Aug. 18,'39	86. July 8,39	
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander-John Howard	Oct. 6,'39†	79. Sept. 23,'39	
(Exploitation: Nov. 11,'39, p. 66; Jan. 6,'40, p. 72.)				
Women Without Names (G) 3925	Ellen Drew-Robert Paige	Mar. 15,'40†	63. Feb. 24,'40	

Coming Attractions

Adventure in Diamonds (G)	Isa Miranda-George Brent	Apr. 5,'40†	76. Jan. 20,'40	
(Exploitation: Jan. 20,'40, p. 66.)				
Biscuit Eater, The	Billy Lee-Helene Millard	Apr. 26,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Buck Benny Rides Again	Jack Benny - Ed "Rochester" Anderson-Andy Devine	May 3,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				
Date with Destiny, A	B. Rathbone-E. Drew-J. Howard			
Dr. Cyclops (G)	Albert Dekker-Janice Logan	Apr. 12,'40†	77. Mar. 9,'40	
(Exploitation: Mar. 16,'40, p. 59.)				
Down Went McGinty	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug. 9,'40†		
(See "In the Cutting Room," Feb. 10,'40.)				
French Without Tears (A)	Ray Milland-Ellen Drew	Apr. 19,'40†	67. Nov. 11,'39	
Ghost Breakers, The	B. Hope-P. Goddard-R. Carlson			
Golden Gloves	Jean Cagney-Richard Denning	Aug. 2,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				
Henry Aldrich, No. 2	Jackie Cooper-Leila Ernest			
Hidden Gold	W. Boyd-R. Hayden-R. Rogers	June 7,'40†		
I Want a Divorce*	Joan Blondell-Dick Powell			
Light of the Western Stars	V. Jory-R. Hayden-N. Beery, Jr.	May 24,'40†		
(See "In the Cutting Room," Nov. 18,'39.)				
Northwest Mounted Police*	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard			
Opened by Mistake	C. Ruggles-R. Paige-J. Logan	May 10,'40†		
Queen of the Mob	Ralph Bellamy - Jean Cagney - Wm. Henry-Blanche Yurka	June 28,'40†		
(See "Women from Hell," "In the Cutting Room," Feb. 10,'40.)				
Safari	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				
Stage Coach War	Wm. Boyd-Russell Hayden	July 12,'40†		
(See "War Along the Stage Coach Trail," "In the Cutting Room," Jan. 20,'40.)				
Those Were the Days	Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser	June 21,'40†		
(See "At Good Old Siwash," "In the Cutting Room," Dec. 30,'39.)				
Typhoon	Dorothy Lamour-Robert Preston	May 17,'40†		
(See "In the Cutting Room," Oct. 28,'39.)				
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff	July 5,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Way of All Flesh	A. Tamiroff - Wm. Henry - G. George-M. Angelus-J. Cagney	May 31,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov. 6,'39†	62	
Goose Step (G)	Roland Drew-Steffi Duna	Oct. 29,'39†	84. Nov. 25,'39	
(Reviewed under the title, "Beasts of Berlin.")				
Invisible Killer, The (G)	Grace Bradley-Roland Drew	Nov. 14,'39†	61. Feb. 24,'40	
Mercy Plane	James Dunn-Frances Gifford	Dec. 4,'39†	58	
(See "In the Cutting Room," Dec. 9,'39.)				
Texas Renegades	Tim McCoy	Jan. 21,'40†		
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†	64	
(See "In the Cutting Room," Sept. 16,'39.)				
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan. 14,'40†		

Coming Attractions

Gold Star Mothers	
Man from Oklahoma	
One of the Finest	
Swift Justice	Tim McCoy

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept. 29,'39†	61. Oct. 14,'39	
Call of the All Marine (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66. Sept. 9,'39	
Colorado Sunset (G) 846	Gene Autry - Smiley Burnette - June Storey-Buster Crabbe	July 31,'39	64. Aug. 5,'39	
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66. Nov. 11,'39	
Cowboys from Texas (G) 962	Three Mesquiteers	Nov. 20,'39†	57. Dec. 9,'39	
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec. 20,'39†	63. Dec. 23,'39	
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug. 28,'39†	66. Sept. 2,'39	
Forgotten Girls (G) 920	Louise Platt-Donald Woods	Mar. 15,'40†	68. Mar. 23,'40	
Heroes of the Saddle (G) 963	Three Mesquiteers	Jan. 12,'40†	56. Jan. 20,'40	
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73. Aug. 12,'39	
(Exploitation: Oct. 7,'39, p. 65.)				
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69. Nov. 4,'39	
Kansas Terrors, The (G) 961	? Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57. Oct. 21,'39	
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72. Nov. 11,'39	
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39	65. July 1,'39	
Money to Burn (G) 917	Jas., Lucile & Russell Gleason	Dec. 28,'39†	69. Dec. 30,'39	
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57. Aug. 19,'39	
Pioneers of the West. (G) 964	Three Mesquiteers	Mar. 12,'40†	56. Mar. 16,'40	
Rancho Grande 942	G. Autry-S. Burnette-J. Storey	Mar. 22,'40†	68	
(See "In the Cutting Room," Mar. 9,'40.)				
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64. Nov. 25,'39	
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	69. Oct. 14,'39	
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22,'39†	58. Nov. 25,'39	
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,'39	66. June 24,'39	
Should Husbands Work? (G) 816	Gleasons, James, Lucille, Russell - Marie Wilson - Tommy Ryan	July 26,'39	65. July 15,'39	
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62. Aug. 26,'39	
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec. 15,'39†	71. Dec. 16,'39	
Thou Shalt Not Kill (A) 916	Charles Bickford-Owen Davis, Jr.-Doris Day	Dec. 22,'39†	68. Dec. 16,39	
Village Barn Dance (G) 919	Richard Cromwell - Doris Day - Lulu Belle & Scottl	Jan. 30,'40†	74. Feb. 3,'40	
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,39	66. Sept. 9,'39	
Wolf of New York (G) 918	Edmund Lowe - Rose Hobart - James Stephenson	Jan. 25,'40†	69. Jan. 27,'40	

Coming Attractions

Covered Wagon Days	Three Mesquiteers
Crooked Road	Edmund Lowe-Irene Hervey
Dark Command	J. Wayne-C. Trevor-W. Pidgeon
(See "In the Cutting Room," Mar. 9,'40.)	
Gaucho Serenade*	G. Autry-S. Burnette-J. Storey
Ghost Valley Raiders	Donald Barry-Lona Andre
(See "In the Cutting Room," Mar. 9,'40.)	
Grandpa Goes to Town	James, Lucile, Russell Gleason
In Old Missouri	Weaver Bros. & Elviry
Scatterbrain	Judy Canova
Women in War	E. Janis-W. Barrie-P. Knowles
Young Buffalo Bill	R. Rogers-G. Hayes-P. Moore

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81. Oct. 28,'39	
(Exploitation: Jan. 6,'40, pp. 66, 67.)				
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82. July 1,'39	
(Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70; Oct. 14.'39, pp. 60, 64.)				
Bad Lands (G) 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39	70. Aug. 19,'39	
Career (G) 930	Anne Shirley-Edward Ellis	July 7,'39	80. July 8,'39	
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59. Aug. 26,'39	
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	64. Sept. 16,'39	
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec. 22,'39	62. Dec. 9,'39	
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67. Sept. 9,'39	
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59. Aug. 26,'39	
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83. Aug. 26,'39	
(Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68; Nov. 4,'39, p. 65.)				
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65. Oct. 14,'39	
Full Confession (G) 003	Victor MacLaglen-Sally Eilers	Sept. 8,'39†	73. Aug. 26,'39	
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†	115. Dec. 23,'39	
(Exploitation: Mar. 23,'40, p. 63.)				
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94. Aug. 5,'39	
(Exploitation: Sept. 16,'39, pp. 84, 85; Sept. 30,'39, p. 61; Nov. 11,'39, p. 68.)				
Isle of Destiny (G) 017	W. Gargan-W. Ford-J. Lang	Mar. 8,'40†	83. Mar. 9,'40	
Legion of the Lawless (G) 082	George O'Brien-Virginia Vale	Jan. 5,'40†	59. Nov. 25,'39	
Little Orvie (G) 020	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†	66. Mar. 9,'40	
Marine Fly High (G) 018	R. Dix-C. Morris-L. Ball	Feb. 2,'40†	68. Feb. 17,'40	
Married and in Love (G) 014	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Jan. 19.'40†	59. Dec. 18,'39	
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62. Oct. 7,'39	
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70. Oct. 21,'39	
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan. 12,'40†	67. Dec. 16,'39	
Millionaire Playboy (G) 022	Joe Penner-Linda Hayes	Mar. 15,'40†	64. Mar. 2,'40	
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts.	Sept. 29,'39†	97. Aug. 26,'39	
(Exploitation: Nov. 25,'39, p. 56.)				
Pinocchio (G) 091	Disney Feature Cartoon	Feb. 23,'40†	87. Feb. 3,'40	
(Exploitation: Feb. 17,'40, p. 53; Mar. 9,'40. p. 77; Mar. 16,'40, p. 59; Mar. 23,'40. p. 61.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Primrose Path (A) 023	Ginger Rogers-Joel McCrea	Mar. 22,'40†	93.	Mar. 16,'40
Rene (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73.	Nov. 18,'39
Saint's Double Trouble (G) 021	George Sanders-Helene Whitney-Bela Lugosi	Jan. 26,'40†	68.	Jan. 20,'40
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69.	Mar. 25,'39
Swiss Family Robinson (G) 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Feb. 16,'40†	91.	Feb. 3,'40
(Exploitation: Feb. 24,'40, p. 53; Mar. 2,'40, p. 65.)				
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-May Robson - E. E. Horton - Lucille Ball	Nov. 24,'39†	91.	Nov. 18,'39
(Exploitation: Jan. 13,'40, p. 56; Feb. 10,'40, p. 71.)				
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	72.	Sept. 30,'39
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec. 8,'39†	62.	Dec. 2,'39
Vigil in the Night (A) 007	Carole Lombard-Anne Shirley-Brian Aherne	Feb. 9,'40†	96.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Feb. 24,'40, p. 53.)				
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39	63.	July 22,'39

Coming Attractions

Title	Star			
Abe Lincoln in Illinois (G) 009	R. Massey-R. Gordon-M. Howard		110.	Jan. 27,'40
(Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Mar. 16,'40, p. 59.)				
Anne of Windy Poplars	Anne Shirley-James Ellison			
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	Apr. 19,'40†	*85.	Mar. 30,'40
Bill of Divorcement, A 028 (A)	Maureen O'Hara - Adolphe Menjou-Fay Bainter-H. Marshall	Apr. 12,'40†	74.	Mar. 16,'40
Bullet Code 083	George D'Brien-Virginia Vale	Apr. 5,'40†	58.	
(See "In the Cutting Room," Dec. 30,'39.)				
Courageous Dr. Christian 030	Jean Hersholt-Dorothy Lovett	Apr. 5,'40†	67.	Mar. 30,'40
Curtain Call 027	B. Read-J. Archer-H. Vinson	Apr. 26,'40†		
(See "In the Cutting Room," Mar. 9,'40.)				
Irene 024	Anna Neagle-Ray Milland-R. Young-M. Robson-B. Burke	Apr. 26,'40†		
(See "In the Cutting Room," Feb. 3,'40.)				
My Favorite Wife 025	Irene Dunne-Cary Grant - Randolph Scott-Gail Ptarlek	May 3,'40†		
(See "In the Cutting Room," Mar. 2,'40.)				
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95.	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Saint Takes Over, The	George Sanders-Wendy Barrie			
Tom Brown's Schooldays 029	Sir Cedric Hardwicke-F. Bartholomew-Jimmy Lydon-Josephine Hutchinson	May 10,'40†		
Villain Still Pursued Her, The*	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton			
You Can't Fool Your Wife	Lucille Ball-James Ellison			
(See "In the Cutting Room," Mar. 16,'40.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82.	Aug. 26,'39
Barricade (G) 026	Alice Faye-Warner Baxter	Dec. 8,'39†	71.	Dec. 16,'39
Blue Bird (G) 025	Shirley Temple-Spring Byington	Mar. 22,'40†	83.	Jan. 27,'40
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74.	Aug. 26,'39
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar. 1,'40†	67.	Feb. 10,'40
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64.	Aug. 19,'39
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†	73.	Dec. 2,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74.	Nov. 18,'39
City of Chance (G) 027	Lynn Bari-Donald Woods	Jan. 12,'40†	57.	Dec. 30,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†	72.	Nov. 18,'39
Drum Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov. 10,'39†	103.	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 65; Jan. 13,'40, p. 56.)				
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83.	Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	58.	Nov. 11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†	77.	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 69.)				
First World War, The (reissue) (A) 062	Documentary	Oct. 27,'39†	78.	Nov. 17,'34
Free, Blonde and Twenty-one (A) 037	L. Bari-J. Davis-H. Wilcoxon	Mar. 29,'40†	*75.	Feb. 17,'40
Frontier Marshal, The (G) 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71.	July 29,'39
(Exploitation: Sept. 2,'39, p. 54; Oct. 14,'39, pp. 60, 66.)				
Grapes of Wrath, The (A) 040	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Mar. 15,'40†	128.	Jan. 27,'40
(Exploitation: Mar. 2,'40, p. 65; Mar. 9,'40, p. 77.)				
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62.	Oct. 7,'39
He Married His Wife (A) 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†	83.	Jan. 20,'4
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 20,'39†	83.	Sept. 30,'3
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
High School (G) 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†	74.	Jan. 8,'4
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96.	Oct. 7,'3
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94; Dec. 23,'39, p. 57; Dec. 30,'39, p. 65.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70.	Nov. 25,'3
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	74.	Nov. 18,'3
Jones Family In Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61.	Aug. 12,'3
Little Old New York (G) 031	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb. 9,'40†	100.	Feb. 10,'4
(Exploitation: Feb. 10,'40, p. 70.)				
Man Who Wouldn't Talk, The (G) 030	L. Nolan-J. Rogers-M. Marsh	Feb. 2,'40†	72.	Jan. 20,'4
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68.	Nov. 19,'3
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73.	July 15,'3
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75.	Oct. 14,'3
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	103.	Sept. 9,'3
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101.	June 6,'3
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87.	July 8,'3
(Exploitation: Aug. 26,'39, p. 86; Oct. 21,'39, p. 66.)				
Shipyard Sally (A) 018	Gracie Fields-Sydney Howard	Oct. 20,'39†	79.	July 29,'3
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101.	Aug. 5,'
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64; Nov. 4,'39, p. 6 Nov. 11,'39, p. 67; Dec. 30,'39, p. 65.)				
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57.	Sept. 2,'
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†	86.	Dec. 23,'
(Exploitation: Feb. 24,'40, p. 55.)				
They Came by Night (G) 033	Will Fyffe-Phyllis Calvert	Feb. 23,'40†	73.	Mar. 16,'
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65.	Nov. 4,'
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Oct. 27,'39†	84.	Oct. 28,'
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72.	Dec. 31,'
Young as You Feel (G) 032	Jed Prouty-Spring Byington	Feb. 16,'40†	59.	Feb. 3,'

Coming Attractions

Title	Star			
Charlie Chan's Cruise	Sidney Toler-Marjorie Weaver			
(See "In the Cutting Room," Mar. 9,'40.)				
Earthbound 034	Warner Baxter-Andrea Leeds			
(See "In the Cutting Room," Mar. 16,'40.)				
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'
I Was an Adventuress 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre			
Johnny Apollo	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr. 19,'40†		
(See "Dance with the Devil," "In the Cutting Room," Feb. 3,'40.)				
Lillian Russell	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-John Payne - Leo Carrillo - Weber & Fields			
Million Dollar Diamond	Kent Taylor-Florence Rice			
Maryland	Brenda Joyce - John Payne - Walker Brennan-Fay Bainter-Chas. Ruggles			
On Their Own	Spring Byington-Henry Armetta			
(See "In the Cutting Room," Mar. 16,'40.)				
Rogue of the Rio Grande	Cesar Romero-Evelyn Venable			
Sailor's Lady	J. Hall-D. Andrews-N. Kelly			
(See "In the Cutting Room," Mar. 2,'40.)				
Shooting High (G) 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40†	*65.	Mar. 9,'
Star Dust 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr. 5,'40†		
(See "In the Cutting Room," Mar. 9,'40.)				
Viva Cisco Kid (G)	Cesar Romero-Jean Rogers	Apr. 12,'40†	*65.	Mar. 23,'
Young People, The	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whalen			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford (G)	Laurel and Hardy	Feb. 16,'40†	63.	Mar. 2,'
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95.	Oct. 7,
(Exploitation: July 22,'39, p. 81; Dec. 30,'39, p. 66.)				
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115.	May 6,
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,' p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62; Dec. 16,'39, p. 6				
House Across the Bay (G)	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George	Mar. 1,'40†	*85.	Mar. 2,
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 28,'39†	80.	Sept. 16,
(Exploitation: Dec. 30,'39, p. 68.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept. 22,'39†	70	Sept. 30,'39
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson	Jan. 19,'40†	78	Nov. 18,'39
(Exploration: Dec. 23,'39, pp. 57, 59; Jan. 20,'40, p. 72; Mar. 16,'40, p. 60.)				
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56; Oct. 28,'39, p. 70.)				
My Son, My Son (A)	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†	*117	Mar. 9,'40
Of Mice and Men (A)	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†	106	Dec. 30,'39
(Exploitation: Jan. 20,'40, pp. 66, 67; Jan. 27,'40, p. 70; Feb. 3,'40, p. 78; Mar. 2,'40, p. 64.)				
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78	Dec. 30,'39
Raffles (G)	David Niven-Olivia de Havilland	Dec. 29,'39†	71	Dec. 23,'39
(Exploitation: Jan. 20,'40, p. 67; Mar. 9,'40, p. 75.)				
Real Glory, The (G)	G. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62; Nov. 25,'39, p. 57; Jan. 6,'40, p. 72; Jan. 20,'40, p. 67; Mar. 23,'40, p. 61.)				
Slightly Honorable (A)	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	*85	Jan. 13,'40
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p .66; Oct. 14,'39, p. 62; Dec. 2,'39, p. 76.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Million B.C.	Carole Landis-Lon Chaney, Jr.-John Hubbard	Apr. 5,'40†		
(See "1,000,000 B.C.," "In the Cutting Room," Jan. 6,'40.)				
Our Town	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin			
Personal History*	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley			
Rebecca	Laurence Olivier-Joan Fontaine-Judith Anderson-Nigel Bruce	Apr. 12,'40†	*125	Mar. 30,'40
(See "In the Cutting Room," Dec. 2,'39.)				
Saps at Sea	Laurel and Hardy	Apr. 19,'40†		
(See "Two's Company," "In the Cutting Room," Dec. 16,'39.)				
South of Pago Pago	Jon Hall-Victor McLaglen			
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Turnabout	Carole Landis - John Hubbard - A. Menjou - W. Gargan - M. Astor	May 17,'40†		
Westerner, The	Gary Cooper-Doris Davenport-Fred Stone-Lillion Bond			
(See "In the Cutting Room," Feb. 10,'40.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Quiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93	Apr. 26,'30
(Exploitation: Dec. 28,'39, p. 70; Nov. 25,'39, p. 58; Dec. 2,'39, p. 73.)				
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78	Dec. 2,'39
Blank Friday (G)	Boris Karloff-Bela Lugosi	Mar. 29,'40†	70	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
Call a Messenger (G) 4020	Billy Halop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65	Sept. 23,'39
Charlie McCarthy, Detective (G) 4011	E. Bergen-"Charlie McCarthy"-"Mortimer Smerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77	Dec. 23,'39
Chip of the Flying "U" (G) 4058	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55	Jan. 27,'40
Danger on Wheels 4055	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†	61	
Desperate Trails, The 4058	Johnny Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58	
See "In the Cutting Room," July 15,'39.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94	Dec. 2,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Double Alibi (G) 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†	60	Mar. 23,'40
First Love (G) 3002	Deanna Durbin-Helen Parrish-Robert Stark-Eugene Pallette-Leatrice Joy	Nov. 10,'39	84	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66; Mar. 23,'40, p. 64.)				
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67	July 1,'39
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60	
See "In the Cutting Room," Nov. 18,'39.)				
Green Hell (G) 4041	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87	Jan. 20,'40
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66	
Honeymoon Deferred (G) 4038	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†	59	Feb. 24,'40
Invisible Man Returns (G) 4009	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†	81	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 56; Jan. 27,'40, p. 70; Mar. 16,'40, p. 58.)				
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80	July 22,'39
It's a Date (G) 4001	Deanna Durbin-Kay Francis-Walter Pidgeon	Mar. 22,'40†	*100	Mar. 23,'40
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63	Dec. 30,'39
Legion of Lost Flyers (G) 4058	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65	Nov. 4,'39
Ma! He's Making Eyes at Me 4022	Tom Brown-Constance Moore	Mar. 15,'40†		
(See "In the Cutting Room," Mar. 2,'40.)				
Man from Montreal 4054	R. Arlen-A. Devine-A. Gwynne	Dec. 8,'39†	60	
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64	Nov. 25,'39
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66	Aug. 12,'39
My Little Chickadee (A) 4004	Mae West - W. C. Fields - Jos. Calleia - D. Foran - A. Nagel	Feb. 9,'40†	84	Feb. 10,'40
Oh, Johnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†	63	
(See "In the Cutting Room," Dec. 30,'39.)				
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59	Nov. 11,'39
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77	Oct. 14,'39
Road Back (re-issue) (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79	June 26,'37
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-L. Hunter	Nov. 17,'39†	92	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 72.)				
Tropic Fury 4052	A. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62½	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58; Dec. 23,'39, p. 60.)				
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78	July 15,'39
(Exploitation: July 1,'39, p. 62; Nov. 25,'39, p. 58.)				
West of Carson City 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55	
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92	Aug. 19,'39
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66	Oct. 28,'39
Zanzibar 4025	Lola Lane-James Craig	Mar. 8,'40†	61	
(See "Rigadoon," "In the Cutting Room," Jan. 13,'40.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Deacon	B. Burns-P. Moran-D. O'Keefe	June 14,'40†		
(See "In the Cutting Room," Mar. 2,'40.)				
Enemy Agent 4033	Richard Cromwell-Helen Vinson	May 3,'40	61	
(See "In the Cutting Room," Feb. 17,'40.)				
Half a Sinner 4040	Heather Angel-John King	Apr. 5,'40†	59	
House of Seven Gables (G)	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40†	89	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
I Can't Give You Anything But Love, Baby	Johnny Downs-Peggy Moran			
If I Had My Way	Bing Crosby-Gloria Jean	Apr. 26,'40†		
La Conga Nights	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40†	56	
Riders of Pasco Basin 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†		
Sandy Is a Lady	Baby Sandy-Mischa Auer-Billy Lenhart-Kenneth Brown	May 17,'40†		
(Exploitation: Mar. 9,'40, p. 77.)				
Ski Patrol	Luli Desti-Philip Dorin	Apr. 19,'40†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan "Dead End Kids"-B. Granville	Aug. 26,'39	86	Sept. 9,'39
(Exploitation: Jan. 20,'40, pp. 66, 67.)				
Castle on the Hudson (G)	John Garfield - Pat O'Brien - Ann Sheridan - Burgess Meredith	Feb. 17,'40†	*76	Mar. 2,'40
(Exploitation: Feb. 24,'40, p. 53.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room," June 3,'39; exploitation: Jan. 6,'40, p. 66.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page-J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Dr. Ehrlich's Magic Bullet (G)	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	*100	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65; Mar. 9,'40, p. 79.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dust Be My Destiny (G) 461 (Exploitation: Nov. 11,'39, p. 66.)	John Garfield-Priscilla Lane	Sept. 16,'39†	88.	Aug. 19,'39
Each Dawn I Die (G) 356 (Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88; Oct. 14,'39, p. 66.)	James Cagney-Jane Bryan-Geo. Raft-Geo. Bancroft	Aug. 19,'39	92.	July 22,'39
Espionage Agent (G) 462	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83.	Sept. 30,'39
Everybody's Hobby, The 736	Henry O'Neill-Irene Rich	Aug. 26,'39	54.	
Fighting 69th (G) 451 (Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 78; Feb. 24,'40, pp. 52, 56.)	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†	90.	Jan. 13,'40
Four Wives (A) 453 (Exploitation: Jan. 20,'40, p. 66.)	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99.	Nov. 25,'39
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57.	
Old Maid (A) 452 (Exploitation: Oct. 1,'39, p. 62; Nov. 11,'39, p. 68; Dec. 16,'39, p. 68.)	Bette Davis - Miriam Hopkins - Geo. Brent-Jane Bryan	Sept. 1,'39†	95.	Aug. 5,'39
On Your Toes (G) 463	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94.	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55.	Dec. 9,'39
Return of Dr. X, The (G) 464 (Exploitation: Dec. 16,'39, p. 67.)	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62.	Dec. 2,'39
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Dec. 21,'39†	57.	Nov. 25,'39
Three Cheers for the Irish (G)	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40†	100.	Mar. 16,'40
We Are Not Alone (G) 458	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112.	Nov. 11,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel from Texas, An	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40†		
'Til We Meet Again (See "In the Cutting Room," Mar. 2,'40.)	Merle Oberon - George Brent - Pat O'Brien-Binnie Barnes	Apr. 20,'40†		

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Intelligence (G) 416	Boris Karloff-Margaret Lindsay	Jan. 29,'40†	62.	Feb. 17,'40
Brother Rat and a Baby (G) 406	W. Morris-P. Lane-J. Bryan-R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	87.	Jan. 13,'40
Calling Philo Vance (G) 420	J. Stephenson-Margot Stevenson	Feb. 3,'40†	62.	Feb. 17,'40
Child Is Born, A (A) 415 (Exploitation: Dec. 9,'39, p. 96; Jan. 27,'40, p. 72; Feb. 3,'40, p. 75; Feb. 10,'40, p. 71; Feb. 24,'40, p. 53; Mar. 9,'40, p. 78; Mar. 16,'40, p. 61.)	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George	Jan. 6,'40†	79.	Jan. 6,'40
Dead End Kids on Dress Parade (G)	Dead End Kids-John Litel	Nov. 18,'39†	62.	Nov. 4,'39
Granny, Get Your Gun	May Robson-Harry Davenport-Margot Stevenson	Feb. 10,'40†	56.	
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81.	July 8,'39
Indianapolis Speedway (G) 315 (Exploitation: Sept. 30,'39, p. 59; Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82.	July 22,'39
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	*80.	Jan. 6,'40
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57.	Sept. 23,'39
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60.	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90.	July 1,'39
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65.	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402 (Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53.)	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106.	Sept. 30,'39
Roaring Twenties, The (G) 403 (Exploitation: Nov. 25,'39, p. 59; Feb. 17,'40, p. 54.)	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106.	Oct. 21,'39
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Virginia City (G)	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40†	*115.	Mar. 23,'40
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59.	July 22,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler			
Brother Orchid	Ann Sothern-Humphrey Bogart-Ralph Bellamy			
Enemy Within, The	Ronald Reagan-Lya Lys			
Flight 8	Virginia Bruce-Dennis Morgan-R. Bellamy - J. Wyman - W. Morris			
Fugitive from Justice	Roger Pryor-Lucille Fairbanks			
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel	Apr. 13,'40†		
It All Came True (See "Years Without Days," "In the Cutting Room," Oct. 28,'39.)	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 8,'40†	97.	
King of the Lumberjacks	John Payne-Gloria Dickson			
Life of Knute Rockne, The*	Pat O'Brien-Gale Page			
Mad Empress, The (G) 420 (Reviewed under the title, "Jaurez and Maxmillan.")	M. Novara-C. Nagel-L. Atwill		72.	Apr. 22,'39
Saturday's Children	J. Garfield-A. Shirley-C. Rains			
Sea Hawk	E. Flynn-B. Marshall-A. Hale-C. Rains - F. Robson - U. O'Connor			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Tear Gas Squad	D. Morgan-J. Payne-G. Dickson			
Torrid Zone	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39†	80.	
Horrors of War (G)	Documentary	Merit	Feb. 7,'40	51.	Feb. 17,'40
Pocomania (G)	Nina Mae McKinney	Lenwal	Dec. 9,'39	65.	Dec. 9,'39
She Goes to War (A)		Leichter	Nov. 10,'39†	55.	Nov. 25,'39
Sudan		Leichter	Oct. 10,'39	58.	

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Broken Strings* (G)	Clarence Muse	International		*60.	Mar. 23,'40
Double Deal (G)	Monte Hawley	International		*55.	Dec. 16,'39
Fight for Life (A)	Myron McCormick	U.S. Film Service		69.	Mar. 16,'40
Mystery in Swing (G)	Monte Hawley	International		*75.	Mar. 7,'40

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Affair Lafont, The (A)	Corinne Luchaire	Transatlantic	Nov. 4,'39	85.	Nov. 4,'39
All at Sea (G)	Sandy Powell	British Lion		74.	Dec. 9,'39
Baker's Wife, The (La Femme du Boulanger) (A)	Raimu	"Baker's Wife" Inc."	Feb. 26,'40	98.	Mar. 2,'40
Band Wagon (G)	Arthur Askey	Central		85.	Feb. 24,'40
Black Eyes	Otto Kruger	Film Alliance	May 15,'40.		
Citadel of Silence, The (A)	Annabella	Film Alliance	Dec. 23,'39	90.	Dec. 30,'39
Come On, George (G)	George Formby	ABFD		88.	Dec. 2,'39
Devil Is an Empress, The (G)	Conrad Veidt	Columbia	Dec. 1,'39	70.	Dec. 9,'39
Dr. O'Dowd (A)	Shaun Glenville	Warner Bros.		76.	Mar. 2,'40
End of Day, The (A)	Victor Francen	Juno	Oct. 1,'39	94.	Sept. 16,'39
Englishman's Home, An (A)	Edmund Gwenn	United Artists		72.	Nov. 11,'39
Entente Cordial (G)	Victor Francen	Concord	Dec. 25,'39	110.	Jan. 6,'40
Face Behind the Scar, The	Griffith Jones	Film Alliance	Feb. 29,'40	72.	Mar. 9,'40
First Film Concert (G)		World	Oct. 31,'39	53.	Nov. 18,'39
Frozen Limits, The (G)	Jimmy Nervo	General		80.	Nov. 18,'39
Hidden Menace, The	Otto Kruger	Film Alliance	Jan. 15,'40	59.	
Hoots, Mon! (A)	Max Miller	Warner Bros.		77.	Dec. 23,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83.	Feb. 26,'38
I Met a Murderer (A)	James Mason	York	Oct. 2,'39	70.	Oct. 14,'39
Just Like a Woman	Gertrude Michael	Film Alliance	Dec. 15,'40	74.	
Katia (G)	Danielle Darrieux	Mayer-Burstyn	Dec. 25,'39	90.	Dec. 2,'39
Last Desire (A)	Raimu	Transatlantic	Dec. 16,'39	100.	Jan. 6,'40
Little Miss Molly	Maureen O'Hara	Film Alliance	Mar. 5,'40	67.	
Lost on the Western Front (G)	Paul Cavanaugh	World	Jan. 10,'40	63.	Jan. 20,'40
Louise (A)	Grace Moore	Mayer-Burstyn	Feb. 2,'40	80.	Feb. 10,'40
Mademoiselle Ma Mere (A)	Danielle Darrieux	Hoffberg	Sept. 18,'39	82.	Sept. 30,'39
Marseillaise (G)	Pierre Renoir	World	Nov. 3,'39	80.	Nov. 18,'39
Midas Touch, The (A)	Barry K. Barnes	Warner		68.	Dec. 30,'39
Middle Watch, The	Jack Buchanan	Pathe		75.	Dec. 30,'39
Mill on the Floss, The (G) (Exploitation: Dec. 23,'39, p. 58.)	Geraldine Fitzgerald	Standard	Nov. 14,'39	90.	Feb. 13,'37
Mirele Efros (G)	Berta Gersten	Credo	Oct. 19,'39	90.	Nov. 4,'39
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
North Sea Patrol	Geoffrey Toone	Film Alliance	Nov. 15,'39	69.	
One Night In Paris	John Lodge	Film Alliance	Feb. 15,'40		
On the Night of the Fire (A)	Ralph Richardson	General		94.	Jan. 6,'40
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias		98.	Sept. 2,'39
Proud Valley, The (A)	Paul Robeson	ABFD		77.	Jan. 27,'40
Rasputin (A)	Harry Baur	Concord	Oct. 16,'39	93.	Oct. 21,'39
Skeleton on Horseback (G)	Hugo Haas	C. L. Import Corp.		78.	Feb. 24,'40
Song of the Street (A)	V. Sokoloff	Mayer-Burstyn	Sept. 1,'39	75.	Aug. 26,'39
Song of the Windmills (Molinos de Viento) (G)	Maria Mercader	Atlas	Feb. 23,'40	73.	Mar. 2,'40
Sons of the Sea (G)	Leslie Banks	Grand National		83.	Dec. 23,'39
Spies of the Air	Barry K. Barnes	Film Alliance	July 15,'40.		
Spy for a Day (G)	Duggie Wakefield	Paramount		71.	Jan. 27,'40
Stars Look Down, The	Michael Redgrave	Grand National		103.	Jan. 27,'40
Still Waters (Acqua Cheta) (G)	Germana Paolieri	Modern	Nov. 18,'39		
Ten Days in Paris (A)	Rex Harrison	Columbia		82.	Oct. 28,'39
Terror, The	Wilfrid Lawson	Film Alliance	Apr. 15,'40		
Tevya (G)	Maurice Schwartz	Maymon	Feb. 5,'40	93.	Jan. 13,'40
That They May Live (A)	Victor Francen	Mayer-Burstyn	Nov. 6,'39	87.	Dec. 30,'39
Traitor Spy	Bruce Cabot	Assoc. British		73.	Nov. 4,'39
Ultimatum (G)	Erio Von Strohelm	Hoffberg	Feb. 3,'40	73.	Feb. 24,'40
Vengeance of the Deep (G)	Lloyd Hughes	Astor	Feb. 22,'40	70.	Mar. 2,'40
What Would You Do, Chums? (A)	Syd Walker	Anglo American		75.	Sept. 2,'39
Where's That Fire (G)	Will Hay	Asso. British		74.	Aug 19,'39
Young Man's Fancy (A)	Anna Lee	20th Cent.-Fox		77.	Sept. 2,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
All American Blondes (11-11-39) 1423	Oct.	20,'39†17
Andy Clyde		
Andy Clyde Gets Spring Chicken (12-30-39) 1426	Dec.	15,'39†19
A Plumbing We Will Go 1406	Apr.	19,'40†.2 rls.
(3 Stooges)		
Awful Goof, The, 1427	Dec.	22,'39†17
Charley Chase		
Calling All Curs (9-9-39) 1401	Aug.	25,'39†17½
(3 Stooges)		
Glove Slingers (1-6-40) 1425	Nov.	24,'39†18
(All Star)		
Heckler, The (2-10-40) 1430	Feb.	16,'40†17
Charley Chase		
Mr. Clyde Goes to Broadway 1429	Feb.	2,'40†.2 rls.
Andy Clyde		
Mooching Through Georgia (9-9-39) 9438	Aug.	11,'39.19
(All Star)		
Nothing But Pleasure (2-24-40) 1428	Jan.	5,'40†17½
Buster Keaton		
Oh, You Nazty Spy (2-24-40) 1404	Jan.	19,'40†18
(3 Stooges)		
Oily to Bed, Oily to Rise (10-14-39) 1402	Oct.	6,'39†18½
(3 Stooges)		
Pardon My Berth Marks (3-16-40) 1431	2Mar.	22,'40†18
Buster Keaton		
Rattling Romeo 9436	July	14,'39.17
Charley Chase		
Rockin' Thru the Rockies (3-16-40) 1405	Mar.	8,'40†16½
(3 Stooges)		
Skinny the Moocher 1421	Sept.	8,'39†16½
Charley Chase		
Statie in the Attic 1422	Sept.	22,'39†19
Walter Catlett		
Teacher's Pest 1424	Nov.	3,'39†16½
Charley Chase		
Three Sappy People 1403	Dec.	1,'39†18½
(3 Stooges)		
Trouble Finds Andy Clyde 9437	July	28,'39.18

CINESCOPES

Fashion Takes a Holiday (3-16-40) 1973	Mar.	8,'40†11
Threads of a Nation, The (2-10-40) 1972	Feb.	9,'40†11
World of 1960 (Futurama) (1-6-40) 1971	Dec.	22,'39†.9

COLOR RHAPSODIES

Blackboard Revue 1508	Mar.	15,'40†.1 rl.
Boy, a Gun and Birds, A (12-30-39) 1506	Jan.	12,'40†.7½
Crop Chasers (10-14-39) 1502	Sept.	22,'39†.8
Dreams On Ice (10-7-39) 1503	Oct.	20,'39†.6½
Egg Hunt, The 1510	May	31,'40†.7½
Greyhound and the Rabbit 1509	Apr.	19,'40†.1 rl.
Happy Tots' Expedition 1507	Feb.	9,'40†.6½
Hollywood Sweepstakes (8-12-39) 9512	July	28,'39..8
Jitterbug Knights (9-9-39) 1501	Aug.	11,'39†.7
Mother Goose In Swingtime 1505	Dec.	18,'39†.7
Mountain Ears (11-11-39) 1504	Nov.	3,'39†.7
Nell's Yells 9511	June	30,'39..7

COLUMBIA TOURS

Beautiful Switzerland (1-6-40) 1553	Nov.	17,'39†10
Historic Cities of India 1552	Oct.	27,'39†10
Holland and the Zuyder Zee (11-25-39) 1551	Sept.	15,'39†10
Life in Paris 1554	Dec.	22,'39†11
Morocco 9556	Aug.	11,'39.10½
New Hampshire 1555	Feb.	9,'40*.1 rl.
(color)		
Pleasure Bound in Canada 1557	May	3,'40†.1 rl.
Sojourn in India 9555	July	7,'39..9½
Unveiling Algeria 1556	Mar.	1,'40†.1 rl.

COMMUNITY SING

No. 9 9659 (Songs of the West)	May	19,'39.10
No. 10 (6-17-39) 9660	June	16,'39.10
(Romance Songs)		
(New Series)		
No. 1 (9-9-39) 1651	Aug.	4,'39†.9
(Crosby Hit Songs)		
No. 2 1652	Sept.	8,'39†.9½
(Old Time Songs)		
No. 3 1653	Oct.	13,'39†10
(College Songs)		
No. 4 1654	Nov.	17,'39†11
(Stephen Foster Songs)		
No. 5 (2-10-40) 1655	Dec.	29,'39†10
(Gypsy Songs)		
No. 6 1656	Mar.	8,'40†.1 rl.
No. 7 1657	Apr.	19,'40†.1 rl.

FABLE CARTOONS

Barnyard Babies 1754	June	14,'40†.1 rl.
Park Your Baby (2-24-40) 1752	Dec.	22,'39†.6
Little Lost Sheep 1751	Oct.	6,'39†.7
Practice Makes Perfect 1753	Apr.	5,'40†.6

FOOLS WHO MADE HISTORY

No. 1 (Elias Howe) (10-2-39) 1601	Sept.	1,'39†11
No. 2 (Charles Goodyear) 1602	Oct.	6,'39†10½

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

No. 3 9473	Apr.	21,'39.11

SPECIAL (HAPPY HOUR)

No. 1 (11-11-39) 1520 (Book of Books)	Oct.	6,'39†10
No. 2 1521 (Building of Boys)	Oct.	12,'39†11

KRAZY KAT CARTOONS

30. Golf Chumps 9705	Apr.	6,'39..7
31. Krazy's Shoe Shop 9706	May	12,'39..6

MUSIC HALL VANITIES

Montmartre Madness (6-3-39) 9964	June	30,'39.10½
Yankee Doodle Home (5-27-39) 9963	May	19,'39.10

PHANTASIES CARTOON

Charm Bracelet, The (9-9-39) 1701	Sept.	1,'39†.6½
Man of Tin 1704	Feb.	23,'40†.1 rl.
Millionaire Hobo 1702	Nov.	24,'39†.7
Mouse Exterminator, The (3-16-40) 1703	Jan.	26,'40†.6½
News Ddities 1705	May	10,'40†.1 rl.

SCRAPPY CARTOONS

Scrappy's Rodeo 9756	June	2,'39..6
Worm's Eye View, A (5-20-39) 9755	Apr.	28,'39..7

SCREEN SNAPSHOTS

No. 9 (5-20-39) 9859	May	12,'39.10
No. 10 9860	May	26,'39.10
No. 11 9861	June	15,'39.10
No. 12 (8-19-39) 9862	July	28,'39.10
(New Series)		
No. 1 (10-14-39) 1851 (Art of Makeup)	Sept.	22,'39†.9½
No. 2 (11-18-39) 1852 (Training Animal Stars)	Nov.	10,'39†10
No. 3 1853 (Novelty Parties)	Dec.	1,'39†10
No. 4 1854 (Trip Thru Studios)	Jan.	5,'40†10
No. 5 (3-16-40) 1855 (Art in Hollywood)	Feb.	23,'40†.1 rl.
No. 6 1856	Mar.	29,'40†.1 rl.
No. 7 1857	May	3,'40†.1 rl.

SPORT THRILLS

Big Fish (9-9-39) 9810	Aug.	18,'39.10
Bows and Arrows 1801	Oct.	6,'39†.9
Catch of the Season	Apr.	19,'40†.1 rl.
Flying Targets (3-16-40) 1804	Feb.	16,'40†10
Jai Alai (1-6-40) 1802	Nov.	30,'39†.8½
Jockeys Up (6-17-39) 9807	June	2,'39..9½
Rough House Fiesta 1805	Mar.	8,'40†.1 rl.
Skiing Technique 1803	Jan.	19,'40†.1 rl.
Technique of Tennis (6-17-39) 9808	June	30,'39..8½
There Goes Rusty (8-26-39) 9809	July	15,'39.10½

WASHINGTON PARADE

No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr.	28,'39.10
No. 4 9904 (Library of Congress)	Aug.	4,'39.10

1939-40

No. 1 (11-25-39) 1901	Nov.	20,'39†11
(Smithsonian Institution)		
No. 2 (2-17-40) 1902	Dec.	29,'39†11
(U. S. Treasury)		
No. 3 1903	Feb.	9,'40†11
(Federal Bureau of Investigation)		

MGM

CARTOONS

(Color)

Art Gallery (6-3-39) W-886	May	13,'39..9
(Color)		
Bear That Couldn't Sleep (7-15-39) (W-887)	June	10,'39..9
Blue Danube, The (12-23-39) W-891	Dec.	16,'39..7
Bookworm, The (9-16-39) W-889	Aug.	26,'39..9
Fishing Bear, The (2-3-40) W-83	Jan.	20,'40†.8
Home on the Range W-85	Mar.	23,'40†.1 rl.
Goldilocks and the Three Bears (7-22-39) W-888	July	15,'39.11
Mad Maestro, The (2-3-40) W-82	Dec.	30,'39†.8
One Mother's Family (11-11-39) W-890	Sept.	30,'39..9
Peace on Earth (12-9-39) W-81	Dec.	9,'39†.9
Puss Gets the Boot (3-9-40) W-84	Feb.	10,'40†.9

CRIME DOESN'T PAY

No. 23—Help Wanted (7-1-39) P-814	June	10,'39.21
Tom Neal-Jo Ann Sayers		
No. 24—Think First (10-21-39) P-815	Sept.	9,'39.21
Laraine Day-Ann Morriss		
No. 25—Drunk Driving (10-28-39) P-816	Oct.	28,'39.21
Dick Purcell-Jo Ann Sayers		
No. 26—Pound Foolish (1-27-40) P-1	Dec.	23,'39†20
Neil Hamilton-Lynn Carver		
No. 27—Know Your Money (2-3-40) P-2	Jan.	27,'40†21
Dennis Morgan-Noel Madison		
No. 28—Jack Pot P-3	Mar.	9,'40†19

FITZPATRICK TRAVELTALKS

Calling on Colombia T-59	Mar.	16,'40†.8
Colorful Curacao (7-29-39) T-862	May	27,'39..9
Day on Treasure Island, A (9-30-39) T-51	Sept.	2,'39†11
Land of Alaska Nellie (2-3-40) T-55	Dec.	23,'39†.9
Natural Wonders of Washington State (10-21-39) T-52	Oct.	7,'39†.9
Night Oseends on Treasure Island (3-9-40) T-57	Jan.	20,'40†.8
Old Natchez (2-10-40) T-56	Dec.	30,'39†.9
Picturesque Udaipur (7-15-39) T-861	May	13,'39..8
Quaint St. Augustine (12-2-39) T-53	Nov.	4,'39†.9
Seattle, Gateway to Northwest T-58	Feb.	17,'40†.9
Sitka and Juneau T-60	1 rl.	
Valiant Venezuela (12-30-39) T-54	Nov.	25,'39†.9

MGM MINIATURES

Ash Can Fleet (10-21-39) M-72	Sept.	9,'39†11
Robert Warwick		
Door Will Open, A, M-78	Mar.	9,'40†.1 rl.
Dalies Frantz-Lynn Carver		
Failure at 50, A (11-18-39) M-73	Dec.	7,'39†10
Truman Bradley-Jack Mulhall		
Greener Hills, The (7-15-39) M-880	May	27,'39.11
Emmett Vogan-Grace Stafford		
Hollywood Hobbies (6-17-39) M-878	May	13,'39.10
Sally Payne-Joyce Compton		
Mendelssohn's Wedding March (12-2-39) M-74	Nov.	4,'39†.8
Miracle at Lourdes (1-20-40) M-75	Dec.	30,'39†11
G. P. Huntley, Jr.-Jo Ann Sayers		
(Sepia)		
Old South, The (2-3-40) M-77	Jan.	20,'40†11
Northward Ho! (3-9-40) 80-X	Feb.	10,'40†.9
(Sepia)		
Prophet Without Honor (6-17-39) M-879	May	20,'39.11
Tom Neal		
Rhumba Rhythm (9-9-39) M-71	Sept.	2,'39†11
Mary Treen-Sally Blaine		
(Sepia)		
Where Turf Meets Surf (2-24-40) M-76	Jan.	6,'40†11
Sally Paine-Mary Treen		
(Sepia)		

OUR GANG

All About Hash C-136	Mar.	30,'40†.1 rl.
Auto Antics (9-16-39) C-942	July	22,'39.10
Alfalfa's Double (2-3-40) C-134	Jan.	20,'40†11
Big Premiere, The C-135	Mar.	9,'40†10
Captain Spanky's Showboat (10-28-39) C-131	Sept.	9,'39†11
Cousin Wilbur (6-17-39) C-939	Apr.	29,'39.10
Dad for a Day (12-2-39) C-132	Oct.	21,'39†11
Dog Daze (7-29-39)	July	1,'39.11
Time Out for Lessons (1-6-40) C-133	Dec.	2,'39†11
Joy Scouts (7-29-39)	June	24,'39.10
Tiny Troubles (3-25-39) C-936	Feb.	18,'39.10

PASSING PARADE

(Sepia)

No. 5—(6-17-39) K-925	May	20,'39.10
(Angel of Mercy) (Sepia)		
No. 6—(6-17-39) K-926	June	17,'39..9
(Yankee Doodle Goes to Town)		
No. 7—Giant of Norway (7-22-39) K-927	June	24,'39.11
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July	22,'39.11
No. 9—One Against the World (9-16-39) K-929	Aug.	19,'39.11
No. 10—Unseen Guardians (10-14-39) K-930	Aug.	26,'39.11
No. 11—Forgotten Victory (12-23-39) K-121	Dec.	9,'39†11
(Sepia)		
No. 12—XXX Medico K-122	War.	30,'40†.10
(Sepia)		

PETE SMITH SPECIALTIES

Culinary Carving (8-12-39) S-910	July	1,'39..9
Oomineering Male, The S-107	Mar.	30,'40†10
Football Thrills of 1938 (10-14-39) S-912	Sept.	16,'39.10
Let's Talk Turkey (12-2-39) S-101	Dec.	28,'39†11
Maintain the Right (1-27-40 S-104	Jan.	13,'40†10
Poetry of Nature (7-8-39)	May	17,'39.10
(Sepia)		
Radio Hams (6-17-39) S-908	May	20,'39.10
Romance of the Potato (1-6-40) S-103	Dec.	9,'39†.9
(Sepia)		
Set 'Em Up (10-21-39) S-913	Oct.	7,'39.10
Ski Birds (11-25-39) S-102	Nov.	18,'39†.8
Stuffie (3-9-40) S-106	Mar.	2,'40.11
Take a Cue (9-16-39) S-911	Aug.	12,'39..8
(Sepia)		
Weather Wizards (4-22-39) S-907	Apr.	8,'39..9
What's Your I. Q? (3-9-40) S-105	Feb.	8,'40†.8

ROBERT BENCHLEY

Dark Magic (5-27-39) F-956	May	13,'39.10
Day of Rest, The (10-21-39) F-141	Sept.	6,'39†.9
Home Early (6-17-39) F-957	May	27,'39..9
Home Movies (3-9-40) F-144	Feb.	17,'40†.7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
How to Eat (7-8-39) F-958	June	10,'39.10....
See Your Doctor (12-23-39) F-142	Dec.	16,'39†.8....
That Inferior Feeling (1-27-40) F-143	Dec.	9,'39†.9....

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England 3830	Nov.	15,'39†.2 rls.

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Rhythm on the Reservation (7-22-39) T8-10	July	7,'39..7....
Scared Crows, The (7-8-39) T8-9	June	9,'39..7....
Yip Yip Yippy (7-29-39) J8-6	July	28,'39..7....

COLOR CLASSICS

Title	Rel. Date	Min.
Ants in the Plants (3-23-40) C9-3	Mar.	15,'40†.7....
Barnyard Brat (7-15-39) C8-5	June	30,'39..7....
Busy Little Ants C9-3	Feb.	23,'40†.1 rl..
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept.	22,'39†.1 rl..
Kick in Time, A C9-4	May	3,'40†.1 rl..
Little Lambkin (2-24-40) C9-2	Feb.	2,'40†.7....

COLOR CRUISES

Title	Rel. Date	Min.
Argentina K9-6	Apr.	5,'40†.1 rl..
Chile (1-6-40) K9-3	Nov.	10,'39†10....
Colombia (8-12-39) K8-7	July	21,'39.10....
Cuba K9-4	Jan.	5,'40†.1 rl..
Ecuador (9-16-39) K9-1	Sept.	1,'39†10....
Isle of Columbus K9-5	Feb.	9,'40†.1 rl..
Peru (10-14-39) K9-2	Oct.	6,'39†.1 rl..
Rio de Janeiro K9-7	May	31,'40†.1 rl..

HEADLINERS

Title	Rel. Date	Min.
Artie Shaw's Class in Swing (8-26-39) A9-1	Sept.	8,'39†10....
Frankie Masters & Orch. (1-27-40) A9-5	Dec.	29,'39†11....
Geo. Olsen & His Music (3-23-40) A9-7	Mar.	15,'40†10....
Here's Hal (1-6-40) A9-4	Nov.	24,'39†10....
Jimmy Dorsey & Orch. (2-24-40) A9-6	Feb.	2,'40†10....
Moments of Charm of 1940 (10-4-39) A9-2	Oct.	13,'39†11....
Phil Spitalny & Girl Or. Sweet Moments (9-9-39) A8-12	Aug.	11,'39.11....
Russ Morgan and Orch. Ted Fio Rito and His Orchestra (11-18-39) A9-2	Oct.	6,'39†11....
Tempo of Tomorrow (7-1-39) A8-11	June	2,'39.10....
Richard Himber and Orch.		

PARAGRAPHICS

Title	Rel. Date	Min.
Bits of Life (1-6-40) V9-3	Nov.	17,'39†11....
Breaking the News (9-2-39) J8-12	Aug.	25,'39.10....
Busy Little Bears (11-18-39) V9-2	Oct.	20,'39†10....
Farewell Vienna (7-15-39) V8-11	June	23,'39.10....
Not So Dumb (3-23-40) V9-7	Mar.	15,'40†10....
Paramount Pictorial (2-24-40) V9-6	Feb.	16,'40†10....
Public Hobby No. 1 (9-16-39) V9-1	Sept.	22,'39†11....
Sugar Wind (2-3-40) V8-5	Jan.	19,'40†10....
Television Preview V9-8	Apr.	12,'40†.1 rl..
Touchdown Revlew (1-20-40) V9-4	Dec.	22,'39†10....

PARAMOUNT PICTORIAL
(New Series)

Title	Rel. Date	Min.
No. 11—(6-24-39) P8-11	June	2,'39.10....
No. 12—(8-12-39) P8-12	July	14,'39.10....

POPEYE THE SAILOR

Title	Rel. Date	Min.
Females Is Fickle (3-23-40) E9-3	Mar.	8,'40†.7....
Ghosts Is the Bunk (7-22-39) E8-9	June	16,'39..7....
Hello How Am I? (8-12-39) E8-10	July	14,'39..7....
It's the Natural Thing to Do (8-26-39) E8-11	July	28,'39..7....
Never Sock a Baby (11-25-39) E9-1	Nov.	3,'39†.6....
Shakespearean Spinach (2-3-40) E9-2	Jan.	19,'40†.7....
Stealin' Aint Honest E9-4	Mar.	29,'40†.1 rl..

PARAMOUNT SOUND NEWS
Two Editions Weekly

Title	Rel. Date	Min.
Riverters 04,102	Mar.	15,'40†.7....
Sea Scout 94,115	June	30,'39..8....
Tugboat Mickey 04,104	Apr.	26,'40†.1 rl..

POPULAR SCIENCE
(In Color)

Title	Rel. Date	Min.
No. 6—(7-29-39) J8-6	Aug.	4,'39.11....

1939-40

Title	Rel. Date	Min.
No. 1—J9-1	Sept.	15,'39†10....
No. 2—(12-2-39) J9-2	Nov.	3,'39†10....
No. 3—(1-20-40) J9-3	Dec.	15,'39†10....
No. 4—(2-24-40) J9-4		10....

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 64—Death Valley Thrills (6-24-39) R8-12	June	9,'39.10....
No. 65—Watch Your Step (8-19-39) R8-13	July	7,'39.10....
No. 66—Hydro Maniacs (9-9-39) R9-1	Sept.	1,'39†10....
No. 66—A Desert Adventure (9-16-39) R9-2	Sept.	22,'39†10....
No. 67—Catching Whoppers (9-16-39) R9-3	Oct.	13,'39†10....
No. 68—A Dog Is Born (11-11-39) R9-4	Nov.	3,'39†10....
No. 69—Aqua-Rhythm (11-18-39) R9-5	Nov.	24,'39†10....
No. 70—Judo Experts (1-27-40) R9-6	Dec.	8,'39†10....
No. 71—Bowling Skill (2-3-40) R9-7	Jan.	26,'40†10....
No. 72—Human Fish (3-2-40) R9-8	Feb.	23,'40†10....
No. 73—Two of a Kind (3-23-40) R9-9	Mar.	22,'40†10....
No. 74—The Blue Streak R9-10	Apr.	19,'40†.1 rl..

STONE AGE CARTOONS

Title	Rel. Date	Min.
Way Back When a Nag Was Only a Horse (3-23-40) B9-2	Mar.	8,'40†.7....
Way Back When a Night Club Was a Stick B9-3	Apr.	12,'40†.1 rl..
Way Back When a Triangle Had Its Points (2-24-40) B9-1	Feb.	9,'40†.7....

SYMPHONIC SERIES

Title	Rel. Date	Min.
Blue Danube, The D9-1	Sept.	29,'39†.1 rl..
Merry Wives of Windsor (11-18-39) D9-2		9....
William Tell (1-6-40) D9-3	Nov.	24,'39†18....

UNUSUAL OCCUPATIONS
(In Color)

Title	Rel. Date	Min.
No. 6—(7-29-39) L8-6	June	16,'39.10....

(New Series)

Title	Rel. Date	Min.
No. 1—(10-14-39) L9-1	Oct.	13,'39†.1 rl..
No. 2—(12-16-39) L9-2	Nov.	17,'39†11....
No. 3—(2-3-40) L9-3	Jan.	19,'40†10....

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Ring Madness 9370	June	30,'39.19....
Scrappily Married 03,703	Jan.	12,'40†20....
Truth Aches 03,702	Nov.	3,'39†19....
Wrong Room, The (930-39) 03,701	Sept.	22,'39†19....

HEADLINERS

Title	Rel. Date	Min.
No. 4—Sales Slips 93,604	June	2,'39.17....

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Act Your Age (10-14-39) 03,401	Oct.	6,'39†18....
Feathered Pests 03,406	July	14,'39†16....
Kennedy the Great 03,402	Dec.	8,'39†19....
Mutiny in the Country 03,404	May	3,'40†17....
Slightly at Sea 03,403	Feb.	9,'40†16....

INFORMATION PLEASE

Title	Rel. Date	Min.
No. 1—(10-14-39) 04,201	Sept.	8,'39†10....
No. 2—(10-28-39) 04,202	Oct.	6,'39†11....
No. 3—(12-2-39) 04,203	Nov.	3,'39†10....
No. 4—(1-6-40) 04,204	Dec.	1,'39†11....
No. 5—(2-3-40) 04,205	Dec.	29,'39†10....
No. 6—(2-3-40) 04,206	Jan.	26,'40†11....
No. 7—04,207	Feb.	23,'40†.1 rl..
No. 8—04,208	Mar.	22,'40†.1 rl..

MARCH OF TIME
1938-39

Title	Rel. Date	Min.
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June	9,'39.19....
No. 12—The Movies March On (7-8-39) 93,112	July	7,'39.22....
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug.	4,'39.18....

1939-40

Title	Rel. Date	Min.
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept.	1,'39†19....
No. 2—Battle Fleets of England (10-7-39) 03,102	Sept.	29,'39†18....
No. 3—Uncle Sam — The Farmer (10-28-39) 03,103	Oct.	27,'39†18....
No. 4—Newsfronts of War —1940 (11-25-39) 03,104	Nov.	24,'39†19....
No. 5—Crisis in the Pacific (12-23-39) 03,105	Dec.	22,'39†17....
No. 6—Republic of Finland, The (1-20-40) 03,106	Jan.	19,'40†18....
No. 7—Vatican of Pius XII (2-17-40) 03,107	Feb.	16,'40†18....
No. 8—Canada at War (3-9-40) 03,108	Mar.	15,'40†18....

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May	12,'39.11....

PATHE NEWS
Released twice a week

PATHE REVIEWS
Released once a month

PATHE TOPICS
Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Blamed for a Blonde (10-14-39) 03,201	Oct.	20,'39†16....
Chicken Feed 03,203	Jan.	19,'40†18....
Coat Tails 03,202	Nov.	17,'39†18....
Goodness, a Ghost 03,205	July	5,'40†16....
Marriage Go-Round 93,204	July	28,'39.18....
Twinpuplets 03,204	Apr.	12,40†20....

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Bandits and Ballads 03,502	Dec.	15,'39†17....
Corralling a Schoolmarm 03,504	June	14,'40†20....
Cupid Rides the Range (10-14-39) 03,501	Sept.	8,'39†18....
Molly Cures a Cowboy 03,503	Mar.	22,'40†19....
Sagebrush Serenade 93,504	June	6,'39.19....

REELISMS

Title	Rel. Date	Min.
Acres of Plenty (11-18-39) 04,602	Oct.	13,'39†.9....
American Royal (11-18-39) 04,603	Nov.	10,'39†.9....
Kennel Kings (8-26-39) 94,612	July	12,'39..9....
Men of Muscle (2-3-40) 04,605	Jan.	12,'40..9....
Navajo Land (2-30-40) 04,607	Mar.	1,'40†10....
Nevada Unlimited (9-16-39) 04,601	Sept.	15,'39†.8....
Pack Trip (9-16-39) 94,613	Aug.	18,'39..9....
Siege (3-2-40) 04,608	Mar.	29,'40†10....
Vacation Diary (2-10-40) 04,606	Feb.	2,'40†.9....
West Wall (1-6-40) 04,604	Dec.	8,'39†10....
Zoe (8-12-39) 94,612	July	21,'39..9....

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Aquapoise (2-3-40) 04,306	Jan.	19,'40†.9....
Devil Drivers (7-15-39) 94,311	June	16,'39..9....
Fly Casting 04,308	Mar.	15,'40..9....
Court Favorites 04,309	Apr.	12,'40†.9....
Gun Play (10-14-39) 04,301	Sept.	1,'39..9....
Hunting Hounds (11-18-39) 04,302	Sept.	29,'39†.9....
Ice Cutters (11-4-39) 04,303	Oct.	27,'39†.9....
Pennant Chasers 04,307	Feb.	16,'40†.9....
Riding the Crest (7-8-39) 94,312	July	14,'39..9....
Sky Game (12-30-39) 04,305	Dec.	22,'39†.9....
Winter Playground (12-23-39) 04,304	Nov.	24,'39†.9....

SPECIAL

Title	Rel. Date	Min.
Five Times Five (9-16-39) 93,801	July	23,'39.20....

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Autograph Hound 94,116	Sept.	1,'39..8....
Beach Picnic (5-27-39) 94,114	June	9,'39..8....
Billposters, The 04,105	May	17,'40†.1 rl..
Day In a Dog's Life 04,109	July	12,'40†.1 rl..
Donald's Dog Laundry 04,103	Apr.	5,'40†.8....
Donald's Outboard Motor 04,107	June	28,'40†.1 rl..
Donald's Vacation 04,108	June	21,'40..1 rl..
Donald's Penguin (5-27-39) 94,117	Aug.	11,'39..8....
Magician Mickey 04,110	Aug.	2,'40†.1 rl..
Mr. Donald Steps Out 04,106	June	7,'40†.1 rl..
Officer Duck 04,101	Sept.	22,'39†.8....

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Conquering the Colorado (8-26-39) 0201	Aug.	18,'39†11....
Filming the Fleet (9-23-39) 0202	Oct.	27,'39†11....
Sky Fighters (12-9-39 0203	Dec.	8,'39†11....

FASHIONS (In Color)

Title	Rel. Date	Min.
Fashion Forecast, No. 4 9604	July	7,'39.10....
Fashion Forecast, No. 5 0601	Sept.	15,'39†10....
Fashion Forecast, No. 6 (2-10-40) 0602	Dec.	22,'39†10....
Fashion Forecast, No. 7 0603	Mar.	29,'40†.1 rl..

FATHER HUBBARD'S ALASKAN ADVENTURES

Title	Rel. Date	Min.
Aghileen Pinnacles (10-21-39) 0103	Nov.	10,'39†11....
Birthplace of Icebergs (9-2-39) 0101	Aug.	4,'39†11....
Climbing the Spirits Home 0107	May	10,'40†.1 rl..
Valley of 10,000 Smokes (12-23-39) 0105	Feb.	16,'40†10....

LEW LEHR

Title	Rel. Date	Min.
Labor Savers 0403	Apr.	12,'40†.9....
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept.	29,'39†10....
Silly Seasons, The (12-2-39) 0402	Jan.	5,'40.10....

MAGIC CARPET SERIES
(Lowell Thomas)

Title	Rel. Date	Min.
Evergreen Empire, The (10-21-39) 0102	Oct.	13,'39†11....
Flying Stewardess 0106	Mar.	15,'40†10....
Kangaroo Country (12-9-39) 0104	Feb.	2,'40†10....
Tempest Over Tunis 9107	June	9,'39.11....

TERRY-TOONS

Title	Rel. Date	Min.
Africa Squawks 9516	June	30,'39..7....
All's Well That Ends Well 0510	Mar.	8,'40†.1 rl..
Barnyard Baseball 9517	July	14,'39..7....
Catnip Capers 0559	May	31,'40†.1 rl.. (color)
Dog In a Mansion, A 0507	Jan.	12,'40†.7....
Edgar Runs Again (2-24-40) 0508	Jan.	26,'40†.7....
First Robin, The 0555	Dec.	29,'39†.1 rl.. (color)
Gandy Goose in a Bully Romance 9515	June	16,'39..7....
Golden West, The (8-28-39) 0501	Aug.	25,'39†.7....
Hare and the Hounds 0509	Feb.	23,'40†.7....
Harvest Time (2-17-40) 0556	Feb.	9,'40†.7.... (color)
Hitch-Hiker, The 0505	Dec.	1,'39†.7....
Hook, Line and Sinker 0552	Sept.	8,'39†.7....
Ice Pond, The 0506	Dec.	15,'39†.7....
It Must Be Love 0511	Apr.	5,'40†.1 rl..
Just a Little Bull 0558 (color)		
Much Ado About Nothing 0557	Mar.	22,'40†.1 rl.. (color)
Old Fire Horse 9518	July	28,'39†.7....
One Mouse In a Million (12-9-39) 0504	Nov.	3,'39†.7....
Orphan Duck, The (10-14-39) 0553	Oct.	6,'39†.7.... (color)
Sheep in the Meadow (10-14-39) 0502	Sept.	22,'39†.7....
Two Headed Giant (8-12-39) 0551	Aug.	11,'39†.7....
Watchdog, The 0503	Oct.	20,'39†.7....
Wicky-Wacky Romance, A (12-9-39) 0554	Nov.	17,'39†.7.... (color)
Wot's All th' Shootin' Fer 0512	May	3,'40†.1 rl..

ED THORGERSEN (Sports)

Title	Rel. Date	Min.
Big Game Fishing 0301	Sept.	1,'39†10....
Clocking the Jockeys (10-7-39) 0302	Nov.	24,'39†11....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Following the Hounds (2-10-40) 0304	Mar.	1,'40†10
(color)		
Over the Seven Seas 0305	Apr.	26,'40†10
Sports Immortals 0305	June	23,'39.11
Topnotch Tennis (2-24-40) 0303	Jan.	19,'40†10

UNITED ARTISTS

WORLD WINDOWS
(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)	Sept.	1,'39.10
Eternal Fire, The (1-28-39)	Sept.	21,'39.10
Lebanon Coast	Dec.	1,'39.10
Petra (1-14-39)	Aug.	1,'39.10
River Thames (4-15-39)	Nov.	1,'39.10
Ruins of Palmyra	Oct.	1,'39.10
Wanderers of the Desert	July	1,'39.10

UNIVERSAL

Title	Rel. Date	Min.

GOING PLACES WITH GRAHAM McNAMEE

No. 65—(7-29-39) 3363	July	17,'39..9
No. 66—(9-30-39) 4351	Sept.	25,'39†.9
No. 67—(10-14-39) 4352	Oct.	16,'39†.9
No. 68—(10-14-39) 4353	Nov.	13,'39†.9
No. 69—(12-23-39) 4354	Dec.	11,'39†.8
No. 70—(12-30-39) 4355	Dec.	25,'39†.8
No. 71—4356	Jan.	15,'40†.9
No. 72—4357	Feb.	5,'40†.1 rl.
No. 73—4358	Feb.	26,'40†.1 rl.
No. 74—4359	Mar.	18,'40†.1 rl.
No. 75—4360	Apr.	29,'40†.1 rl.
No. 76—4361	May	13,'40†.1 rl.
No. 77—4362	May	13,'40†.1 rl.

LANTZ CARTUNES

Arabs with Dirty Fezzes (5-29-39) 3259	July	31,'39..7
Silly Superstition (9-23-39) 3262	Aug.	28,'39..7
Slap Happy Valley 3261	Aug.	21,'39..7
Snuffy's Skunk Party (9-23-39) 3260	Aug.	7,'39..7
Stubborn Mule (8-12-39) 3258	July	3,'39..7

LANTZ COLORED CARTUNES

Adventures of Tom Thumb, Jr. 4267	Mar.	4,'40†.1 rl.
A-Haunting We Will Go (7-15-39) 4261	Sept.	4,'39†.7
Andy Panda Goes Fishing 4265	Jan.	22,'40†.8
Kittens Mittens (2-24-40) 4266	Feb.	12,'40†.9
Life Begins for Andy Panda (9-23-39) 4262	Oct.	9,'39†.8½
Scrambled Eggs 4263	Nov.	20,'39†.8½
Sleeping Princess, The (12-2-39) 4264	Dec.	4,'39†.9

MENTONE MUSICAL COMEDIES

Gals and Gallons (6-3-39) 3232	July	12,'39.17½
East and Dumke		
With Best Dishes (6-3-39) 3233	Aug.	9,'39.17
Charles Kemper		

SPECIAL

March of Freedom (5-20-39) 4110	Sept.	6,'39†20

STRANGER THAN FICTION SERIES

No. 64—Novelty (9-9-39) 3375	July	3,'39.10
No. 65—Novelty (7-15-39) 3376	Aug.	7,'39..9½
No. 66—Novelty (10-21-39) 4371	Sept.	18,'39†.8½
No. 67—Novelty (10-14-39) 4372	Oct.	9,'39†.9
No. 68—Novelty (10-28-39) 4373	Nov.	6,'39†.9
No. 69—Novelty (1-6-40) 4374	Dec.	4,'39†.9
No. 70—Novelty (12-23-39) 4375	Dec.	18,'39†.9
No. 71—Novelty 4376	Jan.	8,'40†.1 rl.
No. 72—Novelty 4377	Jan.	29,'40†.1 rl.
No. 73—Novelty 4378	Feb.	19,'40†.2 rls.
No. 74—Novelty 4379	Mar.	11,'40..1 rl.
No. 75—Novelty 4380	Apr.	15,'40†.1 rl.
No. 76—Novelty 4381	May	6,'40†.1 rl.

TWO-REEL MUSICALS

Boy Meets Joy (11-18-39) 4221	Sept.	6,'39†17
Pinky Tomlin-Joy Hodges		
Bullets and Ballads 4226	Feb.	14,'40†17½
Armida		
Follies Parisienne 4228	Apr.	17,'40†.2 rls.
Harry Stafford		
International Revels 4227	Mar.	13,'40†17
Wm G. Sabbot		
Rhumba Land (1-6-40) 4223	Nov.	15,'39.18
Wini Shaw		
Rhythm Jamboree 4225	Jan.	17,'40†.2 rls.
Judy Starr		
Snow Follies (1-6-40) 4224	Dec.	13,'39†18
Lillian Roth		
Swing Hotel (10-14-39) 4222	Oct.	18,'39†18
Wini Shaw		

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Quiet Please (5-27-39) 4006	July	1,'39.20
Fritz Feld (Color)		
Wardrobe Girl 4029	June	17,'39
Ginger Manners		
A Swing Opera 4030	July	22,'39..2 rls.
Tess Gardella		
Seeing Red (8-26-39) 4018	Aug.	26,'39.20
Red Skelton		
Slapsie Maxie (9-16-39) 5303	Sept.	10,'39†17
Maxie Rosenbloom		
Ride, Cowboy, Ride (10-21-39) 4008	Sept.	9,'39.20
Dennis Morgan		
Ice Frolic (10-14-39) 5102	Oct.	28,'39†20
Eleanor Gardner		
World's Fair Junior (10-28-39) 5104	Dec.	9,'39†20
Royal Rodeo, The (12-9-39) 5002	Nov.	25,'39†15
John Payne		
Remember When (9-16-39) 5101	Jan.	20,'40†20
Eaton Boys		
One for the Book (1-6-40) 5105	Feb.	3,'40†20
Betty Hutton		
Alice in Wonderland 5106	Mar.	9,'40†.2 rls.
Eddie Foy, Jr.		
Double or Nothing (3-2-40) 5107		20
Lee Dixon		

COLOR PARADE

For Your Convenience (6-17-39) 4610	May	20,'39.10
Mechanix Illustrated, No. 5 4612	June	17,'39..1 rl.
Modern Methods (8-12-39) 4611	July	15,'39.10
Mechanix Illustrated, No. 6 4613	Aug.	5,'39..1 rl.
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept.	30,'39†10
American Saddle Horses (12-2-39) 5402	Nov.	11,'39†.1 rl.
Mechanix Illustrated, No. 2 5403	Dec.	2,'39†.1 rl.
New Horizons (1-13-40) 5404	Jan.	6,'40†10
Mechanix Illustrated, No. 3 (2-24-40) 5405	Feb.	17,'40†10

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Haunted House (6-24-39) 4310	June	3,'39.12
Lives in Peril 4311	July	1,'39..1 rl.
Three Minute Fuse (9-2-39) 4312	July	29,'39.11
Verge of Disaster 4313	Aug.	26,'39..1 rl.

HISTORICAL TECHNICOLOR FEATURETTES

Bill of Rights (9-16-39) 4007	Aug.	19,'39†20
Morgan Olson		
Monroe Doctrine (10-28-39) 5001	Oct.	14,'39†16
Charles Waldron		
Old History (1-6-40) 5003	Dec.	23,'39†17
Hugh Sothern		
Teddy the Rough Rider (2-10-40) 5004	Feb.	24,'40†18
Sydney Blackmer		

LOONEY TUNES

No. 70—Polar Pals (6-17-39) 4813	June	3,'39..7
No. 71—Scalp Trouble 4814	June	24,'39..1 rl.
No. 72—Porky's Picnic 4815	July	15,'39..1 rl.
No. 73—Wise Quack (8-19-39) 4816	Aug.	5,'39..7
No. 74—Porky's Hotel 5601	Sept.	2,'39†.1 rl.
No. 75—Jeepers Creepers (9-30-39) 5602	Sept.	23,'39†.7
No. 76—Naughty Neighbors (11-4-39) 5603	Nov.	4,'39†.1 rl.
No. 77—Pied Piper Porky (11-25-39) 5604	Nov.	4,'39†.7
No. 78—Porky the Giant Killer 5605	Nov.	18,'39†.1 rl.
No. 79—The Film Fan (1-6-40) 5606	Dec.	16,'39†.7
No. 80—Porky's Last Stand 5607	Jan.	6,'40†.1 rl.
No. 81—Africa Squeaks (2-10-40) 5608	Jan.	27,'40†.7
No. 82—Ali Baba Bound 5609	Feb.	10,'40†.1 rl.
No. 83—Pilgrim Porky 5610	Mar.	16,'40†.1 rl.

MELODY MASTERS

Clyde McCoy and Orch. (5-27-39) 4712	Mar.	18,'39.10
Artie Shaw and Orch. (4-8-39) 4713	Apr.	28,'39.10
Larry Clinton and Orch. 4714	May	20,'39..1 rl.
Leith Stevens and Orch. (6-17-39) 4715	June	10,'39.10
Rita Rio and Orch. 4716	July	1,'39..1 rl.
Will Osborn and Orch. (8-5-39) 4717	July	22,'39†10
Eddie Delange and Orch. 4718	Aug.	12,'39..1 rl.
Swing Styles (9-16-39) 5501	Sept.	2,'39†10
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept.	30,'39†10
Rubinoff and His Violin (11-11-39) 5503	Nov.	11,'39†10
Artie Shaw and His Orchestra (12-9-39) 5504	Dec.	30,'39†10
Frances Carroll and the Coquettes (12-30-39) 5505	Feb.	17,'40†10
Dave Apollon and His Orchestra (2-24-40)	Mar.	2,'40†10

MERRIE MELODIES
(In Color)

No. 82—Naughty But Mice 4519	May	10,'39..1 rl.
No. 83—Believe It or Else 4520	June	3,'39..1 rl.
No. 84—Hobo Gadget Band (6-17-39) 4518	June	17,'39..7
No. 85—Old Glory (6-17-39) 4521	July	1,'39.10
No. 86—Dangerous Dan McFoo 4522	July	15,'39..1 rl.
No. 87—Snow Man's Land 4523	July	29,'39..1 rl.
No. 88—Hare-Um Scare-Um (8-12-39) 4524	Aug.	12,'39..7
No. 89—Detouring America (9-9-39) 4525	Aug.	26,'39..7
No. 90—Little Brother Rat 4526	Sept.	2,'39..1 rl.
No. 91—Sioux Me 5301	Sept.	9,'39†.1 rl.
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept.	23,'39†.1 rl.
No. 93—Little Lion Hunter 5302	Oct.	7,'39†.1 rl.
No. 94—The Good Egg 5304	Oct.	2,'39†.1 rl.
No. 95—Fresh Fish (11-18-39) 5305	Nov.	4,'39†.7
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov.	18,'39†.1 rl.
No. 97—Sniffles and the Bookworm 5307	Dec.	2,'39†.1 rl.
No. 98—Screwball Football (1-13-40) 5308	Dec.	16,'39†.7
No. 99—The Curious Puppy 5309	Dec.	30,'39†.1 rl.
No. 100—Early Worm Gets the Bird 5310	Jan.	13,'40†.1 rl.
No. 101—Mighty Hunters (1-20-40) 5311	Jan.	27,'40†.7
No. 4102—Busy Bakers 5312	Feb.	10,'40†.1 rl.
No. 103—Elmer's Candid Camera 5313	Mar.	2,'40†.1 rl.
No. 104—Cressocountry Detours 5314	Mar.	16,'40†.1 rl.

TECHNICOLOR SPECIALS

Romance in Color 4404	Aug.	19,'39..1 rl.

VITAPHONE VARIETIES

Dean of the Partebozards (5-27-39) 4910	May	27,'39.10
Luis Zingone		
Right Way, The (6-17-39) 4908	July	1,'39..9
Irene Rich		
Witness Trouble 4911	July	29,'39..1 rl.
Grouch Club		
One Day Stand (8-26-39) 4912	Aug.	19,'39.10
Vote Trouble (9-16-39) 5701	Sept.	9,'39†.9
Grouch Club		
History Repeats Itself (10-14-39)		10
Sword Fishing (10-14-39) 5702	Oct.	21,'39†10
An Organ Novelty (11-4-39)	Jan.	13,'40†.9
Mr. & Mrs. Jesse Crawford		

OTHER PRODUCT

Title	Rel. Date	Min.

ALLIANCE

Birth of the Movies	Sept.	1,'39.22

ATLAS

Pyramids of Mexico, The (1-20-40)		11
Xochimilco (1-15-40)		11

CENTRAL

Country Fair (2-24-40)		10
Zoo in Manhattan (11-18-39)		10

FINLAND TRADING CO.

Life in Finland (3-23-40)		10

KING OF COMEDY

Paper Hanger, The (3-2-40)		19

PATHE COMMERCIAL

Homes of Today (11-18-39)		11

RENOWN

Smart Footwork (2-24-40)		15
Thank You, Mr. Silkworm (2-24-40)		15

YORKE

Couriers of the Nation (12-9-39)		17
Finland Fights! (2-17-40)		5

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Overland with Kit Carson (9-2-39)	July	21,'39
Bill Elliott-Iris Meredith		
Shadow, The (1-13-40) 1140	Jan.	5,'40†.2 rls. (each)
Victor Jory-Veda Ann Borg (1 episode 31 min.) (15 episodes)		
Terry and the Pirates	Apr.	12,'40†
Wm. Tracy-Granville Owens (15 episodes)		

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy's G-Men (8-19-39) 872 (15 episodes) (1st episode 29 min.)	Sept.	2,'39
Ralph Byrd		
Drums of Fu Manchu (2-17-40)	Mar.	15,'40†20 (each)
Henry Brandon-Luana Walters (15 episodes) (1st episode 30 min.)		
Zorro's Fighting Legion (12-2-39) 873	Dec.	16,'39.18 (each)
Reed Hadley (1st episode 30 min.)		

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92	Apr.	9,'40†21 (each)
Larry (Buster) Crabbe (15 episodes)		
Green Hornet, The (12-2-39) 4781-93	Jan.	9,'40†21
Gordon Jones-Anne Nagel (13 episodes)		(each)
Oregon Trail, The (5-20-39) 4581-95	July	4,'39†21
John Mack Brown-Louise Stanley (15 episodes)		(each)
Phantom Creeps, The (9-2-39) 4581-92	Oct.	17,'39†21
Bela Lugosi-Dorothy Arnold		(each)

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Heavy Fines Bring New Attack On Quebec's Ban on Juveniles

—in

Better Theatres

Spring Buyers Number

BUYERS INDEX

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"M-G-M's 'Broadway Melody of 1940', melodious, sensational; funny gags throughout. The kind of merry musical movie which can not miss." —*Post*

"Astaire and Powell new dancing team in a happy musical. One of the pleasantest in a long, long time ... replete with good music by Cole Porter." —*Mirror*

"Even M-G-M hasn't done a better musical unless it was 'Great Ziegfeld'." —*Brooklyn Eagle*

"Gay, lively ... A treat of major proportions." —*Daily News*

"Audience enthusiastic. Gay and sparkling entertainment." —*World-Telegram*

"It's good to welcome Fred Astaire, Eleanor Powell and George Murphy back to the screen. Big musical numbers, with laughs and expert dancing." —*Sun*

"Superior ... Mr. Astaire's rhythmic arabesques even more fascinatingly intricate than ever before! Miss Powell blends in beautifully." —*Times*

"Handsome, racy and tuneful ... the routines leave you gasping with their brilliance. Effervescent screen entertainment." —*Journal-American*

HELD OVER! 2nd WEEK!



FRED ASTAIRE • ELEANOR POWELL
***in* "BROADWAY MELODY of 1940"**

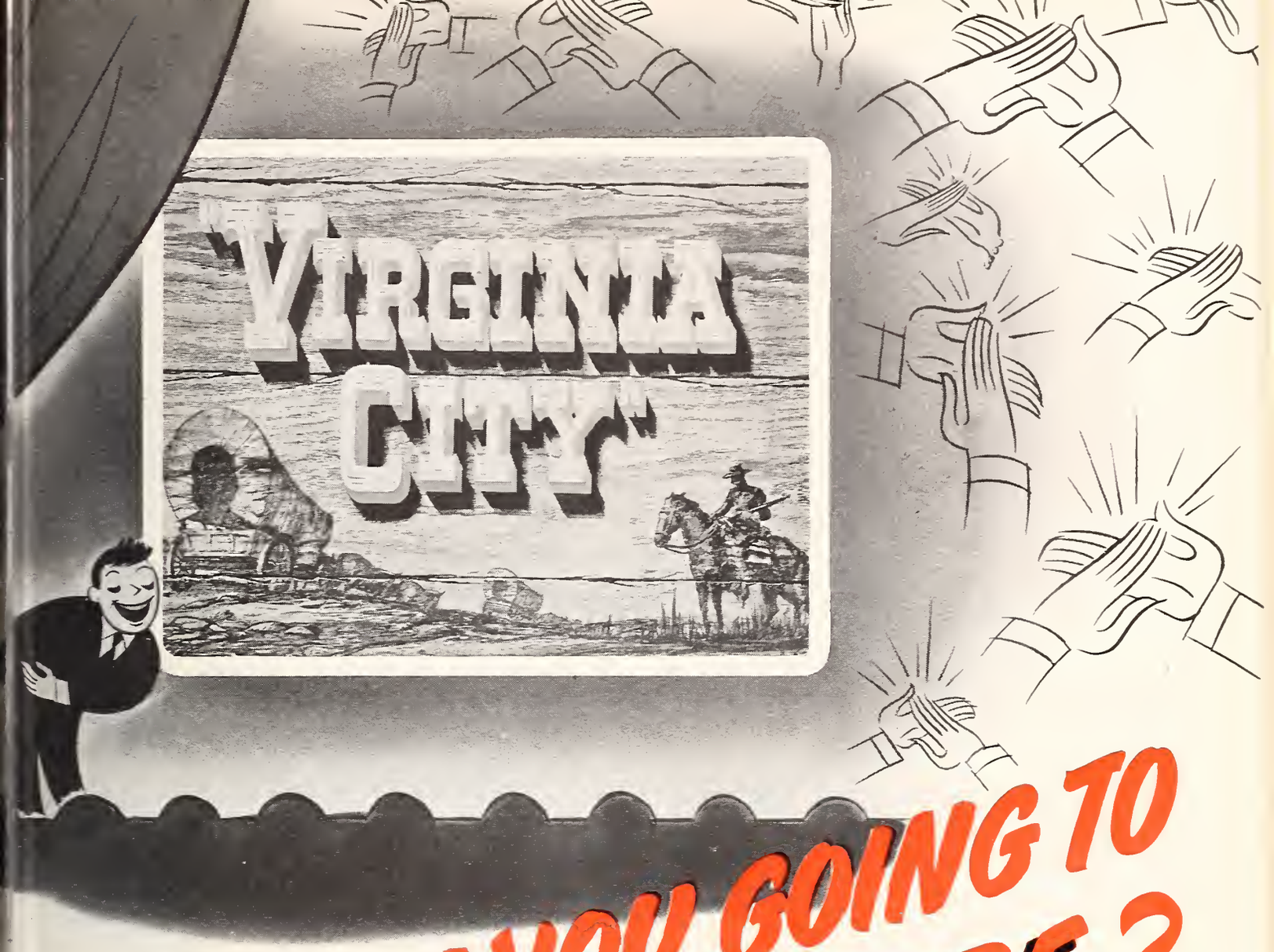
GEORGE MURPHY • FRANK MORGAN • IAN HUNTER
FLORENCE RICE • LYNNE CARVER • Screen Play by Leon Gordon and George Oppenheimer • Lyrics and music by Cole Porter
Directed by NORMAN TAUROG • Produced by JACK CUMMINGS

Capitol, B'way & 51st St. *Major Edward Bowes, Mng. Dir.* **Doors open 10 A.M.**

"Listen to the cash register jingle, Mr. Exhibitor!"



Plenty of newspaper space brings results at the Capitol!



WHAT ARE YOU GOING TO DO FOR AN ENCORE?

Virginia City has them coming... Keep them coming!

WARNERS

show you two ways to handle it on the next page...

Maybe you like to play games but

DON'T PLAY BLIND-MAN'S BUFF WITH YOUR BOXOFFICE!



YOU KNOW 'VIRGINIA CITY' COMES FROM WARNERS



so WHY go groping for preferred-time product when the same power plant is this minute ready with Two smash shows to follow 'VIRGINIA CITY'!



TO BE OPENED THIS WEEK!



From the author of 'The Rains Came' comes the first – and sensational starring picture for

ANN Sheridan

with

Jeffrey Lynn · Humphrey Bogart

ZASU PITTS • UNA O'CONNOR • JESSIE BUSLEY • JOHN LITEL • Directed by LEWIS SEILER
Screen Play by Michael Fessier and Lawrence Kimble
A Warner Bros.-First National Picture

Absolutely the 1940 peak for dramatic romance!



MERLE OBERON · GEORGE BRENT

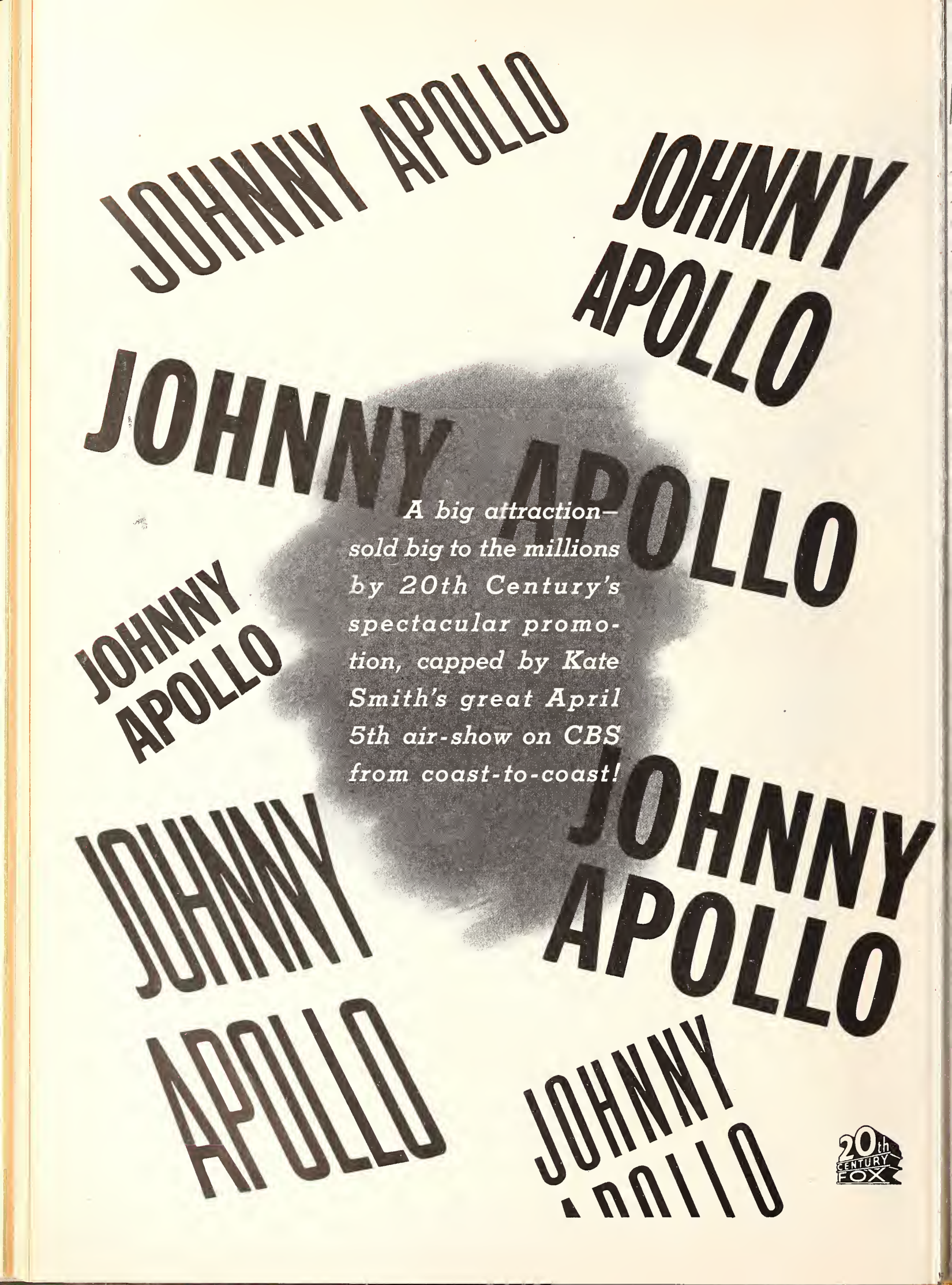
in

'TIL WE MEET AGAIN

with

PAT O'BRIEN • GERALDINE FITZGERALD
BINNIE BARNES • FRANK McHUGH

Directed by **EDMUND GOULDING**
Screen Play by Warren Duff
From an Original Story by Robert Lord
A Warner Bros.-First National Picture


JOHNNY APOLLO
JOHNNY APOLLO
JOHNNY APOLLO
JOHNNY APOLLO
A big attraction—
sold big to the millions
by 20th Century's
spectacular promo-
tion, capped by Kate
Smith's great April
5th air-show on CBS
from coast-to-coast!
JOHNNY APOLLO
JOHNNY APOLLO
JOHNNY APOLLO
JOHNNY
20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 139, No. 1 — April 6, 1940

"BY COMMISSION"

HOW would you like to have this industry operated by a Federal Motion Picture Commission? A sparkling demonstration of what it might be like is currently afforded by the activities of the Federal Communications Commission pertaining to television.

As has been so often observed here, the broadcasting institution is the first of the industries to be born and cultured entirely under the domination of government control. That has been going on now these twenty years, through which, most rapidly of late, there has been arising among the bureaucrats a philosophy of government utterly at variance with the concepts under which this America and its business evolved with conspicuous advantages to the whole people.

Tuesday night Mr. James Lawrence Fly, chairman of the FCC, took to the air to defend the considerably criticized proceedings of that body in rebuking the enterprise of the Radio Corporation of America in seeking to merchandise television receivers, after having had the commission's approval of a limited presentation of advertising material by television transmission.

The commission's approval was, after RCA announced sets for sale, rescinded, and now Mr. Fly promises to rescind the rescinding "soon."

The defense of this fast-and-loose performance is that it just might be that the exploitation now, with wide distribution of sets, would tend to freeze the technological progress of the art of television, or in the event of changes in standards might find the consumers in possession of sets that would become useless.

In the next breath the chairman observed that "we neither have nor desire any regulatory power over the sale of receivers or over advertising."

Mr. Fly of course meant the advertising of receivers for sale. His statement about power over such activities lacked a great deal of fundamental sincerity. It is more than obvious that because of objection to RCA's advertising announcements, about which he could directly do nothing, he and his commission did all that could be done by indirection, the cutting off of revenues to support the development. He says in effect to television that it can advertise and sell sets, but it cannot carry on a business to support the new art, save by the whim of the FCC.

SEEKING to defend the position Mr. Fly has insisted that television is unique among the industries in that the receiver and transmitter must fit "as the key fits the lock," whereas he considers that a 1905 automobile and a 1920 radio set will still work. That is merely his fine-spun phraseology of a "sea lawyer." His 1905 motor car would be a menace in any village street, totally incompetent to function in modern traffic. His 1920 radio set would deliver only a fraction of what the present transmitters put on the air.

Something in the vicinity of fifteen millions of dollars has been invested in television up to this time. It wants to go to work. FCC says it wants perfection, first. Who is to judge, the business which has to succeed and survive by performance, or a remote bureau with nothing at stake but its politics?

THE scientific, industrial, technological attainments of the United States have been had by interaction between manufacturers, purveyors and the customers. Competition has taken care of progress, development and the continuous process of elimination of the obsolete.

American society, beyond all others, has existed by doing business, in a free field. This is a nation of commerce. Invasion of that freedom is destructively revolutionary.

Additionally, it may be observed that Mr. Fly appears to have been taking a special advantage of his position by taking to the air and its audience. The criticism which he was seeking to meet appeared in the printed pages of the press, quite another audience. Also, incidentally, concerned as the FCC is about radio standards, certain attentions to matters of rhetoric, grammar and diction would seem to be indicated.

△ △ △

"ESCAPIST MARKET"

FROM time to time, as you may perhaps remember, remarks have been made on this page about the subject of entertainment and what is entertainment, with a certain bearing on the efforts of persons who considered themselves laden with significances and messages of social import.

Interesting relevancy, pertaining to the function of the amusement screen, is observable in a review of the foreign films markets of the last year just issued by the Bureau of Foreign and Domestic Commerce in Washington, in the course of which it is said:

"In passing, it is interesting and important to note that the war has already brought about a marked change in 'film tastes' in the belligerent countries. Where during normal times the best revenue pictures were those with historical and romantic subjects, there is now a keen desire for pictures such as comedies, mystery stories or any kind of light but engrossing entertainment that is likely to afford escape from wartime anxieties. In some markets of the warring nations, sad and morose scenes are actually barred by censorship boards.

"Exhibitors in some markets are taking pains to emphasize in their advertisements the cheerful and enlivening character of their programs.

"It goes without saying that our American producers and distributors are preeminently well-equipped to supply films that will satisfy these tastes which are now dominant throughout great regions of the earth."

THERE is currently widespread discussion in the daily press of the proper functions of the theatre screen in relation to social issues and problems. Often quoted is the printed observation of Mr. Frank Nugent, in the New York *Times*,

[*Continued on following page, bottom of column* 1]

This Week in the News

No Neely Bill?

ADJOURNMENT of Congress by June 1st was foreseen Monday by Senate and House leaders as pointing to the strong possibility that progress of the Neely anti-block booking bill, now pending in the House, may be halted by lack of time rather than by industry opposition. The measure passed the Senate at an earlier session.

With less than two months of the session remaining, it was pointed out at the Capital this week that there is a real possibility that adjournment will come with the measure still in the hands of the House Interstate Commerce Committee, where it is now awaiting hearings which probably will not start before May. Its sponsors had first predicted a hearing for some time in March, then April.

It is estimated that the taking of testimony could not be concluded before well into May and that, thereafter, considerable time would be required for the committee to come to a decisison and write a comprehensive report.

In informed Washington circles, the success or failure of the current negotiations for out-of-court settlement of the Department of Justice "key" New York anti-trust suit was seen as having a decided influence upon the future of the Neely legislation, any "consent" decree probably precluding any necessity for anti-block selling legislation.

Failure of the negotiations, it was said, in Washington, will result in the Justice and Commerce Departments sending to the House Committee a strong recommendation that the Neely measure be enacted. Should the development of a "consent" decree seem possible, however, they are expected to suggest that the Neely bill be laid aside, at least until experience has shown how new circuit-distributor policies adopted by the companies work out.

It was disclosed this week at the Capital that the two departments were asked for their views on the Neely bill some time ago, but both have withheld presentation of their opinions because of the "consent" decree negotiations.

"Washington Talks About the Consent Decree" on pages 12 to 14.

'Pulp' Horror & Sex

TWO WEEKS AGO it was the film-news commentator of the air who set out to clean house and raise standards (MOTION PICTURE HERALD, March 16, page 8): last week it was the songwriter, aiming at "hot blues" stag-and-smoker numbers (MPH, March 30, Page 9); this week it's the newsstand "pulp" magazine publisher who would bring back a business that admittedly has "gone to the dogs" because of fallen standards.

Taking its cue from "the setup worked successfully in the movie industry," the Frank A. Munsey Company, publishers of "pulp" for 58 years, on April 20th will take the lead, in the editorial columns of some of its 16 magazines, for the establishment of a Bureau of Censorship, "where the decency and cleanliness of the magazines can be adjudged beforehand."

Bearing a relationship of reasons similar to those which caused Hollywood to adhere to its Production Code, the Munsey Company feels that such self-regulation would regain lost readers, publishers of stability would regain the confidence of their readers, and readers would have good stories that they need not be ashamed of reading.

The editorial challenge to magazine publishers will lay the blame for the present predicament to "the horror and sensational magazines, on whose covers you see half-clad women being tortured or attacked by deformed caricatures of men—or the enactment of some perverted crime depicted in terrifying detail"; it's these magazines "that have tarred all with the same brush."

Pictorial presentations of Hollywood pictures and personalities are today used extensively in most of the "pulp" newsstand magazines of the "horror and sex" type, the subject matter, for the most part, coming from the dusty files of the industry's past history.

Zanucks' Taxes

PETITION for the recovery of $730,575 of additional U. S. income taxes assessed by the Commissioner of Internal Revenue at Washington against Darryl Francis Zanuck, head of production of Twentieth Century-Fox, and against Virginia Zanuck, his wife, on their 1935 income tax returns, was carried, Tuesday, by the Zanucks, to the United States Board of Tax Appeals for review.

The additional taxes— $438,450 levied against Mr. Zanuck and $292,125 against Mrs. Zanuck—were imposed by the Internal Revenue Bureau as a result of its computing the Zanucks' acquisition of Twentieth Century-Fox stock as income, after Mr. Zanuck and Joseph M. Schenck had merged Twentieth Century with Fox Films, in 1935, whereas the Zanucks contend that the Twentieth Century-Fox stock was issued to replace Fox Film stock held prior to the merger.

Rather than a deficiency of $730,575 the Zanucks claim they overpaid on their 1935 returns by some $900.

Harry Kadis, former "ace" U. S. Internal Revenue agent, was arrested in Los Angeles, Monday, on a writ of attachment, following his alleged refusal to appear before the federal grand jury in New York and testify on his activities in investigating the 1935 merger of Twentieth Century Productions and Fox Films Corporation. Mr. Kadis on Wednesday waived a removal hearing before United States Commissioner David Head in Los Angeles and said he would leave Saturday for New York.

His attorneys, Greg Bautzer and Bentley Ryan, had intended to contest removal because of the former United States agent's poor health and because of a technical defect in the writ of attachment which had been served on him.

Mr. Kadis was with the Department of Internal Revenue for 17 years, but was recently discharged.

Having reputedly collected more tax money for the Government than any other agent, Mr. Kadis had been assigned to investigate the union of Twentieth Century Productions and Fox Films, the Government believing that additional taxes should have been paid.

The U. S. Bureau of Internal Revenue, Tuesday, ruling that the Charles Chaplin Film Corporation had failed in its 1937 income tax return to take an adequate deduction for depreciation and had included too much in gross income, announced that it had credited the company with a total of $22,989.

"ESCAPIST MARKET"

[*Continued from preceding page*]

that his definition of entertainment is not "that which amuses", but "that which interests".

Mr. Nugent's formula, propounded before he had made a Hollywood writer's contract, would be far from guidance to an entertainment art. Your editor can remember a great deal that was of special and extraordinary interest to him that would not in his opinion be entertainment. For instance, once as a reporter, he observed the stirring performance of a whole town of fifteen thousand persons go mad and burn a man—the wrong man—at the stake. That would make quite a sequence in a picture. Interest is not necessarily entertainment.

The formula offered would authorize a marquee line:"Come in and suffer—always something to worry about."

—*Terry Ramsaye*

30 More for Griffith

THIRTY THEATRES in Oklahoma and Missouri were taken over last Saturday by a new company headed by L. C. Griffith, president of the Griffith Amusement Company, in one of the largest circuit acquisitions in recent years and the biggest to be effected by a circuit defendant in one of the Government's anti-trust prosecutions.

The 30 theatres were formerly operated by the Southwestern Theatres, Inc., and the new company will be known as Griffith-Southwestern Theatres, Inc. The circuit includes eight houses in Tulsa, three in Oklahoma City, others in Picher, Pawhuska and Chickasha, Okla., and Springfield, Mo.

The announcement of the new company was made by Henry S. Griffing, secretary of Griffith-Southwest and general counsel for the Griffith interests. Mr. Griffing said that the operations of the 80 theatres owned by the Griffith Amusement Company in Oklahoma and Texas would not be affected by the acquisition of the new houses. The purchase price was reported at $500,000.

Who'll Have "Life"?

THE UNITED STATES FILM SERVICE, Uncle Sam's documentary-film producer, is going right ahead with the theatrical distribution of Pare Lorentz' "The Fight for Life," first Government feature made available for public theatre showing.

The U. S. Film Service in Washington Tuesday extended "invitations" to 29 independent film distributors to submit terms on which they would release the picture—the terms to pay strict attention to the fact that exhibitors will be charged rentals to show this film that was made from funds diverted from WPA relief, as charged in Congress (MOTION PICTURE HERALD, March 30, page 13).

The film, portraying childbirth in the slums, already has been rejected by the Loew Circuit, condemned by the Maternity Association Center of New York, and placed in a "separate classification" by the National Legion of Decency.

Two Sounds

BECAUSE Leopold Stokowski made, at the same time, two recordings with the Philadelphia orchestra, one for the Bell Laboratories, an editorial in last week's issue confused that with Mr. Stokowski's special recording, by a new R.C.A. Photophone system, for the Walt Disney cartoon entitled "Fantasia." The recordings are separate, how different in principle remains to be demonstrated. The Telephone demonstration will be at Carnegie Hall April 10. "Fantasia" is said to be scheduled to start its roadshow career in November.

That Nick Case

PROBABLY beginning another important battle for "the freedom of the press," and arising from the many trials and mistrials of John P. ("Big") Nick, deposed St. Louis projectionist union leader, the citation of the St. Louis *Post-Dispatch* and its editor and cartoonist, for contempt of court, was confirmed Wednesday, in St. Louis, by Thomas J. Rowe, circuit judge, whose decisions in the Nick affair were criticized by the newspaper. Judge Rowe fined the newspaper $2,000; fined Ralph Coghlan, editor, $200 and sentenced him to 20 days in jail; and fined Daniel R. Fitzpatrick, the newspaper's cartoonist, $100 and sentenced him to 10 days in jail. Sheriff James Fitzsimmons took the two newspapermen into custody.

The criticism was made, by editorial and cartoon, on the dismissal on March 4th of state representative Edward M. Brady, on a charge of extorting $10,000 from St. Louis theatre owners in 1936. Brady had been indicted with Nick, on that charge. Nick had been acquitted shortly before, after three mistrials. Judge Rowe sat in those cases.

However, Circuit Judge Ernest Oakley has since held that Nick and Clyde Weston, deposed business agent of the projectionists' union, Local 143, should be permanently enjoined from interfering with, or control of, the union. He has invalidated the membership cards of about 60 members who joined during the Nick regime, and he has ordered Nick to pay back to the union the $10,000 which he said the man received from Brady.

The *Post-Dispatch* had remarked on the fact that one court disagreed with another.

Nick's demand that the state supreme court review Judge Oakley's verdict was denied this week. See page 14.

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UA Stays in MPPDA

UNITED ARTISTS CORPORATION has rescinded its withdrawal from the Motion Picture Producers and Distributors of America, Inc., and, at the second and final session of the MPPDA's annual meeting, on Wednesday afternoon, at headquarters in New York, Maurice Silverstone, UA's chief of operations, was reelected to the directorate. Notice of UA's resignation from the Hays organization was submitted by its attorneys Thursday morning, August 31, 1939, six months in advance, as required by by-laws.

UA producer Walter Wanger was elected a new board member, and UA producers Sol Lesser and Hal Roach were reelected. The Hays board now has on its roster the largest single block of members affiliated with one company. The only other member company having more than one director is Warner Brothers, with Harry M. and Major Albert Warner both reelected.

The following additional MPPDA board members were reelected: Barney Balaban, Nate J. Blumberg, Jack Cohn, Cecil B. DeMille, E. W. Hammons, Edgar B. Hatrick, Will H. Hays, Frederick L. Herron, Sidney R. Kent, George J. Schaefer and Nicholas M. Schenck.

Mr. Hays was reelected president for the nineteenth consecutive year.

Extras' 'New Deal'

THE CENTRAL CASTING CORPORATION, the group which parcels out extra jobs in Hollywood for the majors' studios, has been criticized variously on several grounds: politics, job sales, favoritism, "muscling-in" by racketeers and otherwise accused of irregularities. A reorganization was ordered Tuesday by the Association of Motion Picture Producers, following a five-month investigation by private detectives working for the Screen Actors Guild.

Y. Frank Freeman, president of the Producers Association, will, accordingly, appoint a committee which will have power to make any changes deemed necessary in the system of hiring "atmosphere" players.

The investigation by the Actors Guild was said to involve only one per cent of the membership. However, the local police and even Mr. Edgar Hoover's G-Men are reported to be checking up on charges that "eastern hoodlums" are trying to turn the extra business into a racket. Some Actors Guild members have been complaining of being "roughed-up" and "shoved around" by "extras."

The Central Casting Corporation was organized on December 4, 1925, to correct the many abuses which had prevailed for years, bringing order out of chaos.

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THIS WEEK IN PICTURES



By Metropolitan

RKO EXECUTIVES from the east and west gathered at the Sherry Netherlands in New York Monday to discuss new season plans with the trade press. Above are Harry Edington, in charge of production; Martin Quigley, and Richard C. Patterson, chairman of the board. Story on page 17.



EN ROUTE from Hollywood and the Quigley Awards presentation A-Mike Vogel, left, chairman of the Managers' Round Table, stops in Dallas to yarn with John Rosenfield, amusements editor, the *Morning News*.



PRE-CONVENTION conference at which Walt Disney asks for suggestions for a star to fill the new chair. Present, but not very interested in the proceedings, are Mickey and Minnie Mouse on their creator's right and left hands; Dopey, Snow White, the Blue Fairy, Donald Duck, Pinocchio, Jiminy Cricket, the Little Pigs, Pluto, Ferdinand, Figaro and Cleo.



By Staff Photographer

FROM BOMBAY, India, M. A. Fazalbhoy, managing director of Messrs. Fazalbhoy, Ltd., visits New York and the Quigley Publications offices, where he is talking with E. A. Rovelstad, managing editor of *Motion Picture Herald*.

TESTIMONIAL DINNER, right. Members of the Empire State Operators Union honored their president, Abraham I. Kindler, center, at the Murray Hill hotel in New York last Saturday morning. Flanking Mr. Kindler are A. J. Burns, public relations director, and Albert A. Hovell, general manager, both of the Century circuit.



By Staff Photographer

DEPARTURE, right. Samuel Schneider, Warner home office executive, and Gradwell Sears, general sales manager, leave New York for studio conferences in Burbank.



By Cosmo-Sileo



JOSEPH PASTERNAK, Universal producer, comes to town and is given a luncheon at the Astor hotel, New York. Clockwise beginning in the foreground: John Wright, Rivoli theatre; Fred Meyers and John J. O'Connor, RKO; Joseph Seidelman, Mr. Pasternak, William A. Scully, and Nate J. Blumberg.



ABE FREEDMAN, right, is the 1940-41 chairman of the London and Home Counties Branch of the Cinematograph Exhibitors Association leading the war on rentals.

CHARLES AND SAM ROTH, left and right below, of Valley Enterprises, Harrisonburg, Va., visit the Rockefeller Center offices of Quigley Publications with William Michalove, manager of the circuit's State theatre in Harrisonburg.



By Staff Photographer





FOX WEST COAST managers visit Paramount, left, after their annual convention at the Los Angeles Ambassador hotel. Left to right: Lloyd Howell, Watsonville; Douglas Graham, Salinas; Jackie Cooper, and Jack Foley, San Francisco.

LYNNE OVERMAN, costumed for his part in Cecil B. DeMille's "Northwest Mounted Police", greets Fox West Coast managers Jack Ryan, Hanlon, Vallejo; Robert T. Sharp, Fox, Richmond; G. F. Sharp, Wilson, Fresno; Evan Jeffries, Grand Lake, Oakland, and Clint Eberly, Senator, Oakland.



E. I. PARKER and Fred Williams, second from left and extreme right above, president and vice-president of the Consolidated Amusement Company of Hawaii, visit the New York offices of the International Projector Corporation and A. E. Meyer, International sales manager; K. Streuber and J. Brozek, export managers for National Theatre Supply Company and International Projector, respectively.

DINNER IN MIAMI, below. Louis Frisch and Sam Rinzler, New York circuit operators, are hosts at the Carrousel, Miami Beach, to vacationing friends. Present are Herman Becker, Mr. and Mrs. H. H. Buxbaum, Mr. and Mrs. Max Cohen, Tom Connors, Mr. and Mrs. Frisch, Mr. and Mrs. Ted O'Shea, Mr. and Mrs. Rinzler, Mike Rudin, Mr. and Mrs. Ed Saunders, Mr. and Mrs. Ed Schnitzer, Mr. and Mrs. William Scully. On his return to New York this week Mr. Frisch was in turn the guest of friends at a dinner at Dinty Moore's.



CAPITAL TALKS ABOUT THAT 'CONSENT' DECREE

Some Form of Agreement Reported Reached on Many of the Leading Issues Involved in Anti-Trust Suit

by FRANCIS L. BURT
in Washington

Out of a confusion of reports and rumors, speculations and observations, predictions and predilections, Washington sees gradually coming to light a picture of United States Government officials and motion picture industry legal and corporate executives moving to reach a middle ground where they can settle the "key" New York anti-trust prosecution of the Department of Justice without lengthy and expensive trial, while at the same time effecting a "cure" for the practices which the U. S. claims are perpetrated monopolistically and coercively by the large companies in discrimination against independents. The trial is scheduled for May 1st.

Report Part Agreement

So far, the effecting of a settlement through a "consent" decree, or its equivalent, is a matter of negotiation, as is generally known in New York, Washington and other interested quarters, but reliable Washington word has it that the negotiations have brought some form of agreement with respect to many of the major issues involved. Any opinion at this time on eventualities would be pure conjecture. Possibilities or probabilities of effecting a settlement rise and fall with the daily tides, the latest word reaching Washington from Broadway indicating that not all of the eight company defendants are in accord on the manner and method of settlement. Some of them reportedly consider the "terms of truce" too severe in their requiring virtually a brand new fabrication of the sales structure.

The basis of much of the conversation is a set of recommendations made by the Department of Commerce, built on its year's discussions of the industry's difficulties with leaders of all branches of motion pictures, in 1939.

The normal procedure for effecting a consent decree is to obtain federal court ratification to a document designed previously as agreeable to both sides, and thereafter the Department of Justice would stand ready to prosecute any violations of the decree. There are some, however, who feel that any such decree, or "trade pactice platform" emanating therefrom, might even be made legislation, tacked on as a rider to the Neely anti-block booking bill now in Congress, a Neely Bill without the "onerous" synopsis clause.

Delivered to Department of Justice

The Department of Commerce report has not yet been released officially either to the press or to the "industry-at-large," but was delivered, sealed, some several days ago, to the anti-trust division of the Department of Justice.

However, beginning to trickle through are descriptions of certain of its passages, not the least important of which are its "suggestions" for a nationwide system of arbitration boards, composed of "outsiders," with much stronger "teeth" than were possessed by the arbitration boards of the old Film Boards of Trade of the Motion Picture Producers and Distributors of America, or by the arbitration-and-conciliation boards of the Blue Eagle of the old National Recovery Administration. Through these suggested boards would clear virtually every kind of dispute between independents and competing circuits and with distributors.

These "suggestions," too, would control film licensing and theatre leasing by circuits; and would preclude the necessity of anti block and blind selling legislation such as the Neely Bill (S. 280), now pending in Congress, by having sales made in small blocks instead of a complete season's product, and by providing for pre-screenings.

A finely defined trade practice code is also on the agenda of "suggestions."

Negotiations "On the Side"

All of the present negotiations are "on the side," so to speak. Department of Justice officials in Washington say, and with apparent truthfulness, that nothing is formally before them and adhere undeviatingly to their intention of carrying the suit to its scheduled trial May 1st.

However, since the Department repeatedly has announced that any consent decree which it accepts must be submitted to the Federal Court for approval, this is taken in informed Washington quarters to mean merely that, if an agreement is reached, the case will be laid formally before the court and the consent decree then introduced.

At the Department of Commerce, where the year's discussion with industry representatives developed a Department "plan" for solution of difficulties, officials said they were now out of the picture, their work having been completed with the making of their report and recommendations to the Department of Justice.

Washington "Won't Talk"

Nowhere in Washington will officials discuss the platform which is presumably being built as the basis for a proposed consent decree, or other form of settlement, but nevertheless gradually, though unofficially, the various subjects which must be dealt with are being disclosed.

Outstanding among these questions is that of circuit divorcement by five of the distributor defendants, which the Department of Justice has insisted all along it would demand, and which the Government now is said to be ready to drop provided the distributors make such changes in their selling policies as to eliminate the broad advantages claimed to have been held heretofore by their affiliated theatres to the discrimination of their independent competitors, and which brought all of the 50 or more U. S. and independent trust suits pending against the majors.

The similar advantages of the independent circuits also are to be dissipated, thus disposing of the basis on which the Government filed its several suits against such organizations (Griffith, Schine, et al), charging them with agreements with the distributors which worked to the disadvantage of non-circuit exhibitors.

There are some in Washington who confidently predict that if a consent decree is entered there will be no mention therein of theatre divorcement. This, it has been disclosed, was the subject of the greatest difference of opinion between Department of Commerce officials and the heads of the Department of Justice anti-trust division, with the Commerce Department representatives taking the attitude that, if at all possible, disorganization of the industry should be avoided and some method other than divorcement sought for solution of the affiliated circuit problem.

4 to 10 in Blocks

To this end, the Department of Commerce is said to have recommended that, instead of block-selling an entire year's production at one time, the distributors offer their pictures in groups of, say, from four to ten—after screening—and that no licensing be permitted which provided for service to theatres in more than one exchange district.

By offering pictures in small blocks, it was represented, the distributors will leave the way open for independent producers to sell their product, which, it is claimed in the Government's suit, has been impossible in the past because the major companies took all the time of the exhibitor's screen so long in advance that the independent had no chance.

By prohibiting licensing covering more than one exchange district, the ability of circuits to use their vast buying power to get deals which operate against their competitors would be eliminated.

As a further measure of protection to the independent exhibitor, the "suggestions," it is reported, embrace all the concessions contained in the distributors' ill-fated trade practice code of 1939, including a prohibition against the forcing of shorts, satisfactory cancelation privileges, elimination of score charges, and the like.

District Arbitrators

All this heads up to the point which Washington feels is considered most important by both the industry and the Government, that of arbi-

(*Continued on opposite page*)

FIRST ORGANIZED OBJECTION VOICED

"We are unalterably opposed to a consent decree and are in favor of the Government prosecuting to the fullest extent the case against the motion picture monopoly," Allied Theatreowners of Connecticut voted to wire Thurman Arnold, U. S. Attorney General, at Washington, after a special luncheon-meeting at the Hotel Garde, New Haven, Tuesday.

"Our views regarding any possible settlement are expressed by our General Counsel, Abram F. Myers," the wire to Mr. Arnold added. It was signed by Lawrence C. Caplan, as executive secretary of the organization.

Boston's Independent Exhibitors, Inc., Allied affiliated, also is understood to be directing a message of similar tone to Mr. Arnold.

SUGGEST BLOCKS OF 4 TO 10 MAXIMUM

(*Continued from opposite page*)

tration, and the plan provides for the setting up in each exchange district of a panel of well-informed, capable men with no connection with the industry, from whom selection could be made of an individual jointly agreeable to the distributor and exhibitor whose controversy he is to hear. This designation probably would be made through a central board which, in the event that two parties could not agree, would appoint a referee. The central board would be headed by a "national administrator."

The district arbitrator would then hear the dispute and render a decision, in which he could assess the costs of the proceeding against either or both contestants and could impose such penalties for liquidated damages as he saw fit in cases where the act of one party caused a monetary loss to the other.

Before these arbitrators would come all controversies over protection, overbuying and other exhibitor-distributor trade relations problems.

Exhibitors and distributors, themselves, once their case went to arbitration, would have no standing other than that of pleader and respondent.

Appeals to Central Board

Appeals from unsatisfactory decisions of the Board of Arbitrators would be heard by a central arbitration board, probably designated by the federal court under the consent decree, to be heard by a neutral member with technical advice given by two other members representing, respectively, distribution and exhibition.

Present proposals contemplate a nominal assessment of 5 or 10 cents on each picture licensed anywhere in the United States to meet the costs of maintaining the boards.

(Note: Reports in New York Tuesday indicated that regulations governing the establishment and functioning of arbitration boards as now proposed might prove fatal to the current efforts to reach an out-of-court settlement of the Government's New York anti-trust suit.)

Certain conditions sought by the Government on the settlement, defendants in the suit feel, might require enabling legislation before they can be accepted.

Vital Factors

The boards would be vital industry factors under any consent decree which may be reached and the defendants, as well as the Government, may be expected to guard their interests jealously in determining their set-up and functions, it was reported.

Personnel of the boards is of first importance to both sides and an agreement on this point alone was said to be regarded in some quarters as likely to be most difficult, even to the point of endangering an ultimate settlement of the suit.

Under the plan suggested, every sort of controversy which might arise between exhibitor and distributor could be taken to arbitration. Unlike some of the arbitration systems used in the past, there could be no claims that it was "loaded" in favor of any interest, since the men refereeing the cases would be mutually selected and would themselves have no interest in the industry or the matters at issue.

The aim of the Department of Commerce in developing the suggestions which are now being considered is described in Washington as being intended to free the industry as much as possible from actual, direct Government control while at the same time putting a strict check-rein upon any interest which attempted to use unfair methods. That, it is said, applies to exhibition as well as distribution, and the arbitration plan contemplates a curb on "hold-up" cases which

(*Continued on following page*)

U.S. Lists 103 More Witnesses For Its Key New York Trust Suit

The United States Government, proceeding with its "key" New York trust prosecution of the major film companies, on Tuesday filed a supplemental bill of particulars listing 103 additional instances, involving 149 independent theatres, in which the majors are charged with coercion by either refusing to sell product, acquiring an interest in the independent theatre, or threatening to build in opposition. On March 6th, the Department of Justice filed 550 names of independents who were cited as having knowledge of monopoly in their territories.

The Government's new list, containing the name and place of the independent and the name of the major defendant who is accused of having coerced the independent, follows:

ARKANSAS—R. V. McGinnis, New—Hope (Paramount); Saul Harris and Ike Kempner, Gem, Royal and Kempner—Little Rock (Paramount); Arkansas Theaters, Inc., Arkansas—Little Rock (Paramount).

ARIZONA—Nick Diamos, unknown—Bisbee (Paramount).

CALIFORNIA—Russell Rogers, Nile—Bakersfield (20th-Fox); Russell Rogers, Palace—Long Beach (20th-Fox); Arnold Schaak, Long Beach—Long Beach (20th-Fox); Dave Bershon, Leimert—Los Angeles (20th-Fox); Max Schotiner, Melrose, Ravena, Parisian—Los Angeles (20th-Fox); A. L. Gore, and Mike Gore, Irish—Los Angeles (20th-Fox); Robert Gumbiner, Tower—Los Angeles (20th-Fox); H. Herond and Mark M. Hanson, Arroyo, Western—Los Angeles (20th-Fox); Joe Leo, Los Angeles—Los Angeles (20th-Fox); Gus Metzger, Fairfax—Los Angeles (20th-Fox); Simon Lazarus, Lyric—Monrovia (20th-Fox); Roy Hunt, Golden Gate, Riverside, Rubigous—Riverside (20th-Fox); Russell Rogers, Mission, Plaza, Aztec—San Jose (20th-Fox); George Nasser, New Mission, New Filmore—San Francisco (20th-Fox); Simon Lazarus, Rialto, Ritz—South Pasadena (20th-Fox).

COLORADO—DeWitt C. Webber, Webber—Denver (20th-Fox); Charles McIntyre, America—Sterling (20th-Fox).

FLORIDA—Jesse Brown, Wallace—Bradenton (Paramount); M. Pitman, Clearwater—Clearwater (Paramount); E. C. Hall, Delray—Delray Beach (Paramount); Herbert Wales, Euston—Euston (Paramount); Charles Walder, Tivoli—Miami (Paramount); M. Beacham, Beacham—Orlando (Paramount); Guy M. Ragan, Garden—Sarasota (Paramount); B. E. Gore, Nebraska—Tampa (Paramount); B. E. Gore, Garden—Tampa (Paramount).

GEORGIA—O. O. Gaston, Lincoln—Thomasville (Paramount).

IDAHO—Joseph George, Rio—Idaho Falls (20th-Fox); A. B. Grosman, Rialto, Capitol—Pocatello (20th-Fox).

ILLINOIS—Joseph Desberger, Gem—Alton (Paramount).

INDIANA—Lewis Cochavety, Blackstone—South Bend (Paramount).

IOWA—Vern S. Brown, Rialto—Missouri Valley (Paramount); Ludy Bosten; Uptown—Muscatine (20th-Fox); Bruno Pierce, Joe Stack, Mahaska, Princess, Rivoli, Strand—Oscaloosa (Paramount); A. B. Friedman, Sol Shulkin, Iowa, Hipp—Sioux City (Paramount).

KENTUCKY—Lee W. Moffit, Saville—Owensboro (Paramount).

LOUISANA—W. S. Samuel, Lamar Hargrove, New Realart—DeRidder (Paramount); James E. Chauvin, Wallace Hepler, Fox—Houma (Paramount); Paul Blanchet, Royal Liberty—Lafayette (Paramount); William Kreisle, New Opera House—Morgan City (Paramount); Harry Suddath, Amusu—Matchitoches (Paramount); Kalil Slinam, Evangeline—New Iberia (Paramount); C. & C. Enterprises, Inc., Glenwood, Centenarey—Shreveport (Paramount).

MAINE—Willard B. Harwood, Strand—Gardner (Paramount-Publix); Abraham Goodside, Strand—Portland (Paramount-Publix).

MASSACHUSETTS—Walter V. Littlefield, Eggleston—Boston (Paramount); Nathan Yamins, Nathan Yamins Theatre—Fall River (Paramount-Publix); George Ramsdell, Granada, Strand, Mystic, Orpheum—Malden (Loew's).

MICHIGAN—W. A. Cassidy, Frolic, Mecca—Midlands (Paramount).

MINNESOTA—Joseph Friedman, Tower—St. Paul (Paramount).

MISSISSIPPI—H. H. Alexander, Crescent—Belzani (Paramount); E. D. Lawrence, Ritz—Laurel (Paramount); Mrs. F. L. Marshall, Strand—Temple (Paramount); Independent Theatres, Inc., Strand—Vicksburg (Paramount); Mrs. A. J. DeZoto, Yazoo—Yazoo City (Paramount).

MISSOURI—G. L. Hooper, Tiger—Carthage (20th-Fox); Frank C. Grubel, Paramount—Joplin (20th-Fox); A. C. Bowman, Arbo—Nevada (20th-Fox).

NEBRASKA—George L. Monroe, Rivoli—Hastings (Paramount); George L. Monroe, Empress—Kearney (Paramount); Ralph C. Goldberg, Omaha, State—Omaha (Paramount).

NEW JERSEY—Eugene Mori, Landi—Vineland (Warners).

NEW MEXICO—Joseph Barnett, Sunshine, Chief—Albuquerque (Paramount); Victor Bachechi Kino, Messa—Albuquerque (Paramount).

NEW YORK—B. S. Moss, Criterion—New York (Loew's); Benjamin Bordenaro, Palace—Olean (Warners); W. W. Farming, State, Erie, Strand, Van Curler—Schenectady (RKO).

NORTH CAROLINA—Ellis Blumenthal, Granada—Lexington (Paramount); Ellis Blumenthal, Carolina—Lexington (Paramount).

NORTH DAKOTA—Benny Berger, Metropolitan, Strand, Orpheum—Grand Forks (Paramount).

OHIO—Theodore and Gus Chifos, Strand—Middletown (Paramount); Earl Seitz, State, Sandusky—Sandusky (Warners).

PENNSYLVANIA—Harry Fried, Suburban—Ardmore (Warners); Joseph Wodozk, County—Doylestown (Loew's); Charles Segall, Bromley—Philadelphia (Warners); George Graves, Carman—Philadelphia (Warners); William Freihoffer, Nixon, Tower, Frankford, Roosevelt—Philadelphia (Paramount); William Goldman, Terminal—Philadelphia (Warners); H. A. Batastiny, Alpine—Punxsutawney (Warners); I. Ouslander, Pinebrook—Granton (Paramount); Harry Fried, Wayne, Saville—Wayne and Grenmore (Warners).

SOUTH DAKOTA—Richard H. Wagner, Topical, Royal—Sioux Falls (Paramount); Carl P. Knudsen, State—Watertown (Paramount).

TEXAS—R. P. Condron—Harlinger (Paramount); W. H. Powers, unknown—Henderson (Paramount); I. V. Adelman, Delman—Houston (Paramount); Ruben Frels, Victoria, Uptown—Victoria, Normana—El Tampo, L'Arcade—Yorktown, Orphic—Columbus, Alamo—Bellville (Paramount); Z. E. Hann, State—Wichita Falls (Paramount).

UTAH—W. Vosco Call, Capitol, Brigham City (20th-Fox).

VIRGINIA—J. V. Trent, Trenton—Lynchburg (Paramount).

WEST VIRGINIA—Don Tapulias, Capitol—Wheeling (Warners); J. M. Ulmer, Capitol—Wheeling (Warners).

WISCONSIN—William L. Amesworth, three unnamed theatres—Fond du Lac (20th-Fox); J. Zanias, Myers—Janesville (20th-Fox); August Berkholtz, New Menasha—Menasha (20th-Fox); George Fischer, National, Milwaukee—Milwaukee (Warners); Edward F. Mertz, Zenith—Milwaukee (20th-Fox); Harry Perelwitz, Astor, Jackson—Milwaukee (20th-Fox); Joseph Luntz, Uptown—Racine (20th-Fox).

U.S. CHARGES COERCION IN NEW BILL

(*Continued from preceding page, column* 1)
might be brought by exhibitors seeking to be bought off, by the provision that arbitration costs can be assessed against either party.

Government Must Open Files If Demanded

A delay in the scheduled start of trial of the Government's "key" New York anti-trust suit on May 1st appeared inevitable this week as the Government experienced its second consecutive setback in pre-trial skirmishes on Monday before Henry W. Goddard, federal judge, who will try the case.

Judge Goddard, in the federal district court, New York, directed the Government to provide the defendant film companies with detailed information and to "open its files" in Washington, if necessary, to defense counsel.

Paul Williams, trial lawyer for the Government, in response to the court ruling, said that he would comply with these instructions by Friday. His statement was made after Judge Goddard had said that the Government had not complied with a stipulation in which it had promised to provide details of acts called discriminatory, in addition to the names of witnesses.

The court session afforded a preview of the industry's "million dollar" legal battery.

Joseph Proskauer of the law firm of Proskauer, Rose and Paskus, and one of New York's outstanding corporation lawyers, made his first appearance in the case as counsel for Warners, having been retained only the day before. With him was Robert W. Perkins, Warner general counsel.

Also on hand were Thomas D. Thacher, former U. S. solicitor general, of counsel for Paramount. Appearing with him were A. C. Bickford of the Simpson, Thacher & Bartlett law firm; Austin C. Keough, Paramount general counsel, and Louis Phillips of the home office legal staff.

Colonel William J. Donovan of Donovan, Newton, Leisure & Lumbard, appeared for RKO with John Howley of the same firm. Monroe Goldwater of Goldwater & Flynn represented Keith-Albee-Orpheum.

John W. Davis, chief defense counsel for Loew's-M-G-M; Louis Frohlich of Schwartz & Frohlich, Columbia counsel; John Caskey of Dwight, Harris, Koegle & Caskey, 20th Century-Fox counsel, and Benjamin Pepper of O'Brien, Driscoll & Raftery, United Artists and Universal counsel, were among the other legal luminaries on hand.

In the course of the Friday court argument Mr. Williams admitted that the Government lacked detailed information as to monopoly claims in the production field. No investigation had been made of the situation in production since 1936, Mr. Williams said, and reports from Government agents dating from that year did not supply the Department of Justice with more than a general statement of conditions.

The Government was charged with prosecuting the suit without sufficient evidence to back its complaint after Mr. Williams had conceded that his information was limited.

Unless the Department of Justice comes forward with detailed evidence of anti-trust violations in the production field, the majors will apply for an order dismissing charges of discrimination in production set forth by the complaint, attorneys told Judge Goddard.

Questioned by Judge

Mr. Williams was questioned by the judge for reasons for agreeing to furnish detailed information if it did not have the information available. Mr. Williams explained that the Government always had maintained that it was bound to supply only those details of which it had personal knowledge.

Mr. Williams expressed willingness to open the Government's files in Washington to defense attorneys "if his superior approved." Mr. Williams made this offer to prove his contention that he was prepared to give the majors all available information.

In addition, attorneys took up the question of a pre-trial conference to simplify the issues and effectively to shorten the trial. Majors' counsel criticized the proposed admissions which the Government has asked the defendants to concede.

Cites Basic Dispute

Mr. Thacher, spokesman for the defendants, said that it was "utterly impossible" for the defendants to agree to a major part of the Government's proposals since there was a basic dispute as to definitions and the history of the industry.

Columbia would not concede that it was anything but an independent producer, Mr. Frohlich said.

In discussing the pre-trial conference, Mr. Williams said that the Government was attacking the fundamental conditions in the industry. It was the control of production, exhibition and distribution by the majors that the Government claimed was in violation of the Sherman anti-trust act, he said. As a result, the industry was not "open and competitive," he added.

Mr. Thacher, in reply, said that the defendants for the time being would withhold their hand but that they were prepared to prove on trial that any so-called discrimination was "strictly lawful."

Another reason why the trial may be delayed is that Mr. Davis and Ralph Harris, Twentieth Century-Fox attorney, are now engaged in the trial of a suit in the New York supreme court against a number of oil companies.

A third reason, and considered probably the strongest, is the settlement discussion now taking place in Washington.

U. S. Charges Coercion In More Trust Answers

The Government on Monday filed a second supplemental bill of particulars in its "key" New York trust suit, in the U. S. district court in New York in which it listed additional instances of alleged coercive acquisitions of theatres and of discriminatory selling practices.

The bill itemized 149 theatres in which the defendants are charged with obtaining an interest in 103 listed instances by refusing to sell product to the independent owner or threatening to open rival houses. Details of dates and methods are set forth. Names of the theatres appear in other columns.

A list of 68 instances in which "major distributors, including Columbia, permitted an exhibitor to overbuy motion pictures" also is annexed to the bill. In 28 instances Twentieth Century-Fox theatres were permitted to overbuy, the bill claimed. Paramount followed with 24 listings, then Warner Brothers with eight and RKO and Loew's with one each. The balance were independent houses.

Columbia received special attention in the Government statement. The bill detailed five instances in which the company is claimed to have prohibited the exhibition of its pictures as part of double bill and 38 examples where the company is claimed to restricted admission prices in houses to which it sold product.

BAIL DENIED BIOFF PENDING RULING

The Illinois supreme court on Tuesday denied the petition of Willie Bioff, studio union leader, for a writ of supersedeas and bail to allow him freedom pending decision to renew an appeal court ruling in 1922, *which affirmed a Chicago jail sentence. Bioff had been free on bond to the lower court, after extradiction from California.*

In St. Louis John P. "Big" Nick, deposed head of the city's projectionists' Local 143, *and Clyde Weston, its deposed business agent, have been denied a review by the state supreme court, of a recent decision by Ernest Oakley, circuit judge, permanently enjoining them from interfering with, or controlling, the union.*

Film Officials To Be Questioned by U. S.

William Kupper, western, and William Sussman, eastern, sales managers of Twentieth Century-Fox, were scheduled for questioning Wednesday, but the hearing was postponed due to another court engagement of John Caskey, attorney. Abe Montague, sales head of Columbia, was to be questioned before the weekend.

Government attorneys said this week that efforts were being made to arrange for the appearance of Adolph Zukor, chairman of the board of Paramount, and Darryl F. Zanuck, production chief for Twentieth Century-Fox.

Neil F. Agnew, vice-president of Paramount in charge of sales, last Thursday wound up his testimony by describing negotiations of his company for first run sales in the Governments list of 36 key cities. Most of Paramount's first run accounts have remained unchanged for a period of years, Mr. Agnew said.

$16,000,000 Loew Indebtedness Listed

Loew's, Inc., disclosed a fixed indebtedness of $16,081,000 in answers to the Government's New York trust suit interrogatories last week. The replies also said the company had no current outstanding loans. Out of 4,000,000 authorized shares of Loew common stock, 1,665,713 shares are outstanding, the company said. In addition, 136,722 shares of $6.50 cumulative preferred stock have been issued, the answers disclosed.

Fixed indebtedness is divided into two categories. Listed are $12,331,000 in 3½ per cent sinking fund debentures maturing in 1946 and which will be purchased or redeemed by a sinking fund created by semi-annual deposits of $375,000. Notes totaling $3,750,000 at 2¾ per cent maturing in 1944, payable at $375,000 annually from Feb. 1, 1940 constitute the remaining part of the indebtedness, the answer said.

U. S. Will Answer Columbia Questions

The Government will answer seven of Columbia's ten separate interrogatories in the New York suit, it was announced Monday after a conference between Louis D. Frohlich, Columbia counsel, and William P. Farnsworth, special attorney for the Department of Justice.

The seven answers will be in addition to the set of consolidated answers furnished all defendants by the Government.

SENATE, RETAILERS, BUSINESS HIT FCC FOR ITS STAND ON TELEVISION

FCC To Study Anew Policy on Television; Channel Dispute Over FM Broadcasting; Commission Ends Hearings

The Federal Communication Commission's order rescinding its grant for limited commercialization beginning September 1st, and ordering another television hearing, has occasioned vigorous protests which include a move in the United States Senate for an investigation into the Commission's action, a protest by the Chamber of Commerce of the State of New York and by the dealer's section of the Electrical and Gas Association of New York.

Other groups also have objected to the order and newspaper criticized the FCC decision. A few of RCA's competitors privately have applauded the action.

FCC Chief in Defense

James L. Fly, chairman of the FCC, defended the Commission's position on television Tuesday night over a national Mutual and NBC-Red radio hook-up. The Commissioner explained that all action taken was to foster 'the young art' of television and to protect the public's interest.

The FCC head said, "Let me make it clear that we neither have nor desire any regulatory power over the sale of receivers or over advertising. But any action we take under our duty to license experimental operations and to encourage advances in radio, must of course be taken in the light of actualities."

Hints at "Extravagant Promotion"

"Our course can be influenced, for example, by the rare case where a licensee might engage in extravagant promotion of sales to people of modest incomes while failing to inform the public of the limited and experimental character of the service now available, and of the mobility of the service, where it appears that such activities threaten to make his system dominant among both transmitting stations and the public," Mr. Fly added.

In conclusion Mr. Fly praised the research activities of television inventors and encouraged the public who lived in areas where television is available and could afford receivers to buy sets and enjoy the new form of entertainment. First of all, he said, the Commission wanted the public to know all the facts before making any purchases.

Introduced by Lundeen

The resolution calling for the investigation of the FCC's action on television was introduced in the Senate on Monday by Senator Ernest Lundeen, Farmer-Laborite of Minnesota. If the measure were adopted the Senate Interstate Commerce Committee would determine whether the Commission had exceeded its authority and "whether it had interfered with the freedom of public and private enterprise."

On March 23d the Commission cancelled the television regulations and ordered the new hearing. Dissatisfaction with the RCA marketing campaign was given as the reason for the action. RCA published an advertisement in two New York newspapers and in radio and motion picture business publications announcing its television plans.

Authority Questioned

Senator Lundeen, in introducing his resolution asking for an investigation, said, "I am not at all sure that the FCC was ever delegated such authority as it is attempting to exercise in connection with television, and for that reason I believe that the Senate Interstate Commerce Committee should place the facts before the United States Senate." The resolution was referred to that committee.

The Senator also said, "I have read where an official of the Radio Corporation of America stated publicly that his company has spent about $10,000,000 in developing television and in trying to create a new art and a new industry. Unquestionably other interests have likewise spent tremendous sums and I, for one, do not believe that such development should be arbitrarily retarded by some bureau here in Washington."

New York Chamber Acts

On the same day the FCC action on television was criticized by Senator Lundeen, the Chamber of Commerce of the State of New York attacked the FCC action as did many other groups. The executive committee of the Chamber, in a report to be acted on Thursday by the whole organization, condemned the action of the Commission as "a demonstration of the lengths to which government bureaucracy can go in interfering with the legitimate functions of the American system of free enterprise."

200 Dealers in Sets Protest

Some 200 television-set dealers in the New York area, represented in the dealers section of the Electrical and Gas Association of New York, protested the action. The FCC television move occasioned by an attempt to sell more television receivers was said to have done "irreparable harm to public confidence in television." Mortimer H. Fogel, chairman of the section, wrote to the FCC urging that the Commission restore limited commercial operation of television.

Mr. Fogel estimated that the premature end of the campaign to sell television sets cost at least 5,000 potential jobs in factories, shops and offices.

Manufacturer Protests

One manufacturer, Robert Robins, head of the Catho-Ray Television Corporation, which was visited as well as the large laboratories on the recent FCC tour, threatened to sue the Commission for the harm done to his business. He asserted that the FCC had no authority to regulate the sale of receiving sets. Mr. Robins said, "That commission—it's a regular flying circus."

Dealers pointed out that the public seemed willing to purchase television sets at the present state of the art and further that the commission has no power to regulate merchandising. Liberty Music Shops, a retailer of radio and television equipment, addressed a letter to the Commission. The letter said in part, "We believe . . . the Commission is attempting to put its protective wings over the public to a degree which the public itself does not ask for nor desire. . . . We are convinced that the public does not wish to wait until a perfect receiving set is created."

The letter went on to point out that the public believes that standards will improve and has the right to buy sets now and not wait until the final stage of development.

FCC Target of Senate Attack for Delaying Commercialization; Chamber and Radio Dealers Protest

The eight-day hearing on Frequency Modulation before the Federal Communications Commission in Washington ended last Thursday with the whole radio industry indorsing the new broadcasting system. The Radio Corporation of America, expected to oppose FM, surprised the industry by completely indorsing the FM method of transmission and pleading for immediate commercialization. A total of 109 applications for FM licenses has been received by the Commission and only the problem of allocation of channels for FM has not been settled. FM supporters have asked for one of the channels used by television.

Part in Spectrum Unsettled

The hearings brought out that even the fundamental question of what part of the radio spectrum television is to operate is not yet settled. W2XBS, NBC's television station in New York and probably the most active in the country, operates on the channel which FM wants. It was said that television could operate as successfully, or more so, in a higher band. RCA-NBC, opposing a complete change, suggested that the No. 1 television channel be left for television in New York, Chicago and Los Angeles but elsewhere be given to FM. The compromise would permit only 5 FM stations in New York. There are four now and more than twice that number have applied.

Elmer W. Engstrom, director of general research for RCA Manufacturing Company, told the FCC it would cost the company $100,000 if the television channel was given over entirely to FM. It also was said that the NBC station in New York, W2XBS, would be off the air several months if it had to change its wave length.

Frank W. Wozencraft, general solicitor for RCA, told the Commission, "We believe the public interest will best be served by the Commission action giving frequency modulation a green light." He also said that RCA believed that "ultra-high frequency broadcasting is ready for commercial use" and concluded that "ultra-high frequency broadcasting, when sound alone is broadcast, should use frequency modulation because of technical advantages."

W. C. Lent, assistant director of development and research for RCA, presented an allocation plan for FM.

Wr. Wozencraft said television will not use FM, although Major Armstrong, FM inventor, has expressed the opinion that FM would be better than the regular AM for television.

Mr. Lent explained that 11 FM channels would be needed to give one station each to 64 Eastern metropolitan areas and 22 would be needed for complete national allocation.

Educational organizations and others also asked the FCC to refrain from interference with the 41-42 m.c. band, now assigned to non-commercial broadcasting.

Although the RCA representatives backed FM, they did not agree with Major Armstrong that FM would rapidly replace regular broadcasting.

Thirteen FM stations are now licensed and in operation. Nine construction permits have been granted and 87 additional applications received. Twenty-two television stations have been licensed and 27 applications are pending.

THREE FILMS SHARE PREMIERE SPOTLIGHT

Gala Openings for "Dark Command", "One Million B. C." and "Biscuit Eater"

Republic's "Dark Command," the Hal Roach-United Artists "One Million B.C." and Paramount's "The Biscuit Eater" are the latest productions to receive world premieres in special exploitation coverage.

The "Dark Command" had its premiere in Lawrence, Kan., Thursday.

"One Million B.C." is set for Friday in Louisville, Ky.

"The Biscuit Eater" will bow at Albany, Ga., next Thursday with exhibitors, trade press and newspaper representatives the guests of Paramount on a trip that starts by plane out of New York on Wednesday.

"Dark Command" Opens

"Dark Command" had its world premiere Thursday night in two theatres in Lawrence, Kan., the Granada and Dickinson, with James R. Grainger, president of Republic, and Herbert J. Yates, president of Consolidated Film Industries, in attendance. The film will continue at the Dickinson for a regular run.

Two hundred exhibitors in the midwest area were to attend the opening and celebration staged by the Lawrence Board of Trade and city officials. A parade Thursday afternoon was to be climaxed by the burning of a replica of the frontier town as it was in the days of Quantrill the Raider, whose exploits are the basis of the picture. William Saal of the Republic studio supervised arrangements.

A studio delegation included several players, Claire Trevor, John Wayne, Roy Rogers and George (Gabby) Hayes among them.

Circuit executives who were to attend included R. J. O'Donnell, Interstate, Dallas; Harry Arthur, St. Louis; Elmer C. Rhoden, Fox Midwest, Kansas City; Ralph Goldberg, Omaha; Howard Federer, Dent circuit, Lincoln, Neb.; Ed Dubinsky, Kansas City, and Clarence Schultz, Commonwealth Theatres, Kansas City.

Republic franchise owners in the party were Irving Mandel, Chicago; Gilbert Nathanson, Minneapolis; E. J. Tilton and Harry Warren, Omaha and Des Moines; A. C. Bromberg, Atlanta; Claude C. Ezell and W. G. Underwood, Dallas; Sol Davis and Morris Loewenstein, Oklahoma City; Nat Steinberg and Barney Rosenthal, St. Louis, and A. B. Busby, Little Rock.

Premiere of Hal Roach Film

The world premiere of the Hal Roach production, "One Million B.C.," will take place Friday at Loew's State theatre in Louisville, Ky. The Hal Roach and United Artists exploitation staffs have formulated a campaign to launch the film.

The campaign has been built around the visit of Victor Mature, who plays the leading role in the film and is regarded by the Hall Roach organization as an important new discovery. Louisville is Mature's native town. Mayor J. D. Scholtz of Louisville and Governor Keen Johnson have indicated their intention to participate in the festivities. Jules Seltzer, of Hal Roach's publicity department in Hollywood, was in Louisville this week to arrange the advance exploitation.

Set Georgia Preparations

Trade press and newspaper representatives have been invited by Paramount to attend the world premiere of "The Biscuit Eater" at the Albany theatre, Albany, Ga., next Thursday. The group will leave New York by plane on Wednesday, spending the night in Atlanta, and continuing from there to Albany the following day for the premiere.

Oscar Morgan, Paramount southern division sales manager, will head a home office delegation attending the opening.

Among theatre operators who have signified their intention to attend the opening are William K. Jenkins of the Lucas-Jenkins circuit; R. B. Wilby of the Wilby-Kincey circuit; M. A. Lightman of Malco Theatres, Memphis; Mrs. Alma King, theatre executive of Brunswick, Ga.; Clark Gurley of Bainbridge, Ga.; Joe Schmit of Valdosta, and R. H. Dunn of Camilla.

Y. Frank Freeman, Jr., left Hollywood March 25th with a print of the film which he was to show in nine key cities to Paramount exchange managers and exhibitors. The cities are Salt Lake, Des Moines, Minneapolis, Chicago, Memphis, Dallas, Beaumont, New Orleans and Atlanta.

Billy Lee, nine-year-old star of the film, will make a series of personal appearances in connection with the opening of the picture throughout Georgia.

"Pinocchio" Gross

"Pinocchio," Walt Disney's second feature length cartoon, grossed an estimated $240,000 in its run of seven weeks and five days at the Center theatre, Rockefeller Center, New York. This compares with a gross of $530,000 for the five weeks' run of the producer's first feature length cartoon, "Snow White and the Seven Dwarfs" at the Radio City Music Hall in January-February, 1938.

The indicated RKO-Disney net share of the gross at the Center is $125,000, after advertising and premiere costs are paid. The producer-distributor's share of "Snow White's" five-week gross was approximately $150,000. The gross rental on "Pinocchio" was approximately $168,000.

The company reports that "Pinocchio" has been held over in 150 situations throughout the country following reports of big grosses for its opening days of Saturday, Sunday and Monday.

The film opened in London March 18th and on its first day topped the gross of "Snow White" by 10 per cent, according to the company.

"Rebecca" Gross

The Selznick-International production "Rebecca" grossed a total of $194,000 in 21 theatres in 19 cities for opening five-day runs, according to Jack Schlaifer and Harry Gold, United Artists vice-presidents in charge of western and eastern sales, respectively. The period included the Easter weekend.

The film, which opened at the Radio City Music Hall, New York, last Thursday played to 117,735 persons in the first four days of its engagement.

The picture is playing in four theatres in the Miami area simultaneously, United Artists officials report. The theatres are the Lincoln and Surf, Miami Beach, and the Miami and Mayfair, Miami.

RADIO TO HERALD "LIBERTY" FILMING

Two coast-to-coast radio programs, taking in two large networks on successive nights, will herald the start of shooting on "The Tree of Liberty", which is being produced by Frank Lloyd for Columbia. Both broadcasts, arranged by the Columbia exploitation department, will emanate from Williamsburg, Va., where the filming will begin.

On Monday evening, Dr. Harry Hagen's "True or False" program will be broadcast from the Phi Beta Kappa Hall on the campus of the College of William and Mary over the National Broadcasting Company's Blue Network. Six college girls will compete against Cary Grant, Sir Cedric Hardwicke, Richard Carlson, Frank Lloyd and two other members of the troupe.

On Tuesday night the "We the People" program will hold a remote control broadcast from Williamsburg featuring members of the "Tree of Liberty" production staff and cast. A Columbia Broadcasting System feature, the program will emphasize that the principal players, more than 40 technicians and 15 baggage cars full of costumes were transported 3,000 miles to shoot exterior scenes.

Montague Westmore, Studio Makeup Artist, Dead at 39

Funeral services were held on Monday, in Hollywood, for Montague, "Monty," Westmore, makeup artist, who died last Saturday of heart disease, at the age of 39. Mr. Westmore was the eldest of the Westmore brothers, Perc, Ern, Walter and Hamilton, all makeup men, and Frank, in school.

Mr. Westmore had been under contract to the Selnick International studios and had been in charge of makeup for "Gone With the Wind." He had been borrowed recently by Warner Brothers, to aid Perc Westmore, head makeup man in that studio.

Mrs. Louise Dunlap Dies

Mrs. Louise Dunlap, mother of Scott R. Dunlap, vice-president in charge of production for Monogram Pictures, and a former musical comedy and vaudeville singer, died Sunday at 80 at her home in Hollywood. Funeral services were held Tuesday at the Hollywood Cemetery Chapel.

SALES MEETING SEASON STARTS; FIVE SET DATES

Twentieth - Fox Will Be First to the Wire with Annual Gathering Beginning Next Friday in Chicago

The distributors' 1940 sales convention officially opens next Friday, in Chicago, where Twentieth Century-Fox Film, first to the wire of the ten companies this year, will signal the formal beginning of the formulation, on paper, of the quantity and identity of product for 1940-41, and the sales policies and procedure to govern the sale of that product, subject to changes in industry operations which can be expected from any "consent" decree or other settlement of the Government's anti-trust actions. (See page 12.)

Three Weeks Behind 1939

And so the distributors are about to take the first step which will send their field salesmen to the doors of regular and prospective exhibitor customers with portfolios on a line of new product. The convention season opening this time parallels last year's, which started March 18th, when Warners took the lead. It is running less than four weeks behind 1939, despite the trials and tribulations of recent months with labor, foreign markets, and legal interferences.

The distributors this year, however, are much further advanced as a group with convention dates and product totals and costs set in advance, though tentative.

It will be noted from the following summary that production totals for the 1940-41 season, on early promises, differ little from plans for the present season.

Twentieth Century-Fox will again have 52 features, budgeted at $30,000,000.

Monogram Convention will be held April 21st-22nd in Dallas. 26 features and 24 westerns are planned.

RKO has scheduled 50 to 52, budgeted at $20,000,000. The convention will be in New York, May 27th-30th.

Republic plans 50 features and four serials. The convention will be in late May or early June.

Universal is arranging 43 features; convention in May, probably in Atlantic City.

Warner Brothers promised 48 for the current year; figures for the new season are not yet available. The convention is tentatively scheduled for July.

United Artists promises 30 features, to cost about $29,000,000.

Paramount plans 30 top-budget pictures and as many "B" films.

Metro-Goldwyn-Mayer lists tentatively 52 features, convention probably in June, in Chicago.

Columbia still is to be heard from. It promised 42 features and 16 westerns for the 1939-40 schedule.

The Twentieth Century-Fox sales policy for the 1940-41 schedule will be discussed by 248 delegates at the Drake hotel in Chicago April 12, 13 and 14. Executives, salesmen and bookers of the United States and Canada will be present.

Herman Wobber, general manager of distribution, will preside at all meetings. The principal addresses will be given by Sidney R. Kent, president, and Joseph M. Schenck, chairman of the board, who will come from Hollywood.

52 Fox Features, 52 Shorts

The program of 52 features, 52 shorts and 104 issues of Movietone News will be discussed in detail and sales plans explained to the exchange men.

The home office delegation will leave New York for Chicago next Wednesday on a special train.

The executives attending will be Joseph M. Schenck, Sidney R. Kent and Felix A. Jenkins.

The sales department, led by Mr. Wobber, will be represented by the following: Jack Sichelman, Martin Moskowitz, William Sussman, William Kupper, William Gehring, William Clark, E. H. Collins, Clarence A. Hill, Theodore A. Shaw, Roger Ferri, Jacob Bloom, Isadore Lincer, H. A. Mersay, Eugene McEvoy and S. J. Epstein.

The censorship department will be represented by Miss H. G. Baker and the legal department by Percy Heiliger.

Truman H. Talley is to lead the contingent from Movietonews, which will include Edmund Reck, Lowell Thomas, Ed Thorgersen, Lew Lehr, Vyvyan Donner and Tony Muto.

The advertising and publicity department, headed by Charles E. McCarthy will include Arch Reeve, E. W. Wingart, W. C. Wilbert, Rodney Bush, Morris Kinzler and Eddie Solomon. The ad sales department will be represented by Edward Hollander and Jerry Novat.

Walter J. Hutchinson is to lead the foreign department group.

Others to attend are Irving A. Maas, L. F. Whelan and E. S. Fraser. Paul Terry, Harvey Day and W. Weiss will represent Terrytoons.

Guests will include Spyros Skouras, William Powers, Elmer Rhoden, W. J. Fitzgerald, Alan Friedman, Edward Zabel, Milton Hossfeld and Aubrey Schenck.

Delegates from the company's exchanges in 37 cities in the United States and Canada will be present, including seven district managers, 35 managers, nine sales manager, 99 salesmen, 35 bookers, two office managers, one ad sales manager, two assistant managers, two student salesmen and two secretaries.

Howard Hughes is reported to be negotiating with Twentieth Century-Fox providing for the release of four pictures in the 1940-41 season. The pictures are budgeted at $750,000 to $1,000,000 each.

The budget on "Brigham Young" will reach about $2,250,000 and production is expected to take five months.

Monogram Sales Meeting

Monogram has scheduled its annual sales convention at Dallas on April 21st-22nd so that franchise holders and branch managers may attend the annual Variety Club convention before the company meeting. Production plans and sales policies will be discussed. New plans call for 26 features and 24 westerns. The company on Tuesday made some new financial arrangements and additional convention plans. See page 44.

RKO Meets May 27th–30th

Ned E. Depinet announced that the ninth annual convention of RKO would be held in New York May 27th to 30th, in the Sert Room at the Waldorf-Astoria. The company will produce a total of 50 to 52 pictures and not 61-66 as reported from Hollywood last week.

The list of speakers will include George J. Schaefer, president; Phil Reisman, vice-president in charge of the foreign department; Cresson E. Smith, western and southern sales manager; A. W. Smith, Jr., eastern and Canadian sales manager; Harry J. Michalson, short subjects sales manager; Herb MacIntyre, captain of the Ned Depinet Drive and Walter Branson, last year's Drive captain and studio executives and independent producers.

District managers including Nat Levy, E. L. McEvoy, L. E. Goldhammer, Robert E. Mochrie, H. C. Cohen and L. M. Devaney will attend. All branch managers and salesmen from the 38 exchanges in the United States and Canada and special field men will be present.

The convention committee includes A. A. Schubart, manager of exchange operations; M. G. Poller, head of the playdate department; S. Barret McCormick, director of advertising and publicity; Leon J. Bamberger, sales promotion manager; W. J. McShea, assistant manager of exchange operations; L. E. Gaudreau, Rutgers Neilson and Harry Gittleson.

The budget on the 52 pictures planned will be from $18,000,000 to $20,000,000. The current season budget is $20,000,000. The 1940-41 product is expected to cost as much or more than the amount being spent this season. At least 20 top-budget pictures will be produced under the direction of Harry Edington and others will come from "outside" producers—Max Gordon and Harry Goetz, Herbert Wilcox, Towne and Baker, Orson Welles and Harold Lloyd.

Harry Edington was in New York this week for conferences with home office executives. S. Barret McCormick and Erich Pommer arrived from the Coast on Monday. Mr. Pommer will produce the RKO picture based on the Broadway play, "Two on an Island."

The RKO 1940-41 schedule includes the following pictures: two Charles Laughton, two Carole Lombard, one Ronald Colman, two Anna Neagle, two Cary Grant, two Ann Shirley, two Maureen O'Hara, one Irene Dunne and one Lucille Ball.

The period from April 13th to April 26th has been named Harry Michalson Weeks in honor of the short subject sales manager.

"Photo Finish" is listed as one of the most important pictures on the RKO 1940-41 schedule. The film will be produced and directed by David Butler. The original story was writ-

(Continued on following page)

RCA AND EASTMAN ADD TO FAIR DISPLAYS

The Radio Corporation of America and Eastman Kodak have effected extensive additions and improvements to their displays for the 1940 New York World's Fair.

At the RCA exhibit a new 200-seat television theatre will enable visitors to see how television programs are produced and broadcast.

Changes in the Eastman Kodak exhibit include a new foyer and entrance to the Hall of Color, where 11 twin projectors will present color pictures.

CONVENTION AND PRODUCT PLANS

(Continued from preceding page)

ten by Mr. Butler, James Kern and James Edward Grant. The same men prepared the screen play.

May Convention for Universal

Universal plans one or more sales conventions in May, according to William A. Scully, general sales manager. It has not yet been determined whether a national convention or regional meetings will be held. Mr. Scully and William J. Heineman, western sales manager for Universal, have arrived at the studio for conferences on the new season's product.

Sears on West Coast

Gradwell L. Sears, Warner Brothers general sales manager, left Monday for studio conferences to formulate plans for the annual convention and decided on sales policies for the remaining pictures on this season's schedule. Mr. Sears said that "plans for what well may be the most unique sales convention in the history of the motion picture industry will be the subject of discussion with Burbank executives this week and ready for announcement in complete detail upon my return." Mr. Sears was accompanied to the Coast by Samuel Schneider, home office executive.

Forthcoming release on which sales policies are to be settled include: "The Sea Hawk," Errol Flynn; "All This and Heaven, Too," Bette Davis and Charles Boyer; "Torrid Zone," James Cagney, Ann Sheridan and Pat O'Brien; "'Til We Meet Again," Merle Oberon, George Brent and Pat O'Brien; "Saturday's Children," John Garfield, Anne Shirley and Claude Rains; "It All Came True," Ann Sheridan, Humphrey Bogart and Jeffrey Lynn.

"Sante Fe," starring Errol Flynn, is to be the 1941 successor to "Virginia City," according to an announcement by Warner Brothers. Robert Buckner, author of "Virginia City" will write the screen play.

Bronston with Roosevelt

Samuel Bronston's new production company has closed a deal with James Roosevelt's Globe Productions, involving financing for Globe, according to Wall Street reports. Globe Productions will be released through United Artists.

Negotiations are underway for William Anthony McGuire to form his own producing company and release through United Artists. The first of the proposed pictures is "Faith, Hope and Mary Potter," and Claudette Colbert would be sought for the lead. Charles Feldman, agent for Mr. McGuire, has opened negotiations with United Artists. Mr. McGuire is now a writer-producer for Twentieth Century-Fox, working on a life of Sam Dreben.

MGM Managers' Session

Thomas J. Connors, Eastern, Southern and Canadian division manager for MGM, held a two day meeting this week for district managers at the home office. Those scheduled to attend were E. K. O'Shea, New York; John J. Maloney, Pittsburgh; Robert Lynch, Philadelphia; Maurice Wolf, Boston; Charles E. Kessnich, Atlanta; Henry Nathason, general manager of Regal Films, Toronto or Gordon Lightsone, Regal sales manager. "Gone With the Wind" sales, Summer sales drive and other matters were to be discussed.

MGM has announced that Katharine Hepburn has signed a contract to play in "The Philadelphia Story," the Philip Barry play which has just completed a year's engagement at the Shubert theatre.

Columbia Sales Meeting

Columbia district managers and managers of branches without district supervision met Friday at the Gothham Hotel in New York for a conference with home office executives. A. Montague, general manager, presided. The "Montague Fifteenth Anniversary Campaign" has passed the half way point and Columbia reports that it has exceeded expectations.

District and branch managers scheduled to be present were Phil Dunas, midwestern division manager; Carl Shalit, central division manager; Sam Galanty, mideast division manager; Jerome Safron, western division manager; Nat Cohn, New York division manager, and the following branch managers: Phil Fox, Albany; Joe Miller, Buffalo; H. E. Weiner, Philadelphia and Irving Wormser, New York. Home office executives attending were Rube Jackter, Lou Weinberg, Louis Astor and Max Weisfeldt.

Three films will be made in England for Columbia by the Two Cities Film Company. The first film, based on a story concerning the use of radio in Germany will be produced by Mario Zampi, directed by Anthony Asquith and will star Clive Brook and Diana Wynyard.

Columbia will distribute "The Accidental Father" which Nat Ross will produce at the Biograph studio in New York. The picture will star Constance Bennett. Production is scheduled to begin in May. Richard Wallace will direct and Grover Jones will write the script.

John Stahl, after 10 years with Universal, has reported to Columbia for his first picture. He will have a voice in the selection of the story and of the stars to appear in the film.

New War, Foreign Product

Jesse L. Lasky, pioneer in motion pictures, at present a radio impresario, and intent upon resuming independent production through a major distributor, last week signed a contract with Sergeant Alvin C. York, World War hero, in Nashville, Tennessee. There probably will be a picture based on York's life; he will be technical adviser; Gene Fowler will write the story, Mr. Lasky said.

In the Twentieth Century-Fox Movietone News newsreel issues for the first part of this week, are footage taken by George Mejat, Movietone camerman now with the French Army, of Truman H. Talley, managing director of the newsreel, and Russell Muth, its European manager, touring the Maginot Line.

Edgar Lloyd is readying, in New York, a national release of the Czech historical film, "The Maidens' Guild of Kutna Hora."

MGM is expected to release "The Stars Look Down," British picture from the pen of A. J. Cronin, produced by I. Goldsmith, and starring Michael Redgrave and Margaret Lockwood.

World Pictures Corporation, in New York, has acquired distribution rights to the Lenauer International's French films, including "Pearls of The Crown," "The Puritans," "Crime and Punishment" and "Pasteur."

RKO will distribute the French picture "Double Crime in the Maginot Line" in all foreign areas except Canada, England and Europe.

The French Cinema Center has acquired the U. S. distribution rights to the French picture, "Heroes of the Marne," from Variety Film Distributors.

CALL CURRENCY AND QUOTA BAR IN SPAIN

Foreign department executives of the large companies last week heard reports on trade conditions in Spain from Ben Miggins of Twentieth Century Fox and Fred Lange of Paramount, both of whom were in New York on annual home office visits.

The reports of both foreign representatives are said to have pointed out continuing obstacles to American film distribution there. It was indicated that the currency embargo would stay on indefinitely. In addition, it was said, Spain's production quota requirement is a serious handicap due to the reported absence of necessary production facilities and equipment in the country.

Under existing conditions, it was explained, it does not appear possible to make a type of quota product in Spain which could be marketed profitably in other Spanish language markets.

Rodner Sets Production For Will Rogers Film

Harold Rodner, Warner Brothers executive and vice-president of the Will Rogers Memorial Hospital at Saranac Lake, N. Y., returned to New York this week from the coast, where he arranged for the production of the one-reel film which will be shown in theatres in the Will Rogers National Theatre Week, April 18 to 25.

About 3,000 prints of the subject will be distributed to theatres. All major studios participated in the production of the film which will feature Kay Kyser, Bette Davis, Judy Garland, Bing Crosby and others.

Columbia Wins Title Dispute Over Metro

Columbia Pictures may use the title, "Three Weeks Together," the title registration committee of the Motion Picture Producers and Distributors ruled on Tuesday, over an MGM protest. The latter has the title right to "Three Weeks," the novel by Elinor Glynn, and it served notice, on Tuesday, that it would appeal from the committee's decision, to the MPPDA board of directors.

Columbia wants the title, "Three Weeks Together," for a British-made picture, starring Vivien Leigh and Laurence Olivier, which was known as "21 Days."

Ginsberg General Manager of Studio

Henry Ginsberg, for the past month assistant to Y. Frank Freeman, vice-president in charge of Paramount studio operations in Hollywood, Tuesday. Mr. Freeman said Mr. Ginsberg's duties would not conflict with those of George Bagnall, who is vice-president and executive studio manager, nor with those of T. Keith Glennan, manager of operations.

RKO Signs Hinsdell

Oliver Hinsdell has been signed to take full charge of the dramatic training of all RKO contract players.

PRESS-FILM RELATIONS SEEN BETTER, BUT HIGH AD RATES ARE PROTESTED

Comparatively Few Increases in Charges Recently Indicates Saturation Point Reached, Says Doob, as Appropriations Rise

Relations of theatre men generally with newspapers are now considered cordial. Amusement advertising rates are still called too high and editorial cooperation not all that it could be, but now exhibitor leaders say motion picture affairs are running smoothly in the placing by the industry of some $80,000,000 annually in advertising.

A year ago the attitude of the industry towards newspapers was summed up in an open letter which Arthur Schmidt of Loew's wrote to *Editor and Publisher,* newspaper trade journal. Theatre managers were called "stepchildren" in newspaper offices, lost somewhere between the business office and the editor's desk. At that time many film pages in newspapers were called slipshod.

The amusement rates, which are considerably higher than department store and other commercial advertising prices, are always a subject of controversy, traced in part to the fact that national and local rates in different cities and rates in the same town vary without apparent reason.

Few Rate Increases

Oscar A. Doob, advertising and publicity director of Loew's theatres, said that "there have been comparatively few rate increases despite the increased cost of publication for newspapers, which indicates that they were getting all the traffic could bear." On the other hand, he added, "It is so seldom that amusement advertising rates are lowered that it could not be called a trend."

The consolidation of newspapers has resulted in an over-all rate reduction in some cities. Over a hundred papers were consolidated or ceased publication last year. When two newspapers are merged the advertising rates of the remaining paper are usually increased but not to an amount equal to the two old rates. In this way some theatres which previously split their advertising in two publications can now place the advertising in one paper with a small saving.

Cooperative advertisements usually are placed at the lowest rate, unless there is a special reason for doing otherwise. If the local rate is less than the national, the ad is placed through the theatre, and if the national rate is cheaper than the local the advertisements usually are placed through the major company's newspaper advertising agent.

Appropriations Increase

Newspaper advertising appropriations in the big cities have gone up substantially in the last ten years, according to Mr. Doob, because the producing and distributing companies are going in and doing extensive newspaper exploitation on "big" pictures in key cities.

For the exhibitor the newspaper has been and is one of the most important advertising media. A theatre spends from 4 to 10 per cent of its gross on advertising and most of the advertising goes to newspapers. In general, it was said, a successful theatre has to pay a smaller percentage of its gross for advertising.

Motion pictures are reported to be receiving more attention than ever before in the daily press. The unprecedented amount of editorial attention given to "Gone With the Wind" has made newspapers more aware of the interest their reading public has in films, it was pointed out.

"I believe that 'Gone With the Wind' did more for the newspapers than the newspapers did for 'Gone With the Wind,'" Mr. Doob said.

Test polls in the past have shown that the motion picture page is one of the best read pages in the entire newspaper. It was reported that only the "funnies" and front page ranked ahead of films when both men and women readers are considered, and that the amusement page generally gets more attention from women than men.

Mr. Doob said that the Hollywood column and other studio reports should not be allowed to crowd out the local material.

The present advertising rates over Loew's Circuit is about $2.25 per milline.

Uses Lowest Rate

The RKO circuit in placing newspaper advertising takes advantage of the lowest rate—national or local.

Paramount also makes use of both advertising rates, depending on the local situation.

Though local and national rates vary, with little or no apparent reason, it was reported that there is no tendency to "jack up" one set of rates against the other. The local rate guarantees a position on the amusement page; the national rate does not, but in this case the ad is put on the page opposite the amusement page or on it.

The highest agate line rate in the country for amusement advertising is for the New York *Daily News,* with the rate of about $1.70 a line. New York rates are high. The Chicago *Tribune* rate is the highest outside New York. Rates in other cities go down to the low teens—13, 14, 15 cents a line and on up, depending on the local situation.

UPS AND DOWNS OF ATTENDANCE

While New York City theatres were jammed with Easter Week crowds, and while many boasted attendance records, theatres in four states, in hundreds of localities, some within a few hours of the metropolis, were unable to draw crowds, and some were closed. Flooding rivers, beginning Sunday in New Jersey, in Pennsylvania, upper New York State, and Delaware, made persons think of their homes and safety and damaged or closed theatres interfered with film deliveries.

In the Wilkes-Barre area (the Susquehanna river territory), business virtually suspended, after an estimated 35,000 persons were deprived of their homes. Film deliveries from Philadelphia were crippled. About 30 theatres were closed in Central Pennsylvania. There were flooded basements in Pittsburgh and McKeesport.

Ban on 2 Films is Detroit Precedent

"Strange Cargo," the Metro-Goldwyn-Mayer film, co-starring Clark Gable and Joan Crawford, and the RKO Radio picture, "Primrose Path," with Ginger Rogers and Joel McCrea, were banned last week in Detroit, marking the first time in many years that major American-produced films have encountered complete censorship there.

The National Legion of Decency placed "Strange Cargo" in the "C" or condemned classification, and "Primrose Path" in the "B" or objectionable in part classification. Both films were passed by Hollywood's Production Code Administration.

Police Censor Objects

The banning of the two films in Detroit followed the recommendation of the police censor, Sergeant Charles W. Synder, that the pictures be denied display there on the ground that they were "obscene and indecent." Commissioner Frank D. Eaman viewed the films and sustained the censor's recommendation.

A letter was sent to MGM by Mr. Eaman notifying the studio that "Strange Cargo" would not be permitted on Detroit screens and a similar letter was to be sent to RKO Radio concerning "Primrose Path." In both cases, it was held that undesirable characters were portrayed, that the dialogue was objectionable and the subject matter "obscene and indecent."

If a local exhibitor attempts to show either of the pictures, he will be charged in court with displaying indecent films, police officials said.

William F. Rodgers, MGM general sales manager, has instructed J. E. Flynn, district manager at Chicago, to make a first-hand investigation of the Detroit banning of "Strange Cargo." The company plans to obtain a review of the censor's decision and will appeal to the courts only as a last resort.

"Strange Cargo" was based on the book "Not too Narrow, Not too Deep," by Richard Sale.

Chicago Censorship Battle

One more fight has arisen against censorship, this time in Chicago. The Chicago case concerns an independent release, "The Living Dead," banned two weeks ago by the Chicago police lieutenant, Harry Costello, in charge of censorship there; and, early this week, after liberal groups, and others opposed to local censorship, had attacked the ban, J. H. Hoffberg, New York distributor of independent films, and the distributor of this picture, was endeavoring to "line up" all the anti-censorship groups, and take the matter into the courts, if necessary.

"The Case of the Living Dead" was made in Germany six years ago, by Gabriel Pascal. According to the Hoffberg office in New York, it was lately smuggled from Germany. Hoffberg obtaining United States rights to it, and the print, this year. The office refuses to name the source from which the film was obtained, claiming reprisals upon the man's relatives may be expected from the National Socialist authorities, who banned the film.

The picture has a morbid theme, dealing with murder, and homicidal insanity. However, it has received the Production Code Administration seal, was passed by the New York censors, and has already played in Los Angeles and San Francisco.

THIRD



ROXY!

. . . and double average business and holdover at Liberty Theatre, Portland...

. . . same story at Miami, after big week at the Sheridan and holdover move to the Cinema . . .

THAT'S the news on the first three openings!

WEEK



GINGER ROGERS
JOEL McCREA

in

PRIMROSE PATH

with

MARJORIE RAMBEAU HENRY TRAVERS
MILES MANDER QUEENIE VASSAR
JOAN CARROLL

Produced and Directed by GREGORY LaCAVA

Screen Play by Allan Scott
and Gregory La Cava

RKO RADIO PICTURES

THREE EXHIBITOR UNITS SET CONVENTION DATES

National Allied Meets June 19th in Chicago; Pacific Groups to Gather May 8th

Problems and practices of the day this week prompted three state exhibitor organizations to called their members to convention for open discussion and committee action, in California, Virginia and Arkansas.

Allied States Association of Exhibitors, national, will meet in Chicago's Morrison hotel in annual convention June 19th to 21st, and not this month, as previously reported. Jack Kirsch, president of Allied of Illinois, already has started arrangements.

Frank Hornig has been reelected president of the MPTO of Maryland.

Pacific Groups Meet May 8th

The first annual Pacific Coast Conference of Independent Theatre Owners will open on May 8th, and close on the 10th. The convention will be held at the Ambassador theatre in Los Angeles. The sessions will end each day at 5:30 P. M. Meeting rooms will be arranged for small groups, to discuss special problems.

Convention date and preliminary plans were approved at a meeting at the Ambassador Hotel, attended by Robert H. Poole, executive secretary of the Conference; Mrs. Jenne Dodge, Ventura; Hugh Bruen, Whittier; Jack Y. Berman, Los Angeles and Nat Tanchuck, editor of the Conference's publication, *Ind-Ex*.

Virginia MPTOA Sets June 24th

William F. Crockett, president of the MPTO of Virginia, has announced that the mid-summer convention of the organization will be held at the Chamberlin Hotel, at Old Point Comfort on Monday, June 24th. Entertainment will be arranged for the members who arrive the day before the convention opens. Business meetings will be held Monday morning, and the meeting will close with a banquet and dance Monday night.

Sydney Gates is chairman of arrangements. Other members include Graham Barbee, Leo Greenwood and Leonard Gordon.

April Meeting for Arkansas ITO

O. G. Wren, Little Rock, Ark., president of the Independent Theatre Owners of Arkansas, has announced that the board of directors have set April 28th-29th for the annual convention, at which officers will be elected for the new season. The meeting will be held in Little Rock at the Hotel Marion. Other officers of the organization are W. A. Malin, Augusta, vice-president, and K. K. King, Searcy, secretary.

Denver Business in Summer

With over 360 attending the Founders Day banquet of the Rocky Mountain Screen Club, in the Shirley hotel, Denver, last weekend, the Theatre Owners and Managers of the Rocky Mountain Region decided to drop discussion of business until the regular annual convention this summer.

Robert J. O'Donnell of the Interstate circuit, and chief barker of the Dallas Variety Club, was chief speaker. He outlined Variety club work in many cities.

Two short subjects depicted the Variety club's charitable work.

Frank H. Ricketson, Jr., president of the Rocky Mountain Screen Club, was toastmaster. The club is considering joining the Variety Clubs.

Among the guests was Harry Sherman, producer of the "Hopalong Cassidy" series.

The Paramount local exchange staff was host at a luncheon for theatre and exchange men.

There was a midnight premiere of "Abe Lincoln in Illinois," at the Broadway theatre. Proceeds went to the Screen Club's charity fund.

New York Allied Convention

The Government's New York anti-trust prosecution, scheduled to start on May 1st, may force the postponement of a scheduled statewide meeting of the New York Allied, and a testimonial dinner to Max Cohen, its president, in Syracuse, on May 22nd, officers of the unit said in New York on Tuesday. The decision will be made soon.

National Film Carriers Will Convene May 12

The seventh annual convention of National Film Carriers, Inc., will be held at the Park Central hotel, New York, May 12-14. Members from all key cities will attend. There will be an executive committee meeting May 12th and the regular convention business meetings May 13-14. The usual annual luncheon for the branch supervisors of the exchanges will be held on closing day.

A matter for discussion will be the Interstate Commerce Commission's new safety regulations.

Officers will be elected at the meeting. James P. Clark of Philadelphia is the retiring president.

Studio Fires in France and Italy

The Pathe motion picture studios at Joinville-le-Pont, outside of Paris, have been destroyed by fire, according to information reaching this country in *La Cinematographie Francaise,* French trade publication. The fire began in stage C and spread rapidly through adjoining stages. In a short time the studio was in ruins.

Two stages at the Cinecitta studio in Italy burned last month, it was reported.

Leaving Columbia

Harriet Parsons, producing "Screen Snapshots" for Columbia, will leave the studio after completing the current short subject series and will be succeeded by Ralph Staub, who originated the idea years ago. Miss Parsons is the daughter of Louella Parsons, Hearst columnist.

INCORPORATIONS

N. Y. Companies Incorporate

Three motion picture companies have been granted incorporation papers in New York State, according to Michael F. Walsh, secretary of state. The concerns are: Mozart theatre, Inc., Brooklyn. $10,000 capitol stock and formed by Edward F. Brady, Gertrude Richter and John G. Drotos. Papers were filed by Alfons Richter, attorney. The Bessall Theatre Corporation was formed by Jacob B. Biernman, Brooklyn; Irving Goldman and Lawrence E. Hoffman, New York. Papers of the company which issued 200 shares of no par value were filed by B. Robbins. Cadlow, Inc., Manhattan, formed by Alfred Rice, Sidney Goldstein and Mitchel Klausner to "furnish amusement to the public, either indoors or outside," also issued 200 shares of no par value.

Newport Company Formed

The Newport theatre company has filed papers of incorporation with the Secretary of State of Rhode Island to engage in "general business," and issue 100 shares of common stock at no par value. The company was incorporated by Arthur J. Levy, Edgewood, R. I.; Charles C. Remington, Providence, and Ruth M. Hill, East Providence. The three are members of the same law firm. Mr. Levy declined to say who his clients are or to outline the projected business of the new company. The Colonial theatre in Newport, now leased by E. M. Loew, may be taken over by the new firm. It was reported that if the E. M. Loew company vacates the Colonial it would lease the Shay's Paramount which has been dark for many months.

W. E. Mick Forms Company

William E. Mick has formed Special Film Attractions in Kansas City, to distribute special product, including "The Little Flower of Jesus," which opened at the Fox Apollo there last Saturday.

N. Y. U. Films Degree?

New York University may install a course in motion pictures, leading toward a bachelor of arts degree, Dean Charles Maxwell McGann announced this week. Conferences between faculty members and executives of the motion picture industry were held recently in New York.

Flint Adopts Duals

Theatres in Flint, Mich., have abandoned the single bill policy in favor of duals. Competitive conditions are said to be responsible for the change in policy.

McClure Promoted

Warner Brothers has promoted A. G. McClure to the managing directorship of its New Zealand territory, succeeding George Dillon, who came to New York for medical treatment.

Resume Vaudeville

The St. Louis theatre, in that city, begins a stage-show policy on April 12th, after many years of showing only films. Fanchon and Marco operate the house.

10 AUTOS, $5,000 IN ONE GIVEAWAY; PHILADELPHIA HAS AIR PRIZE PLAN

Patrons Suggest Titles for Pictures in Fox Midwest Circuit Project; Pennsylvania Legislative Sanction Sought

A record theatre giveaway is now in full swing in Kansas City. In ten weeks, starting last week and running to May 30th, the Fox Midwest theatres will give away 10 automobiles and $5,000 in cash.

Described in the territory as the biggest promotion since "bank night" began to blanket the area, the wholesale giveaway was inaugurated by the National Theatres-Fox Film-Chase Bank circuit subsidiary at Kansas City's Uptown and Esquire first-run houses, and at their subsequent and others in nearby territories.

Weekly prizes include a Ford V-8, two prizes of $50 each, 20 prizes of $10 each, 40 prizes of $5 each and 100 pairs of tickets, for a total of 163 individual prizes a week.

Titles for Pictures

Awards are being made on the basis of suggested titles for motion pictures, not over five words long. Participants can enter as many titles as they wish. Entry blanks, obtainable at Fox Midwest houses, must be used, and must be accompanied by two adult tickets stubs when the patron deposits the entries in a lobby box. The contest closes each Thursday night.

The judges are Jack Moffitt, motion picture critic of the Kansas City *Star;* Mae Claussen, chairman of the Kansas State Board of Movie Reviews (Censors), and Senn Lawler, advertising manager of Fox Midwest Theatres.

Participating, besides the Uptown and Esquire, are the Plaza, Rockhill, Warwick, Madrid, Vista, Linwood, Isis, Waldo, Gladstone and Brookside.

Game Developments In Other States

The Pennsylvania State legislature will be asked to legalize bingo and other socalled chance games at the special session next month. Petitions requesting this action are being circulated in Lancaster county. A county jury ruled that bingo is gambling when it convicted Richard Landis of Rothville on the charge of maintaining and setting up gambling devices. Mr. Landis headed a committee of the Neffsville fire department which arranged the bingo game for the test case.

The question whether Bank Night is legal in Ohio is to be decided shortly when the courts settle the case of the Troy Amusement Company. The company operates the Mayflower theatre in Troy. A theatre patron filed a civil suit in a justice's court in Troy asking for a refund of admissions paid and discontinuance of Bank Night. It was said that the action was caused by the manager's refusal to permit the plaintiff's daughter to sign registration cards for three adult members of the family. The jury returned a verdict for the theatre company and a temporary injunction was granted preventing the plaintiff, Andrew Attenweiler, from seizing Bank Night equipment as evidence under a search and seizure warrant.

The temporary injunction obtained by Hoy Simons and Alice Smoots Payne, operators of the Fayette theatre at Washington Court House, Ohio, restraining city manager Edwin Dulcy and police chief Jack Wolfe from stopping Bank Night, will continue in force pending the final decision in the Mayflower theatre case. Meanwhile city solicitor Norman L. McLean at Washington Court House filed a demurrer to plaintiff's petition and awaited the precedent to be established in the Mayflower theatre case which will be decided by the Ohio state supreme court.

The Paramount, the largest of the three Northio theatres in Hamilton, Ohio, has been holding a game called Sweepstakes weekly for five years without interruption. The series was started on April 10, 1935.

A number of Wisconsin theatres are operating games of various sorts even though the supreme court refused to review its decision that bingo is illegal.

Other Chance Games

H. J. Hirsch's Oriental and Tower theatres, neighborhood houses in Milwaukee, are now offering Movie Kwizzo, Warner's Rialto at Racine has inaugurated "Mu$ico" and Eskin's Rialto at Kaukauna has announced Bank Quiz Nites on Fridays and Saturdays.

The Griffith Brothers Amusement Company circuit's weekly goodwill cash award is not a violation of the Nebraska state lottery laws, according to Judge T. S. Morton. The judge held that three things are necessary, under the Nebraska laws, for a lottery: prize, chance and consideration. He ruled that only money spent is consideration. In another court action some time ago Bank Night was ruled illegal because the registration of a contestant's name was held to be a consideration. Under the goodwill award offered by the Griffith circuit a prize is given whether the winner is present or absent, has or has not an admission ticket.

Massachusetts Test Case

Although the Massachusetts supreme court gave a decision which seemed to mean that Bank Night is illegal, a test case is being planned in Lowell. Games are being permitted until a case is decided. Theatre men from Lowell, Cambridge and Somerville have conferred with Robert F. Bradford, district attorney, in East Cambridge, Mass.

Philip Berger, manager of the Treat theatre in Newark, was arrested and equipment for what the police called a variation of bingo was seized. The game was called "Pay Me" and the raid was made after an audience of 700 had played. A test case is planned to determine whether the game comes under the ban placed on bingo by county prosecutor Wachenfeld. "Tally and Darts" is another game which has been ruled illegal in New Jersey.

The Marina theatre in St. Andrews, N. B., is presenting bingo two nights each week. Under the plan, if the winner is not in the theatre when his name is called, $10 is added for the next drawing.

MAYOR RESCINDS BAN ON GIVEAWAYS

Reversing his previous decision after 65 merchants at Bowling Green, Ohio, attested that "bank night" increased their business by attracting patrons from the surrounding territory, Mayor Alva W. Bachman is permitting the Cla-Zel theatre to resume the game.

He had ordered it discontinued last December after having fined the management $400 on a charge of operating a lottery.

Sixty-five Independent Exhibitors Would Join in Sponsoring "Movie Bank Night"; Five Cases to Justice Department

Far exceeding, numerically, Kansas City's new 10-autos, $5,000 cash giveaway (see adjoining column) is the plan for a "gigantic movie bank night" radio program now on the fire in Philadelphia, which 65 independent exhibitors jointly would sponsor.

Five Cases to Justice Department

An influencing factor might be the Federal Communications Commission's new attack against "radio lotteries," the FCC this week turning in five stations conducting such "games," two of them in Philadelphia, to the Department of Justice for possible action. The FCC some weeks ago submitted to the Department of Justice the case of exhibitor complaints against radio's "Pot o' Gold," the $1,000 Horace Heidt weekly cash award. The Department has net yet acted on the case.

Meanwhile another radio station has discontinued "Pot o' Gold." Station WDAF, of the NBC-Kansas City *Star,* abandoned the program in view of the controversy.

Continuing its campaign against radio lottery programs, the Federal Communication Commission this week referred to the Department of Justice the following five programs, which, it was alleged, violated the lottery provisions of the Communications Act:

"Mu$ico," at WGN, Chicago; "Songo," WIP, Philadelphia; "Especially for You," WFIL, Philadelphia, "Sears' Grab Bag," WISE, Asheville, N. C., and "Dixie Treasure Chest," KRLD, Dallas, Tex.

In all five cases, the Commission charged, winners of money awards or merchandise prizes are selected by lot or chance in one of several ways.

65 in Philadelphia Plan

Plans for a "movie bank night" radio program with 65 independent exhibitors in the Philadelphia area jointly sponsoring are understood to have progressed to the point where the participating operators already have been signed for the proposed program and the promoters have arranged for the necessary time on a local station. Attorneys for the station, unnamed, were studying the program as to any possible violations of the lottery law, although the show is said originally to have been cleared on those phases by a law firm representing the exhibitors, also unnamed.

The "movie bank night" program was intended to circumvent the local ban on bingo games and "bank nights" in film theatres, and at the same time strike at the "Pot o' Gold" program. The intention was to have the program broadcast to coincide with the Horace Heidt show, paying cash prizes to names selected from the local telephone directory provided the party was in one of the participating movie houses at the time. The program was to be heard in all the theatres.

Trendle Fire Commissioner

George W. Trendle is the new president of the Detroit Board of Fire Commissioners. He was formerly president of the United Detroit Theatres, now headed by Earl J. Hudson.

MORE POPULAR THAN EVE
OF GRAND FILM SERIES RE



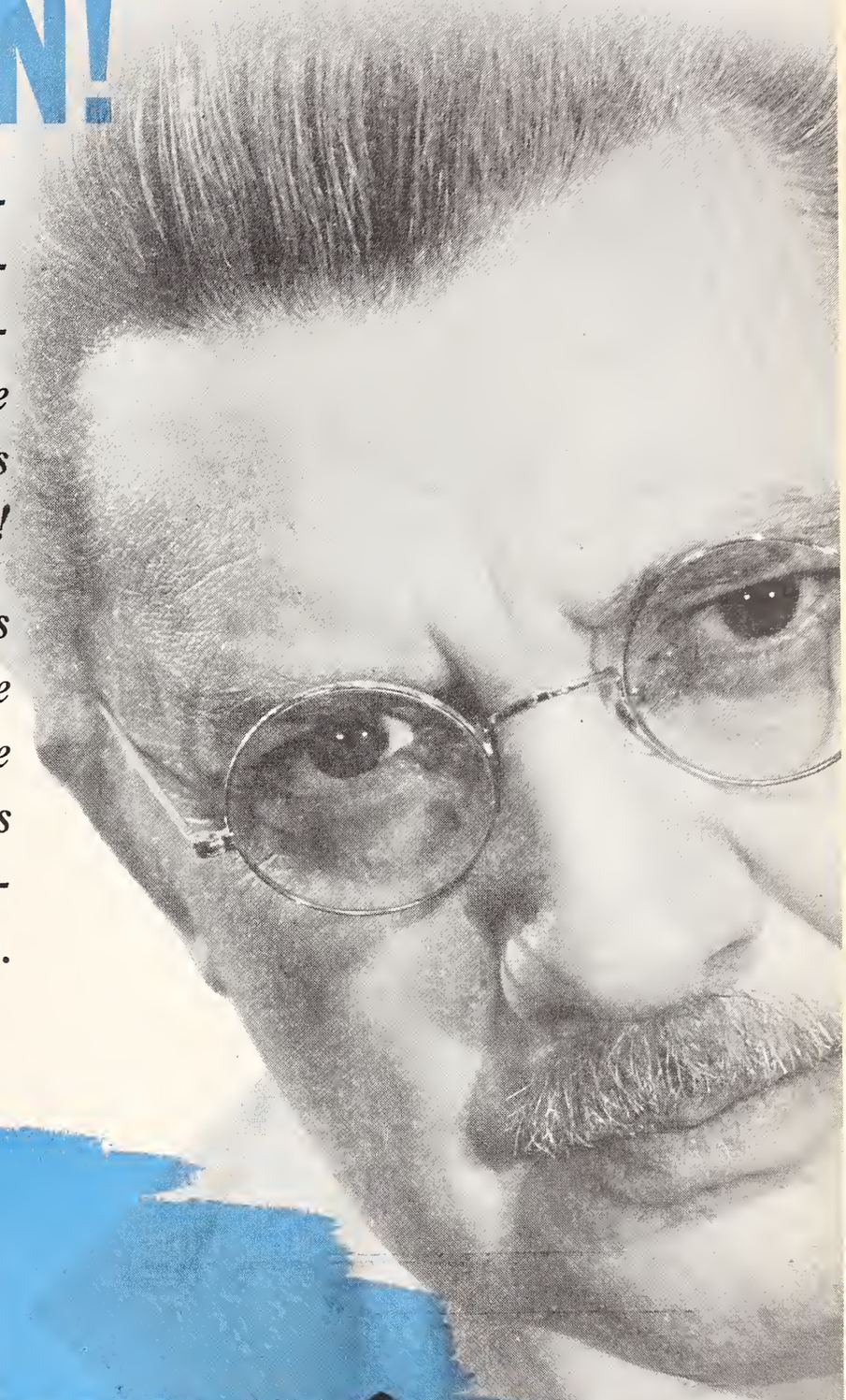
ON THE AIR...AS NEWEST CHES SCREEN!

Latest Crossley rating of radio popularity gives "Dr. Christian" program, over CBS network, a new all-time high figure . . . meaning more pre-sold customers than ever for this second of the film feature series!

•

The well-loved central characters of the radio drama, brought to the screen in a heart-warming story of the type that has made the doctor and his intimates eagerly awaited and welcomed callers in millions of homes.

★



THE *Courageous* DOCTOR CHRISTIAN

with

DOROTHY LOVETT • ROBERT BALDWIN • TOM NEAL
MAUDE EBURNE • A STEPHENS-LANG PRODUCTION

Directed by Bernhard Vorhaus

Original Screen Play by Ring Lardner, Jr. and Ian McLellan Hunter

RKO RADIO PICTURES

Move Over, Says Oldtimer, 30 Years in the Business

G. A. Duncan of Kentucky Showed First Reel in 1910

IN November of this year G. A. Duncan, owner of the Lyric in Carlisle, Kentucky, will have completed his thirtieth year as a motion picture exhibitor. Having read in the MOTION PICTURE HERALD of December 2, 1939, an interview with Ed T. Burgan, Kansas City, Kansas, exhibitor, in which Mr. Burgan discoursed on the changes in exhibition in the last 25 years, Mr. Duncan moves for membership in the oldtimers circle with a letter covering his 30 years in the business.

"Mr. Burgan started in the flicker business just 25 years ago," Mr. Duncan begins. "I started November 19, 1910. My first show was 'Life for a Life,' which I bought from the old General Film Company. When I started there was no such animal as a feature. They were all one-reelers and I paid the enormus sum of one dollar per reel.



G. A. DUNCAN

"A little later I ran a big three-reeler, 'The Four Dare Devils,' and I paid $10 for it. You had to pay the General Film Company a license fee of two dollars on the machines. I bought a second hand projector in Philadelphia for $125—a Powers Five—and I have it now as a keepsake.

"The one dollar per reel fee continued until the two-reeler of the sinking of the Titanic was issued. I paid $20 a day for that.

Pickford Films from Famous

"About the time Mr. Burgan started in the business there were four, five and six-reel features on the market. The price ran from $5 to $12.50 top for me and I had to get them any place I could find an exchange. At that time there was only the General Film exchange in Cincinnati. If you wanted to run any of the Mary Pickford pictures you had to get them from Famous Players in Pittsburgh. In Cincinnati now you can get anything from a sprocket to a projector and from a newsreel to 'Gone With the Wind.'

"I don't say I am the oldest man in the business but I have had 29 years as operator, janitor, usher and manager. However, I still am not the boss. My wife is better at it than I am. She looks after things, especially the box office.

"I have records of every picture I have had from November 19, 1910, to the present time. In my many years in this town I have had three houses, two of them only made-over stores. The third is the Lyric, which I built.

"In closing, may I ask Mr. Burgan to pardon me if I have tried to push him out as an old timer? May all of you prosper and stay off relief."

National Decency Legion Classifies 12 Pictures

Of 12 pictures reviewed and classified by the National Legion of Decency in its listing for the current week five were approved for general patronage, four were listed as unobjectionable for adults and three were found objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Buck Benny Rides Again," "Blazing Six Shooters," "Courageous Dr. Christian," "Rancho Grande," "Stage Coach War." Class A-2, Unobjectionable for Adults: "Black Friday," "Florian," "Over the Moon," "Rebecca." Class B, Objectionable in Part: "Bill of Divorcement," "The Human Monster," "Primrose Path."

Set Picture Pioneers Dinner April 26th

The Spring Dinner Conference of the Picture Pioneers will be held April 26th, according to Jack Cohn, vice-president of Columbia and house manager of the Pioneers. The place at which the event is to be held will be decided shortly, he said.

Fourteen new members of the organization have been accepted. They are R. J. O'Donnell, W. Ray Johnston, Gilbert Josephson, Douglas D. Rothacker, Charles L. O'Reilly, P. J. Morgan, Jack Bowen, Lou B. Metzger, Jerome Safron, J. L. Barkey, J. R. Malcolm, Louis W. Schine, J. Myer Schine and Samuel Strausberg. It is planned to present gold membership cards to the new members at the dinner.

Dinner for Max Factor

Max Factor, formerly Great States booker, was guest of honor at a testimonial dinner last Thursday at the Congress hotel in Chicago. Over 100 bookers from Chicago and vicinity attended. Mr. Factor has become assistant to Harold Field, president of the Pioneer theatre circuit. Those attending included: Harry James, United Artists booker, who presided; Rolland Viner, Anderson circuit; Russell Hurt, Alger theatres; Sam Traynor, Bailey chain, and Harry Grampp, Hainline circuit.

Van Schmus Operating Center

W. G. Van Schmus, managing director of the Radio City Music Hall, has taken over control of the Center theatre, also in Rockefeller Center. Kenneth L. Hyatt, in charge of the Center for the last five years, will be transferred to the Rockefeller Center executive offices.

Australia's Trade Holds: Michalove

General business conditions and the theatre business in particular are keeping an even keel in Australia despite the war, Dan Michalove, assistant to Sidney R. Kent, president of Twentieth Century-Fox, said Monday on his return to New York.

Mr. Michalove made a six and a half month trip to Australia in connection with a proposed merger of the Hoyt circuit with Union Theatres. He said the deal is expected to be completed soon.

Australian motion picture production offers little competition to American companies, Mr. Michalove said. Subsidies have been granted the industry in New South Wales by the government in the amount of £52,000 (about $154,500 at current exchange) for five pictures, but the American producers will continue to supply most of the product for the market, he said. Australian business leaders have criticized the subsidies as unnecessary.

In addition to currency restrictions, American film companies faced a decline of 22 per cent in the exchange value of the Australian pound sterling which is now about $2.97.

The war in Europe has resulted in more Australian exports to England and increased industrial activity, including the establishment of an aviation industry, Mr. Michalove reported.

Y. A. Fazalbhoy Writes Book On India Film Industry

Y. A. Fazalbhoy, a director of Fazalbhoy, Ltd., Bombay, India, and organizer in May, 1939, of the first Indian Motion Picture Congress, of which he was honorary secretary, has written a book on the problems of the film industry of India, entitled "The Indian Film." In it he discusses capital investment, organization of production, the art department, the technical staff, problems of distribution, royalties and minimum guarantees, collective minimum guarantee, artists and their salaries, distribution commission, publicity expenses, exhibitors, newsreel production, educational films, the Indian Film Congress and after, sectional conferences, national planning in relation to the film industry and foreign exploitation.

In a summation of the points covered in the book Mr. Fazalbhoy remarks: "Readers might have seen how necessary it is to have in India a healthy and well organized film industry.

"We, who are in such close contact with the industry which is responsible for our maintenance, should realize that we have only laid the foundations and have in spite of difficulties and handicaps nursed it for 25 years to its present level. . . . We must see that every branch of the industry is organized by setting up associations and trade bodies."

The book has a preface by S. Saryamurti, who was president of the 1939 Indian Motion Picture Congress.

M. A. Fazalbhoy, brother of the author and chairman and managing director of Fazalbhoy, Ltd., is now in New York on a visit. (Picture in Pictorial Section.)

IN THE CUTTING ROOM

Andy Hardy Meets a Debutante

(MGM)

Hardy Series

Reappearing together for the first time since "Babes in Arms," Mickey Rooney and Judy Garland are here seen with the other regular members of the "Hardy tribe, Tom Neal, Cecilia Parker, Lewis Stone, Sara Haden and Ann Rutherford.

The story in this version of the continuing Hardy series takes the family to New York for the first time, and gets Andy in a series of scrapes devolving from his attempts to meet a debutante with whom he fancies himself infatuated.

George B. Seitz directed. Seitz has handled all but one of the series.

Release date: *To be determined.*

Turnabout

(Roach-UA)

Comedy

Based on the Thorne Smith novel, "Turnabout" treats in humorous vein of a young married couple whose wish that each might have "the easy life" of the other is granted, with results designed to be as amusing as complex.

John Hubbard and Carole Landis are seen as the young couple who attempt, respectively, to keep house and carry on the affairs of an advertising agency.

The cast includes Adolphe Menjou, co-starred with Miss Landis and Mr. Hubbard; Verree Teasdale, Donald Meek, William Gargan and Mary Astor. Hal Roach, whose latest pictures were "1,000,000 B.C." and "The Housekeeper's Daughter," produced and directed.

The screen play was written by Mickell Novak, Berne Giler and John McClain, with additional dialogue by Rian James.

Release date: *May* 17, 1940.

Covered Wagon Days

(Republic)

Three Mesquiteers

Bob Livingstone, Raymond Hatton and Duncan Renaldo, the "Three Mesquiteers," here ferret out criminals responsible for silver smuggling. The original screen play was written by Earl Snell, who did "The Days of Jesse James."

Harry Grey was associate producer, with George Sherman directing, as he did last on "Ghost Valley Raiders."

Release date: *To be determined.*

Tomboy

(Monogram)

Melodrama

An original by Dorothy Reid, who collaborated on "Prison Break," and Marion Orth, who wrote "Under the Big Top," this production tells the story of the regeneration of a man who had abused his nephew.

The cast features Jackie Moran, Marcia Mae Jones, Grant Withers, George Cleveland and Charlotte Wynters. The associate producer was William T. Lackey. Robert McGowan directed, as he did "Too Many Parents."

Release date: *April* 5, 1940.

IN NEWSREELS

MOVIETONE NEWS—No. 58, Vol. 22.—Western front activity confined to patrolling and skirmishing.... Duke of Windsor visits Tommies on the front line ....British tanks used for French plowing....Camel corps trains in Egypt....Dutch submarine rammed by tug, sinks....British freighter broken in two by U-boat, Captain brought half a ship home....British shipyards busy....Demonstrate new explosive of liquid oxygen....Styles in glassware....Steeplechase in England....Australia police dog performs.... Skiing at Sun Valley.

MOVIETONE NEWS—No. 59, Vol. 22.—The European situation with scenes from Finland, Paris, Washington, somewhere in France, English Channel, London, Aldershot, Panama Canal and Trieste, Italy....In the children's world....Names in the News: J. Edgar Hoover, Queen Wilhelmina and Hjalmar Procope ....Sports.

NEWS OF THE DAY—No. 256, Vol. 11.—Finale of war in Finland....Sumner Welles visits King, Chamberlain and Halifax in London....Egypt's camel corps guards desert wastes....Inventor reveals secret of new explosive....Blizzard buries Pompey, N. Y....Al Smith, Dr. Sigmund Spaeth, Jay Flippen and Rea of the Curb Exchange team in barber shop quartet....Rangers win hockey playoff match.

NEWS OF THE DAY—No. 257, Vol. 11.—Spring floods....New French cabinet....At western front ....Near East forces active....In Finland....J. Edgar Hoover....Hjalmar Procope....Boy's Club holds contest....Sports.

PARAMOUNT NEWS—No. 61.—West Point cadets dominate collegiate gymnasts competition....Meeting between Hitler and Mussolini at German-Italian border in Alps....Battle "wildcat" currents that kill short-wave transmission....Telephone technicians by anti-sunspot defensive system set up three years ago....Newspaper picture editors tear hair over "queer" wire photos....Professor Barton explains sunspot "hurricane."

PARAMOUNT NEWS—No. 62.—Spring torrents set rivers raging....Pickets in New York protest French treatment of Spanish war refugees....Finnish Minister Procope weds English girl....Tornado strikes Pierre Part, La.....Duke and Duchess of Windsor tour new encampments....East side, New York, boys hold glamor contest for kid sisters....Finale in Finland....Louis wins over Paychek....Notre Dame football....Track.

RKO PATHE NEWS—No. 73, Vol. 11.—Costa Rican President-elect visits Washington....British test home defense forces....Ambassador Kennedy greets Sumner Welles in London....Count Ciano meets Von Ribbentrop....Three perish in Dutch submarine crash....Mackenzie King reelected in Canada.... Woodring defends U. S. plane sales....New explosive tested.

RKO PATHE NEWS—No. 74, Vol. 11.—Finland at end of war....Welles returns home with war facts ....LaGuardia seaplane base dedicated....French Government revamps war cabinet....Spring floods grip eastern states....British soldiers bathe in mobile showers....Sports.

UNIVERSAL NEWSREEL—No. 862, Vol. 12.—Finns depart from areas acquired by Russians....British pursuit planes take off to battle enemy bombers ....Blizzard in upper New York....New explosvie demonstrated....Mackenzie King wins Canadian election....Test new stratosphere plane....Sports.

UNIVERSAL NEWSREEL—No. 863, Vol. 12.—Flags fly at half mast in Helsinki as war ends....New cabinet formed in France....Duke and Duchess of Windsor visit French airdrome....Many die in eastern floods....Welle sreports back to Roosevelt .. .Seaplane base at La Guardia airport dedicated ....J. Edgar Hoover hails police graduates.... Procope weds English girl....Boys' Club choses 1940 glamour girl....Sports.

I Can't Give You Anything but Love, Baby

(Universal)

Music and Muscle Men

Latest of the films in the series with titles based on song successes, this offering features Johnny Downs, Peggy Moran, Broderick Crawford, Jessie Ralph and Warren Hymer.

The screen play, by Arthur T. Horman, who wrote "My Son is a Criminal," and Paul Gerard Smith, who contributed dialogue for "My Wife's Relatives," concerns a struggling young composer who becomes involved with gangsters. Four songs are featured.

Albert S. Rogell directed. He was the director of "Hawaiian Nights" and "Laugh It Off." Ken Goldsmith, who handled "The Invisible Man Returns."

Release date: *To be determined.*

Two Girls on Broadway

(MGM)

Musical Romance

Joan Blondell, Lana Turner and George Murphy are co-starred in this musical story of a vaudeville hoofer who finally gets his break, meanwhile having fallen in love with the sister of his fiancee.

Miss Blondell last appeared in "The Amazing Mr. Williams," Miss Turner in "Dancing Co-Ed," and Mr. Murphy in "Broadway Melody of 1940." Jack Cummings is the producer.

S. Sylvan Simon directed. He handled "Four Girls in White," "These Glamour Girls" and "Dancing Co-Ed." Two song numbers have been written for the show, "Broadway's Still Broadway," by Harry Revel and Ted Fetter, and "Maybe It's the Moon," by Bob Wright and Chet Forrest.

Release date: *April* 19, 1940.

Kodak Profit $21,537,577

Eastman Kodak Wednesday reported an increase of $4,495,779 in net profit for 1939. The total for the year was $21,537,577, compared with $17,041,798 in 1938. The profits for the year were equal to $8.55 a common share after deducting preferred stock dividends.

Set Trustee Hearing Date

Samuel Mandelbaum, federal judge, in New York Wednesday set next Wednesday as the date for hearings on the application of Harry G. Fromberg, trustee of Grand National Pictures, to vacate the appointment of James A. Davidson as trustee of Educational Pictures.

Ritter on Theatre Tour

Tex Ritter, western singing star of Monogram Pictures, is to appear Saturday at the Rio Theatre, in Odessa, Texas, the first stop in a six-week tour.

U.S. SEES HIGH FILM STANDARDS OFFSETTING LOSSES FROM THE WAR

Need for Close Attention to Changing Conditions and Film Tastes Are Greatest in Decade, Says U. S. Bureau

The United States Government this week advised Hollywood and its production and corporate officers that "not for decades has there been such an imperative need, with respect to our foreign markets, for incessant watchfulness, keen scrutiny of the changing scene, quick appraisal of new developments and modifications, a shrewd 'keeping in touch' with everything that happens, and an alert readiness to take advantage of all openings," as a result of the changing scene, both commercially and artistically, brought about by the upset conditions of the world.

Sees Ultimate Gains

The Government credits the industry with productions of a new high quality, "which, in certain outstanding instances, is now mounting to unprecedented heights," and "surely will help our pictures abroad as well as at home." In the domestic market, it is said, "such achievements will compensate for any foreign losses—and, regardless of wars, they may win such favor abroad that the losses will be followed by gains."

The foregoing, basically, are foreign market prospects, on the basis of events of 1939, reported to the industry by Nathan D. Golden, Chief of the Motion Picture Division of the U. S. Bureau of Foreign and Domestic Commerce. They were founded upon formal and official disclosures made to Washington by the various consular officers, commercial attaches and others of the commercial diplomatic corps stationed in the world's capitals.

Lighter Themes Wanted

The Government finds that "the shocks and repercussions from the European outbreak proved eventually much less devastating than had been feared at first." It does note many new stringencies of censorship and taxation, and it foresees a possibility that post-war conditions will curtail and hamper operation in the affected countries.

It has found a demand, even governmental insistence, that sad and morose film subjects be supplanted by light and entertaining films.

Showings of American films abroad rose 2 per cent from the 65 per cent of the total in 1938 to 67 per cent in 1939, the Bureau reports, but says the dollars-and-cents return for American pictures since the outbreak of the war has fallen by perhaps 10 per cent. Foreign exchange it calls the major problem. It sees some possible "favorable shifts" in world markets aiding Hollywood and growing out of the war in Europe, pointing notably in this connection to Latin America, where "there would appear to be a promising field for expansion for Hollywood."

Admissions in December 1939 and for the first two months of 1940, for all of Great Britain, were down about 10 per cent, with the London-area attendance curtailed by as much as 20 per cent, says the report. In Belgium the weekday attendance was 35 per cent below normal at the end of 1939, with the weekend receipts 15 to 20 per cent lower than usual.

In neutral countries close attention is being given motion pictures lest their contents enhance the danger of embroilment. "Thus any act, word, scene, or even facial semblance that might have the faintest likelihood of offending a belligerent, became utterly taboo in certain countries."

"In one European country we find a feature production summarily banned and banished because someone had imagined that he detected a resemblance, in the visage of one of the characters, to the foreign minister of a major power. Films have been banned, right and left, because they were alleged to contain concealed propaganda.

"In another country, farther away from the conflict, film importers were recently notified by the police that news reels connected in any way with the war or with belligerent countries must not even be submitted or approval, and special police regulations prohibit audiences from expressing approval or disapproval 'of any film shown'."

Production Competition

"When the war first broke out, all production plans in England came to a complete standstill. By the end of 1939 a new and more auspicious situation was apparent. It then seemed probable that British production during the first six months of 1940 will be well maintained. The pictures made may be fewer, but present plans indicate that a higher proportion of the production may be of pictures of a type suitable for international distribution.

"In France, too, we have witnessed a gradual approach, during recent months, toward conditions more nearly resembling the pre-September status.

"It is reliably reported that the number of features turned out by the German studios in 1939 was considerably higher than the figure for 1938. Manifestly, the war has not choked or curtailed German production, but a variety of potent factors are decreasing greatly the exportation of Reich pictures to world markets.

"Non-belligerent Italy, with its modern facilities and ambitious program at Cinecitta, is going ahead boldly, the war apparently acting as a stimulus, if anything. In 1939 the number of Italian films produced advanced to about 90 as against only 35 to 47 in former years."

The Bureau adds this:

"The war-created shipping difficulties and production curtailment in Britain and France have made foreign nations which formerly relied upon England, France, and Germany for a certain proportion of their films dependent upon the United States to a vastly greater degree. And, the longer hostilities last, and the more intense they grow, the more dependent will the entire world become upon our American pictures for its screen entertainment. This is particularly true in Latin America and the Far East. Even Britain and France themselves are today desiring a somewhat increased number of American pictures. France has abolished its quota limiting the number of American films entering the French market, and Britain, while maintaining its quota law, has made significant concessions in the matter of transferring to the United States the funds representing American pictures exhibited in the British market."

Changing "Tastes"

"The war has already brought about a marked change in 'film tastes' in the belligerent countries," it is noted. "Where during normal times the best revenue pictures were those with historical and romantic subjects, there is now a keen desire for pictures such as comedies, mystery stories, or any kind of light but engrossing entertainment that is likely to afford escape from wartime anxieties. In some markets of the warring nations, sad and morose scenes are actually barred by censorship boards. Exhibitors in some markets are taking pains to emphasize in their advertisements the cheerful and enlivening character of their programs. It goes without saying that our American producers and distributors are preeminently well equipped to supply films that will satisfy these tastes which are now dominant throughout great regions of the earth."

Legislative Restrictions

Significant developments in 1939, especially in Europe, in legislative restrictions included the following:

In Estonia, a quota limiting the number of foreign films is set at 195 from March 1939 to July 1, 1940. Of this amount the American share has been reduced from 60 to 30 films by reason of a scarcity of available dollar exchange.

Finland requires a permit to import American films.

Plans in Hungary call for a quota law which will reduce the importation of American films by 50 per cent.

Importation into Greece was put upon an annual global import quota on Aug. 1, 1939. This quota totals 370 features.

On Jan. 22, 1940, the Italian Council of Ministers presented to the Italian Parliament the text for establishment of a new body to carry on the management of the film monopoly created in September, 1938. This contemplated decree eliminates the commercial organization ENIC from connection with the Monopoly, and the latter's functions are entrusted to a body

Decrease of Sound Film Exports Shown in Two-Year Comparison

The following table shows the decrease in exports of American negative and positive sound films for the years 1939 and 1938:

	1939		Percentage	1938	
Negative—	Feet	Value	Change	Feet	Value
Sound	8,079,437	$ 339,602	— 4.9%	8,498,012	$ 300,351
Positive—					
Sound	152,502,878	3,061,055	—18.3%	186,739,117	3,968,467
Total	160,582,315	$3,400,657	—17.8%	195,237,129	$4,268,818

LATIN AMERICAN FIELD CALLED OPEN

(ENAIPE), National Organization for the Acquisition and Importation of Foreign Films, which is under the control of the ministers for foreign trade and exchange, popular culture, and finance. The highlights are: "The Monopoly ceased to be the agent for purchasing foreign films, although it will act as agent in remitting payment to foreign companies. A list of Italian firms will be established, which will deal directly with foreign companies for the purchase of films. These firms must be either producers of Italian films or distributors who participate in the financing of Italian films. Distribution by a foreign company through its own company in Italy is no longer possible, and the total quota of films to be imported for the year will be determined as to value by the ministry of foreign trade and exchange, separately for each country of origin. No film may be distributed unless a license is issued."

Foreign exchange remittances are controlled in Latvia.

Malta requires permits for all imports not from the United Kingdom, as well as exchange transactions.

"It is expected," says the Bureau, "that the Spanish ministry of commerce and industry will issue regulations to control practically all phases of the picture business in Spain.

Import Control Increases

Feature imports into Switzerland are now subject to contingents.

All items imported into Yugoslavia from countries not under a clearing arrangement (this includes the United States) are subject to import control, and exchange shortage makes permits scarce.

In Argentina in October a relaxation of exchange limitations came about, restoring the privilege of importing American films without restrictions as to quantity. The 1940 budget law assesses a 5 per cent tax on the full amount of remittances and is retroactive to 1934.

Chile's Exchange Commission makes film exchange funds subject to a higher rate of exchange than necessities.

In Peru it was disadvantageous for American companies to obtain dollar exchange.

Foreign exchange in Uruguay must be purchased at the "free" rate, 40 per cent higher than the "controlled" rate.

Venezuela, too, exercises strict control over its foreign exchange.

The French Moroccan government prohibited the importation of goods from countries other than France and Algeria, except under special license, but all films are received from France and Algeria.

Up to Sept. 15, 1939, foreign exchange was available in Canada, on an open, free-market basis, but on that date the foreign exchange control board was created. Import permits are granted freely and foreign exchange is readily available. Virtually the same conditions exist in Australia, New Zealand, Burma, Ceylon, and Palestine.

Japan, with rigid regulations already, enacted new laws under which, since Jan. 1, 1940, no theatre is permitted to show more than 50 foreign features a year. American funds continue to be frozen, and no exchange permits have been granted since 1938.

In Egypt close government control is exercised, but American dollars are available. Iraq's exchange regulations virtually parallel Egypt's.

American Exports Drop

Statistics of American film exports for the 12 months of 1939 show a decrease of 34,600,000 linear feet in positive and negative sound films shipped, compared with 1938. This is a decrease of 17.8 per cent. A total of 160,582,315 linear feet, with a declared value of $3,400,657, was exported in 1939 as compared with 195,237,129 linear feet, valued at $4,268,818 in 1938 (valuation based upon raw stock film costs).

BEST SELLERS AND RENTERS

Richard Llewellyn's novel of a mining family in Wales, "How Green Was My Valley", which is to be made into a motion picture by Twentieth Century-Fox, has supplanted "Kitty Foyle" as the best selling novel, according to the listing in The Retail Bookseller, *house organ of The Baker & Taylor Company, New York, for the period from February 12th to March 11th. "Kitty Foyle", which is to be filmed by RKO Radio, continues to lead the Best Renters listing.*

Ten Best Sellers

(Based upon a count of sales from February 12th to March 11th)

1. How Green Was My Valley, by Richard Llewellyn.
2. Other Gods, by Pearl S. Buck.
3. Native Son, by Richard Wright.
4. Kitty Foyle, by Christopher Morley.
5. Decade, 1929-1939, by Stephen Longstreet.
6. The Grapes of Wrath, by John Steinbeck.
7. The Nazarene, by Sholem Asch.
8. And Then There Were None, by Agatha Christie.
9. Show Me a Land, by Clark McMeekin.
10. The Trees, by Conrad Richter.

Ten Best Renters

(Based on nationwide reports)

1. Kitty Foyle, by Christopher Morley.
2. The Grapes of Wrath, by John Steinbeck.
3. How Green Was My Valley, by Richard Llewellyn.
4. Escape, by Ethel Vance.
5. The Nazarene, by Sholem Asch.
6. A Smattering of Ignorance, by Oscar Levant.
7. Portrait of Jennie, by Robert Nathan.
8. Moment in Peking, by Lin Yutang.
9. Dr. Hudson's Secret Journal, by Lloyd Douglas.
10. No Arms, No Armour, by Robert Henriques.

Foreign Film Production

Production in 39 foreign countries last year totaled 1,738 feature films, an increase of 32 over the 1,706 in 1938. The Far East led with 1,025 produced in 1939, as against 967 for 1938. Japan, leader in the Far East, accounted for 500 features, followed by India with 205. Hong Kong produced 100, the Philippine Islands 60, Burma 50, China 44 and Manchuria 38. Siam during 1939 accounts for 12, Chosen 7, Australia 6, and Java 3.

European production continued to drop, 562 features being produced as compared with 609 during 1938. Germany had the greatest number, 155, while England's total was estimated 104, Mr. Golden said "about 75 features produced" would come closer to being correct. Italy jumped its production to 90 features from 47 in 1938. French dropped from 122 in 1938 to 62 for 1939.

In the Near East, Egypt produced 16 feature films during 1939, the same as in 1939, and Turkey accounted for 4 features as against 3 the year before.

Latin American countries maintained production schedules, with 131 features. Argentina led in South America with 60, an increase of 10. Mexico dropped to 42, compared with 60. Cuba accounted for 12, against 2, and Peru dropped from 11 to 7. Brazil turned out 6 compared with 4. Chile, with no production in 1938, turned out 2 features, and Uruguay and Venezuela each produced one, compared with two and one respectively in 1938.

Features produced in Mexico and Argentina continued to provide significant competition to American films in various Latin American countries, particularly among the poorer classes.

The gay, comic pictures from those countries, usually instinct with the spirit of the Latin American races and localities, and always fully intelligible to the Spanish-American spectators, naturally exert a strong pull.

Of the Latin American market the Bureau says, in conclusion:

"In Latin America there would appear to be a promising field for expansion and for productions of a somewhat new character—fitted more precisely, more foresightedly, to the requirements of a great territory which comprises a variety of distinctive markets."

Photo Goods Exports Down

American exports of photographic goods in February of this year dropped by $216,000, compared with the same month of last year, the Department of Commerce reports. The figures are: February, 1940, $1,306,000; February, 1939, $1,522,000.

Hays Discusses Educational Film Before Indiana YMCA

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., at the dedication of the new Y.M.C.A. Building in Terre Haute, Indiana, on Sunday addressing his remarks to the youths of today and the problems they faced, said that the organized motion picture industry, acting upon the recommendations of its Advisory Committee on the Use of Films in Education, was without profit, making available to educational institutions several hundred non-current theatrical short subjects selected by experts as suitable for teaching purposes.

Mr. Hays said that the trustees charged with responsibility for supervising the distribution of these films "in accordance with the conditions covering their use, which fully protect the exhibitor from any unfair competition, have completed arrangements for including the teaching classes of the Y.M.C.A. in this program."

MGM Wins Basketball Title

The Metro-Goldwyn-Mayer basketball team this week defeated the National Screen Service team by a score of 39 to 34 to win the championship in the New York metropolitan area.

HOLLYWOOD'S WORLD TAX BILL ON FILMS AND THEATRE TICKETS

PART II

Taxes in the Latin American Countries

STEPS taken by Latin American nations to build up their own motion picture production industries both for monetary profit and for the spread of propaganda, as well as to translate a part of foreign distributors' potential earnings into national income by assessment, are the subject of this week's installment of the research project completed for MOTION PICTURE HERALD *by the Motion Picture Division of the Bureau of Foreign and Domestic Commerce. Nathan D. Golden is Chief of the Division.*

Twenty-seven countries in Central and South America are included in this week's study, which analyzes import taxes and customs duties on motion pictures, censorship fees and taxes, assessments on distribution, and levies on theatres.

American dollar equivalents of the monetary units are listed in a footnote.

The Near East, Africa and the Far East are studied in the final installment to appear next week.

Europe's taxes were recorded in Part I last week.

Countries	*Import Taxes and Customs Duties on Motion Picture Films*	*Censorship Fees and Taxes*	*Taxes on Distribution*	*Theatre Taxes*
ARGENTINA	Unexposed. 42% ad valorem and surcharge 4.80 gold pesos. Exposed positive or negative 15 gold pesos per kilo.	No National Censorship Board. Each municipality censors films.	5% of profits—Income tax. 1.25% Sales tax on posters, etc. 5% of remittances.	Taxes vary in each municipality. In Buenos Aires, basic tax is 10 centavos on admissions and a tax of 14 centavos for each 100 seats of registered seating capacity. Continuous performance houses tax scale is doubled.
BAHAMAS	1½% ad valorem for 90 days if then re-exported.	Police censor occasionally. No Censor Board.		
BARBADOS	20¢ per 100 ft.	Censor fee charges not available.	No figure.	
BERMUDA	18¢ per 100 ft. and 25% surtax.	No censorship laws.	No taxes.	No amusement taxes.
BOLIVIA	5% ad valorem @ $.365. 400% surtax in bolivares value.	No national censor. (Local censor.)		10% surtax on theatres. Miscellaneous tax on theatres—15%.
BRAZIL	American-Brazilian Trade Agreement (Bound Rates). To 16 mm. developed 28.500 milreis. Over 16 mm developed 56,900 milreis. Unexposed 5.700 milreis.	400 reis per meter — all positive prints only. 200 reis censorship appeal. 10$000 censorship certificate. 5$000 additional censorship certificate.	6% on exchange remitted abroad.	10% admissions $US 400 annual 5$000 censor.
BRITISH HONDURAS	15¢ per 100 ft.	Censor fee charges not available.	No tax on distributors.	License—$25 to $100.
CHILE	5% landed invoice value. 3½% C.I.F.	140 pesos per feature and in Santiago, Valparaiso & Concepcion a charge of 40 pesos for the first showing of a film.	2.5% Sales tax. 7% Income tax. Stamp tax on receipts.	10% on admissions. 5% on profits. 2.5% on sales.
COLOMBIA	60 pesos per kilo. U. S. Tariff Treaty. Regular rate 1.60 peso. Educational Film 0.25 pesos.	Censor fee charges not available.		National Defense 5 to 10% on tickets. Progressive 1 to 20% on tickets, poor tax 10% on tickets. Blind tax 10 to 20 pesos monthly.
COSTA RICA	$0.27 per kilo plus 4% basic duty and 0.25 colones per gross kilo surcharges.	Censor fee charges not available.	5 to 15% on net income.	National Government tax 5% gross box office receipts. Income tax 5% gross receipts.

Argentina's paper peso, at the rate of exchange March 23rd, equaled 23.65 cents; Brazil's paper milreis, 5.15 cents; Chile's gold peso, 5.16 cents; Colombia's gold peso, 58.00 cents; Cuba's silver peso, 88.12½ cents; Mexico's peso, 16.90 cents; Peru's soles, 18 cents.

IN CENTRAL AND SOUTH AMERICA

Countries (Continued)	*Import Taxes and Customs Duties on Motion Picture Films*	*Censorship Fees and Taxes*	*Taxes on Distribution*	*Theatre Taxes*
CUBA	$4.80 per net kilo plus surcharge of 20% of duty and invoice fee of 2% of F.O.B. value at port of export. Sensitized film 0.80 pesos net kilo plus surcharge 20%.	Censor Board serves without pay.	Pesos 3.00 to 11.25 and 1½ and 3% of gross rentals. ¼% of gross rental. Remittance tax. ½% of gross payroll for Maternity tax.	License—1½% of gross receipts. 8% of gross profits.
DOMINICAN REPUBLIC	15% ad valorem and 15% ad valorem for Internal Revenue. Not paid, as film is re-exported.	Censor fee charges not available.	Films imported from distributors in Puerto Rico.	30¢ per seat semi-annual. 10% surtax semi-annual. $25 license semi-annual. 10% surtax—7% value of all tickets over 20¢.
ECUADOR	$0.20 gross kilo. 6½% ad valorem invoice fee. Less than 1000 sucres value pay 5 sucres fee—over ½% ad valorem. All duties and charges on declared F.O.B. value.	No fee.	$0.094 kilo less than $20 value, 1 sucre. on advertising material.	5 to 10% surtax, $0.013 on all tickets. National Defense 5%. Payroll Social Security—10% Income tax.
EL SALVADOR	$1.50 per kilo, average and $20 per feature.	Censor fee charges not available.		1 to 5 centavos on tickets. Performance tax $1.40 and $4.80.
HAITI	$0.20 per net kilo. 20% surtax of assessed duties.	Censor fee charges not available.		10% on admissions. $30 to $60 communal tax.
HONDURAS	Lampira 0.05 per gross kilo. Film with any Spanish language—Lampira 15.00. Other films 25.00 Lampiras. None on shorts.	Censor fee charges not available.	No tax.	5 to 10 Lampiras each day of operation.
FRENCH WEST INDIES	No duty.	Censor fee charges not available.	No tax.	No tax.
GUATEMALA	$1.00 per gross kilo. 4% ad valorem consular invoice fee.	No censor board — Police Department censors.	10% after deducting 25% for expenses.	15% public benefit tax and regular profit tax and license tax.
JAMAICA	No duties. Deposits refunded if films leave in 3 months.	Censor fee charges not available.		8⅓% on admissions for amusement tax. Also, property and income tax.
MEXICO	20 pesos per kilo on imports less than 100,000 meters. 40 pesos per kilo on imports more than 100,000 meters.	5.75 pesos per reel reviewing fee.	5% gross rental instead of income tax. Also, Capital and Stamp.	Income 100,000 pesos or more—15 to 35% on 20% net worth. Federal District tax 13% of box office receipts & 5% on this 13%. Proceeds of this tax Government collected every 10 days. Federal District tax equivalent to a municipal tax. Municipal tax 10 to 35% in other parts of Mexico.
NICARAGUA	$1.00 per 1000 ft. import duty. 37½% surcharge. $.30 per 1000 ft. stamp tax. 1% declared value registration tax. 5% consular tax. Customs tax $.50 on express. $.30 Parcel Post delivery.	Censor fee charges not available.	License and registry tax—60¢ municipal, 20¢ fire brigade tax per film.	Performance tax to local governments about 8 cordobas per performance on gross receipts.
PANAMA	No duty. 8% ad valorem for consular fee. $10 assessed value purpose fixing consular fee.	No Federal Censor. Censor Board members serve without recompense.	Business tax—no figure.	½ to 4¢ on admissions. Federal tax. $30 to $175 municipal tax.
PARAGUAY	No duty. Positive and developed negative $1.25 per package of films.	Censor fee charges not available.		2 pesos per person (.006¢) sanitation tax.
PERU	12 soles per legal kilo.	4 centavos sound, 2 centavos silent per meter.	License — class basis 16% of 7% gross income. Income — Profit — Unemployment taxes.	10% on tickets. Municipal tax. Price 5 orchestra seats each performance municipal. License tax ¼ to 1 centavo per meter 1 performance. Exhibitor's tax. 10% all tickets over 50 centavos. Mother's Day tax 1st Sunday in May—10% Dec. 15 to Jan. 15, Christmas season tax.
URUGUAY	$5.00 per 1000 feet.	Censor contemplated. (Charge would be 2 pesos per picture.)		6% on admissions. Municipal tax.
VENEZUELA	Bs. 2.60 per gross kilo.	Censor fee charges not available.	Bs. 3000 to 9200 plus 10% license tax. Bs. 0.16 to Bs. 4.00 on advertising accessories.	Up to Bs. 6.00 plus 10% monthly license. Bs. 5.00 stamp tax each day operating. Tickets over Bs. 0.75 a 10% tax payable daily.
TRINIDAD	60¢ per 100 linear feet.	$1.00 per sound reel, sound film & 12¢ each additional 100 feet or fraction.		$24 to $96 annual license.

[Next Week, Part III: THE NEAR EAST, AFRICA and the FAR EAST]

BROADCASTERS' OWN "ASCAP" STARTS, IN ANSWER TO SOCIETY'S HIGH RATES

Broadcast Music, Inc., Gets Underway with Catalogue of Six Songs but Says More Will Be Added Daily

Radio broadcasters' new cooperative music company, Broadcast Music, Inc., formed to be a source of music in addition, to or eventually supplant the American Society of Composers, Authors and Publishers, began actual operations Monday, with a "catalogue" of only six songs. But it was said additional music would be added daily.

News of the actual start of music operations by Broadcast Music was welcomed by the radio industry, which received last week ASCAP's new and higher schedule. Broadcasters had formed a music organization because they considered that the society's annual bill of $5,000,000 to the radio industry was excessive. It was thought by some that Broadcast Music was organized to force concessions from the Society. Instead of concessions, however, ASCAP's proposed radio schedule represents, according to Neville Miller, head of the broadcasters, a 100 per cent increase over present rates.

Compromised 1934 Raise

In 1934, ASCAP presented the motion picture industry with a schedule that provided for increases ranging from 20 to 1,000 per cent. However, after a campaign by exhibitors and action by the Government a compromise was reached under which medium sized theatres paid 50 per cent more and large houses 100 per cent.

The Columbia Broadcasting System immediately came to the support of the Broadcast Music organization when the first songs were announced. The network sent a letter to all its member stations announcing that it saw no prospect of using ASCAP music after 1940 (when the contract expires) on the basis of present demands made by the Society. The National Broadcasting Company said the fees imposed and proposed by ASCAP were "intolerably burdensome" and would act in cooperation with the radio industry in setting up its own source of music.

The radio industry is anxious to have the motion picture industry help popularize non-ASCAP music. Efforts are being made to have film companies use BMI music or any music composed by persons who are not members of the Society. The radio group has offered to play without charge such music over the air and to make no charge for BMI music used in theatres.

Six Songs as Starter

The six songs with which BMI begins its reservoir of music to compete with the library of the Society will be heard first on sustaining programs and it was announced that sheet music would be published within a few days. The first six songs were selected from about 1,000 submitted by non-ASCAP members. It was conceded that many of the songs were by amateurs, but BMI believes that talented musicians and song writers will be discovered.

Up to the present time 284 radio stations have pledged $1,253,189 in support of Broadcast Music, Inc., to build up a music library before December 31st when the contract with ASCAP expires.

Broadcasters and representatives of the Society are to begin negotiations on April 15th. Radio men say the ASCAP rates are too high. If no basis for a settlement is reached by the end of the year, the radio industry plans to use exclusively BMI music and standard classics which are in the public domain. ASCAP controls almost all the popular tunes of the last 25 years and many for the last 56 years, the term of the copyright.

Stations' Action Awaited

Although the networks are leading the fight against the Society at the present time, the member stations are expected to take the same position because the individual stations began the fight against ASCAP. The new schedules proposed by the Society reduce the fees for individual stations and increase the charges for the networks.

The first song in the radio group's music catalogue is "Here in the Velvet Night," with music by Ernest Gold, an 18-year-old Viennese refugee, and lyrics by Dan McCray. BMI will pay royalties on sheet music sales but has not yet worked out an arrangement on performing rights. ASCAP pays members for performing rights.

Radio stations must pay 40 per cent of their present ASCAP assessment to use BMI music. For this year stations using the radio organization's music will pay the 40 per cent in addition to the whole fee due ASCAP.

The Society's assertion that the music it controls comprises 75 per cent of all radio programs was denied by the radio music company. The Society has argued that $5,000,000 is too low a fee for the music which occupies a great part of radio time.

NBC made a survey of 12 sample weeks and reported that 58.2 per cent of all program time was occupied by music. The Federal Communications Commission gives 53.1 per cent as its figure. BMI further asserted that the ASCAP claim that "music constitutes some 70 per cent in commercial time on the air" was "even more incorrect and misleading." The NBC survey reported that music took 20.7 per cent of the time of all sponsored programs.

Defendant in Several States

Meanwhile ASCAP continued in the role of defendant in the many state legislature and court attacks made against it, many of which are generally considered to have been prompted in some way by radio.

Action to restrain ASCAP from collecting fees for the playing of copyrighted music in Wisconsin because the Society has failed to comply with a 1935 law which requires that it pay 25 per cent of its gross receipts in the state as a license to operate has been filed in the Federal court in Milwaukee by Wiley Young, West Allis, Wis., tavern keeper.

The suit is the second of its kind against Leo Feist, Inc., New York, and ASCAP. The first, brought by Charles Hymek, dance hall operator at Manitowoc Rapids, Wis., has been taken under advisement by F. Ryan Duffy, federal judge. The Feist company, representing ASCAP, instituted action first against both Young and Hymek on a charge of playing copyrighted music without permission.

New Jersey Tax Bill

A bill is pending in the New Jersey Assembly which would tax the earnings from copyrighted music. The measure was introduced by J. Stanley Herbert, assemblyman from Monmouth County. Mr. Herbert specifically mentioned ASCAP as one of the "combines" at which the bill is aimed. The bill would impose a tax of 5 per cent on all ASCAP revenue in the State. Also publication of a list of titles controlled would have to be published in newspapers in each of the 21 counties in the state.

A three-judge federal statutory court in Omaha denied last week the application of the State of Nebraska for a new trial on the case testing the constitutionality of its anti-ASCAP law. Herman Finkelstein, of Schwartz & Frohlich, representing the Society. No announcement has been made yet whether Nebraska will appeal the case to the United States supreme court.

Schedule Florida Trial

The trial to test the constitutionality of Florida's anti-ASCAP law is scheduled for April 15th at Gainesville, Fla. The Society is seeking a permanent injunction to restrain the state from enforcing the law. A temporary injunction has been in effect for about two years. Louis D. Frohlich, ASCAP counsel, and E. C. Mills, chairman of the administrative committee, will go to Florida for the trial.

The State of Tennessee has decided not to appeal the decision of the federal court which ruled that the anti-ASCAP law was unconstitutional. The state took no action and let the period fixed for filing an appeal lapse.

SHORT PRODUCT PLAYING BROADWAY

Week of March 30

CAPITOL

Valiant Venezuela ..... MGM-FitzPatrick
Know Your Money..... MGM
Feature: Broadway Melody of 1940 ..... MGM

CRITERION

The Curious Puppy..... Vitaphone
Vacation Diary..... RKO Radio
Feature: The Earl of Chicago.MGM

MUSIC HALL

No Shorts
Feature: Rebecca ..... United Artists-Selznick

PARAMOUNT

Paramount Pictorial, No. 3.. Paramount
Busy Little Bears..... Paramount
Feature: The Road to Singapore ..... Paramount

RIALTO

Louis-Paychek Fight Film...Banner
Ghosts Is the Bunk..... Paramount
Feature: Zanzibar..... Universal

RIVOLI

Aida ..... Guaranteed
Jerusalem ..... United Artists
Feature: It's a Date..... Universal

ROXY

Fashion Forecast, No. 7....20th Cent.-Fox
Kitten's Mittens..... Universal
Feature: The Primrose Path. RKO Radio

STRAND

Africa Squeaks..... Vitaphone
Feature: Virginia City..... Warner Bros.

STAR DUST

They're cheering it to the skies!

"Literally spiked with 'audience stuff'. A thoroughly enjoyable piece of entertainment!" —*Hollywood Reporter*

"A boxoffice natural! One of the best pictures to come out of the 20th Century-Fox lot in many, many a day. My compliments!" —*Louella Parsons*

"Lighter counterpart for 'A Star Is Born'. The humanness of the story should carry the production to success." —*Edwin Schallert, Los Angeles Times*

"A surprisingly fine piece of entertainment of widest appeal . . . warms the cockles of audience hearts." —*Daily Variety*

"Linda Darnell, zoomed to stardom in 'Hotel For Women', more than earns her right to her name in lights!" —*Jimmy Starr, Los Angeles Herald and Express*



Linda
DARNELL
in
STAR DUST

with
JOHN PAYNE · ROLAND YOUNG · CHARLOTTE GREENWOOD
William GARGAN · Mary HEALY
Mary Beth HUGHES · Donald MEEK

Directed by Walter Lang

Associate Producer Kenneth Macgowan · Screen play by Robert Ellis and Helen Logan · Based on a story by Jesse Malo, Kenneth Earl, Ivan Kahn
Songs: "Star Dust" by Hoagy Carmichael, Mitchell Parish, "Secrets in the Moonlight" and "Don't Let It Get You Down" by Mack Gordon.

Darryl F. Zanuck
in Charge of Production



20th CENTURY FOX

THE HOLLYWOOD SCENE

Polesie Putts

Just completed, and previewed to enthusiastic Hollywood response, is the first short subject (see page 43) which has engaged the attentions of the melodious Bing Crosby since the start of his starring days. The short pictures set him in films through the Pathe Campus Comedy and Mack Sennett route.

Herb Polesie, who produced the picture, pithily called "Swing with Bing," had been awaiting favorable weather the last several years to catch the Crosby golf talents at actual work in the singer's annual Rancho Santa Fe Pro-Amateur golf tournament. This year he not only caught Bing but such other assorted talent as Byron Nelson, Jimmy Thompson, Walter Hagen, Bud Ward, Lawson Little and Leo Diegel, all of fame on tee and green; Richard Arlen, of the screen Arlens; Arthur Q. Bryan, of radio's "Grouch Club" program, cast as "Wilbur Dubb"; Ty Cobb, baseball immortal; Jimmy McLarnin, representing the prize ring, and Marshall Duffield, former All-American gridiron star.

Bing sings, appropriately, "The Little White Pill on the Little Green Hill," by John Burke and James V. Monaco, who have written before for the Crosby voice, while Polesie, in addition to producing the short subject, was director and narrator.

Starting out in radio, Polesie traveled to Hollywood in 1936 to produce the Wallace Beery air show, and put Judy Garland and Deanna (then Edna Mae) Durbin on their first transcontinental air shows, as guest artists. Hollywood's history has been compressed within a short span, its buildings constructed always in a hurry. Those were the days when the National Broadcasting Company studio, where the Polesie shows were produced, was on the RKO Radio lot, and not entrenched in its present chromium and neon grandeur on Sunset Boulevard.

Polesie has been making pictures with Crosby for the last three years, since leaving the J. Walter Thompson Agency, for which he'd done his production work on the air. Prior to that, and after graduation from the Carnegie Tech Dramatic School and producing for Pittsburgh's radio station KDKA, he'd been on Broadway as the author of the 1932 stage play "Heigh-Ho, Everybody," foretelling, perhaps, the vocal affiliation to come. The play concerned a crooner who caught cold when called for an audition. His voice registered so well despite, or because of, his attack of grippe, that his agent had to keep him in a draft from then on.

Most recently, Polesie produced and was co-author with David Butler of Universal's "East Side of Heaven," and associate producer of Paramount's "Doctor Rhythm."

PRODUCTION SLIGHTLY OFF

Slacking off slightly from its high point of last week, Hollywood production this week accounted for the completion of nine films, two fewer than the week before, started five, against the seven of last week, and had 27 shooting, 28 being prepared and 62 being edited, respectively four fewer, nine more and one less than in the preceding period.

Completed were the third of the Elliott westerns, at Columbia; "Waterloo Bridge" and "Twenty Mule Team," Metro - Goldwyn - Mayer; "Cowboy from Sundown," Monogram; "The Ghost Breakers," Paramount; "Women in War," Republic; "Million Dollar Diamond" and "Maryland," Twentieth Century-Fox, and "Ski Patrol," Universal.

Columbia started "Babies for Sale," Monogram "Land of the Six Guns," Republic "Gangs of Chicago" and "Doctors Don't Tell" and Twentieth Century-Fox "Rain or Shine."

Warner Brothers succeeded MGM as the studio with the greatest number of pictures shooting, having before the cameras "The Sea Hawk," "All This and Heaven, Too," "Torrid Zone," "Brother Orchid" and "The Life of Knute Rockne." Shooting at MGM were "Pride and Prejudice," "The Mortal Storm," "Susan and God," and "Boom Town." Columbia had "The Lone Wolf Meets a Lady," Paramount, the untitled Henry Aldrich feature, "North West Mounted Police" and "I Want a Divorce"; RKO Radio, "Tom Brown's School Days," "Anne of Windy Poplars" and "The Villain Still Pursued Her"; Republic, "The Crooked Road" and "Gaucho Serenade"; Edward Small, for United Artists release, "South of Pago Pago"; Twentieth-Fox, "The Young People"; Universal, "If I Had My Way," and Walter Wanger, for UA, "Personal History."

Two short subjects were finished and the same number started.

Name News

HARRY EDINGTON, RKO Radio executive producer, went to New York for conferences with GEORGE SCHAEFER.

LEWIS R. FOSTER has been assigned to write the screen play of "Senate Page Boys" for Charles R. Rogers Productions.

ADOLPH SCHIMEL, Universal home office attorney, returned to New York after studio conferences.

BARRE LYNDON has been assigned to work on the screen play of "Whitechapel" for Metro-Goldwyn-Mayer.

MAURICE BERGMAN, Columbia advertising and publicity head, returned to New York after studio conferences.

ERICH POMMER, RKO Radio producer, left for New York to witness current stage plays.

WARREN DUFF has been assigned to work on the screen play of "Jupiter Laughs" for Warner Brothers.

S. BARRET MCCORMICK, RKO Radio advertising and publicity head, returned to New York after studio conferences.

WILLIAM SCULLY, Universal sales manager, arrived at the studio.

PAUL OSBORN has been assigned to work on the screen play of "The Yearling" for Metro-Goldwyn-Mayer.

NORTON S. PARKER has been assigned to work on the screen play of "The Cattle Train" for Harry Sherman productions. The William Herndon agency set the assignment.

WALLY KLEIN's Warner Brothers writing contract has been extended.

EDDIE CANTOR has left for New York, his first stop in a series of personal appearance tours.

LEON GORDON has been assigned to work on the screen play of "Road to Rome" for Metro-Goldwyn-Mayer.

NATE WATT is to direct "Flying Heels" for Fine Arts.

JOHN HUSTON has been assigned to work on the screen play of "High Sierra" for Warner Brothers.

MARY MCCALL has been chosen to do the screen play of "Bombay Nights" for Metro-Goldwyn-Mayer.

Signs Joe Louis

Sherman S. Krellberg has signed Joe Louis, world heavyweight boxing champion, to play a leading role in the 15 episode serial, "The Sign of the Zombies." The film will be concerned with G-man activities "in routing out racketeering gangs who prey upon Negro communities." In addition to the serial, an eight reel feature version of the story will be made. Production is scheduled to start May 1st.

VARIETY HEADLINES TELL THE RECORD OF

'Rebecca' Double-Checka $115,000 On B'way;

Cock of the walk this week is 'Rebecca.' It opened at the Music Hall Thursday (28) and did $16,500 on the day, the biggest the theatre has ever done on any Thursday that wasn't a holiday. An extra show was added the first three days, making a total of five stage shows and six for picture except Saturday (30) when a seventh reeling was added. The gross the first seven days for 'Reb' will be a smash $115,000 or better, one of the biggest takes ever in house's history, being beaten only five times. All the more remarkable so far as the Dave Selznick picture is concerned is that four of the attractions topping it have done so on New Year's, Labor Day or other holiday weeks. A preponderance of women, including last week when youngsters were away from arithmetic and history, are pounding at the Hall doors.

'REBECCA' BIG $9,000 IN ZOOMY MEMPHIS

Loew's (Loew) (2,600; 10-30-40)—'Rebecca' (UA) Opened strong to crowded femme matinees and has kept going all the way May swell to a terrific $9,000

David O. Selznick's

REBECCA

'REBECCA' LUSTY $16,000 IN BALTO

Baltimore, April 2.

With most of town holding over last week's top bracket holiday bookings, spotting of 'Rebecca,' at Loew's Century, is getting town's leading play. Accorded unanimous critical acclaim, it will hang up a rosy figure.

Philly Gives 'Rebeccca' Raves Plus Smash $28,000; 'Va. C.', 2d, Big 15G

Philadelphia, April 2.

'Rebecca' is reaping a harvest at the Boyd this week, chalking up the greatest b.o. at the deluxer since the great grosses of 'Anthony Adverse,'

INDPLS. BETTER; 'REBECCA' FINE $11,000

Loew's is getting the biggest slice of pic coin with 'Rebecca'

'Rebecca,' $8,500, Smashing L.A. House Record;

Los Angeles, April 2.

Record-breaking biz is being hung up by a number of the local first-runs this week, with 'Rebecca' establishing a new house record at the Four Star theatre.

Released thru
UNITED ARTISTS

REPUBLIC'S BUSINESS UP, COSTS CUT, CONSOLIDATED STOCKHOLDERS TOLD

World Gross 7 Per Cent Above 1938; Distribution Costs Reduced 7 3/10 Per Cent; Consolidated May Reorganize

As they heard that Republic Pictures are being shown in more theatres than ever before (12,132 last year), that its world gross was almost seven per cent more than the year before, and that its distribution costs had been slashed from 37 per cent in 1937 to 29 7/10 per cent in 1939, stockholders of Consolidated Film Industries, controlling Republic, also learned, at their annual meeting last Thursday, in New York, that the management of the parent corporation is considering a plan for financial reorganization of Consolidated.

Plan May Be Presented This Year

M. H. Lavenstein, general counsel of Consolidated, in announcing that a financial rearrangement was being considered, noted that within six months the courts of Delaware may decide on the legal situation on recapitalizations of corporations of that state, and that the financial reorganization plan may be submitted to stockholders this year. The original recapitalization plan of Consolidated was invalidated in that state about three years ago.

M. J. Siegel, president of Republic Productions contrasted the number of theatres in which Republic films played last year with the 10,856 theatres in 1938. In observing that distribution costs had been reduced in the last three years, Mr. Siegel remarked that the company was seeking further revisions of percentage terms with its franchise holders.

The business of the company in Great Britain is normal, only currency restrictions interfering, Mr. Siegel said. He anticipated better business in that territory this year, continuing the upward trend of 1939 over 1938. He looked for better sales this year not only in Britain but throughout the world, despite the war.

He gave comparative figures for business last year and the year before, as follows: in 1939, domestic gross, $6,169,057, foreign revenue, $1,793,277; in 1938, domestic gross, $5,983,382, foreign, $1,504,468. The gain was approximately seven per cent.

Yates Notes Profit

Herbert J. Yates, president of Consolidated, reported that Republic showed a small profit last year, and that there would probably be a profit shown for the company, in the current fiscal year, which ends April 30th.

Foreign revenue is about 18 per cent of Republic's total, Mr. Yates said.

Consolidated owns 48 per cent of Republic's stock, he said. The investment is $900,000. Answering stockholders' questions, he classified the investment thus: 150,000 shares at $5; 75,000 shares at $2.

The Cajo Company, Inc., the Setay Corporation, and Nat Levine, principally, own the remaining 52 per cent of Republic's stock, Mr. Yates said.

There is a loan by Consolidated to Republic, less than one year old, and amounting to $3,250,000.

The laboratory work from Republic amounts to about 18 per cent of Consolidated's total business, Mr. Yates said.

In the discussion, at the stockholders' meeting, on the possible financial reorganization of Consolidated, interest was expressed in any plan which would wipe out arrearages of $8 a share on the first preferred stock, amounting now to approximately $3,200,000.

Shares of preferred and common stock represented at the meeting totaled 506,179.

Directors and Officers Reelected

Directors Herbert J. Yates, Walter W. Vincent, Ralph I. Poucher, and W. P. Stevens, were reelected.

Officers reelected were H. J. Yates, president; J. L. Aller, R. I. Poucher, M. J. Siegel, W. W. Vincent, vice-presidents; H. J. Yates, Jr., vice-president and treasurer; J. E. McMahon, secretary; R. S. Rodgers, E. H. Seifert, N. K. Loder, assistant treasurers; and A. E. Schiller, assistant secretary.

Mr. Poucher, a vice-president in charge of sales, reported an increase in 1939 business over 1938. He noted that net sales last year, from 35 mm operations, were $4,216,392. In 1938, they were $4.149,791. There were 35 mm sales by the Hollywood laboratory last year, of $1,057,936. In 1938, these were $898,780.

Sixteen millimetre operations, he said, increased 20 per cent.

The 16 mm operations in 1939 were $68,824. In 1938 they were $57,519.

There were no 16 mm sales in the Hollywood plant in 1938. Last year these amounted to $2,367.

The corporation's total sales in 1939 were $6,183,305; in 1938 they were $5,921,489.

These included various sources of revenue; for instance, Magnacolor. Sales in that were $14,541 in 1939; $26,571 in 1938.

Notes Plant Improvements

Mr. Poucher noted improvements in the Fort Lee, New Jersey, and Hollywood plants. Among these improvements are a more efficient personnel; use of ultra violet light in the laboratories; a more economical system of silver recovery.

On April 15th, he said, the operations of the East and West coast still plants will be coordinated.

Mr. Poucher termed company affairs since January 1st of this year, "favorable." He pointed out that the Fort Lee plant, during March, had processed 30,000,000 feet of film, more than the laboratory had processed in any previous month.

According to the company's annual report, for 1939, total Consolidated current and working assets are $5,973,225; its plants and other properties are worth $3,892,577, after deducting reserves for depreciation, in the amount of $1,595,206; prints and negatives were worth $233,346.

The organization's directors are conservative in policy, Mr. Yates emphasized to the stockholders, in replying to questions about dividend payments. He said payments may be made in one or two years, if Consolidated's business continues to grow better.

The corporation's plants may soon be able to handle color work, Mr. Yates said.

There will be no great use of color films until the total assets are reduced to approximate those of black-and-white film work, Mr. Yates said. Color costs now are almost five times greater than black-and-white, he said, and added that, when the cost of the former goes down, his company would have a plant able to process color, on 24 hours' notice.

The use of Technicolor, in several pictures, had not affected the amount of processing done by Consolidated, Mr. Yates noted.

Mr. Siegel, Republic president, left New York for the Coast, on Tuesday, after a one-week visit.

Legislative Gains In New York

The New York State legislature, which represents more than 13,000,000 people and has many of the largest theatres in the country within its confines, concluded its 1940 labors last week after rejecting proposals regarded as inimical, directly or otherwise, to the motion picture industry.

Favorable developments from the session, from the exhibitors' viewpoint were:

Two defeats were sustained in the Assembly by billboard curbing advocates, one last week on the Wright-Griffith bill, which was beaten 87-48, with Assemblyman William T. A. Webb, manager of the Smalley Circuit, playing the leading role in its defeat, and another a few hours before adjournment Saturday night on the Todd measure to create a committee to study the problem of outdoor advertising. Webb cited last week on the floor the loss of revenue to farmers if the thousands of theatre and other billboard ads were restricted. The Todd measure, reported out by Rules Committee, was turned down 115-25.

Passage of a merit rating bill to effect the reduction in unemployment insurance levy on employers whose employment is stable throughout the year and defeat of Governor Lehman's suggested $15,000,000 increased income tax.

Passed by the legislature and sent to Governor Lehman was a bill by Assemblyman MacNeil Mitchell transferring to the Secretary of State licensing of ticket brokers and limiting resale of theatre tickets to 75 cents above printed admission price, advocated by the League of New York Theatres.

Failing to prevail after favorable report from a Senate committee was the Condon bill amending the general business law to set up additional necessities concerning plans and specifications for the construction of moving picture projection booths.

Killed outright were:

An Anti-ASCAP measure, favored by small theatre owners.

Many anti-discrimination bills by Assemblymen Daniel Burrows, William T. Andrews, Bernard Austin and Senator Charles Perry.

Three per cent Bewley-Whitney sales tax.

Bingo legalization bills by Assemblymen Max Turshen and Aaron Goldstein and Senator John T. McCall.

Bill amending the civil rights law in relation to the right of ticket holders to admission to theatres.

For the first time in years the Motion Picture Division was not even mentioned as the subject for a censorship repeal bill, while the two-men-in-projection booth measure was also not introduced. Similarly, previous perennials such as the no-sale-without-a-seat, more matrons for children, etc., were not introduced.

Lomba Sails

E. F. Lomba, Central American home office representative for Twentieth Century-Fox, sailed Friday for Venezuela, where he will be the acting manager, succeeding the late Julio Amadeo. Mr. Lomba will arrange a sales meeting of Central American managers in Havana under the direction of Walter J. Hutchinson, director of foreign distribution, while en route to attend London and Paris conventions in May.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

WHEN SAMUEL GOLDWYN got to Arizona, the other week, to film exterior scenes for his new "Westerner," he found it necessary, as is customary, to build a few shacks to house the unit, also wooden structures to dot the desert scenery and some other odds and ends. With the flair for publicity that marks so many Goldwyn enterprises, word soon came that Arizona's Governor, in tribute to Mr. Goldwyn, had named the temporary outpost "Goldwyn City," the announcement getting all expected newspaper type and pictorial treatment.

The press pictures apparently trickled eastward, reaching Fort Dodge, Iowa, from where one enterprising and ambitious gentleman dispatched the following postal request to the Tucson, Arizona, Chamber of Commerce:

"I would like to ask about a small town about 38 miles from Tucson. The name is 'Goldwyn'. As I am a stranger to that part of the country, I would like your view toward establishing there. If it is not too much trouble, I would like you to describe 'Goldwyn', its business establishments, etc."

The request stopped the Chamber of Commerce "cold," freezing them so stiff that they could not reply, left the writing in the hands of the *Arizona Republic* newspaper editor, who wrote to the Iowan as follows:

"Goldwyn City rests on the side of a hill. Surrounding its one sunken-roofed building and adjoining corral is the beautiful Arizona desert, sagebrush, cactus, mesquite, palo verdes and all. Through its streets and in its outskirts roam the cattle of Howell Manning, upon whose land rests the famed city that once impersonated Langtry, Tex., for the purpose of making the movie known as 'The Westerner'. Gary Cooper, Doris Danvenport and Walter Brennan raised h— all around the place, impersonating Judge Roy Bean and tough western people for some three weeks. They were paid for doing it by Samuel Goldwyn, Inc.

"Goldwyn officially obtained its name by proclamation of Gov. R. T. Jones of Arizona, who did it as a publicity stunt and to accommodate the movie company. It must have been a pretty good stunt or you wouldn't know of its existence.

"Honest, Mister, it's a shack on the desert and a long, tough drive from civilization (Tucson). You'll have to pack your grub and your water in, along with any other little necessities that go with living anywhere. There's no light, heat or water, no grocery store, hotel, barber shop, bar or restaurant—just a deserted building and corral.

"Goldwyn has the distinction of being the only city that close to Tucson that hasn't been full of winter visitors for months. We don't think you would like it."

▽

Significant of the times, no doubt, is this week's list of new books from Doubleday, Doran and Company, to wit: *Broken Pledges, Chart for Rough Water, The March of the Barbarians, Siege, Dark Memories.*

▽

Colonel Hubert Fauntleroy Julian, the Black Eagle of New York's Negroes, whose career down the years has been as colored as some of the uniforms he has worn, ranging all the way from fighting for Haille Selassie in Ethiopia to press agenting for movies in Harlem, sailed during the week to fight for Finland.

Colonel Julian said he offered his services to Finland before the war with Russia ended but that this was the earliest he had been able to get away.

▽

Edward Arnold's real name is Guenther Edward Schneider, from New York's east side.

The New York *Sun's* H. I. Phillips bemoans Walt Disney's becoming "big business through that new $4,000,000 stock flotation, his first public stock issuance. Phillips has always associated Disney with the world of fantasy, believes he will find it hard to associate him with bid and asked quotations, quarterly financial reports, intangible assets, depreciation and all that.

"When you see Pluto on the screen again you may be laughing at a corporate asset. It's going to be difficult to decide whether in the next animated cartoon you are watching Donald Duck or Kidder, Peabody & Co. Mickey Mouse has had many things happen to him in his eventful years on the screen, but up to this time he has never been in danger of being split four for one. And poor Pinocchio! May Jiminy Cricket be near to warn him of the dangers of allowing himself to be known as 'Pinocchio 3½s of 1977'."

▽

Mr. W. H. Nevins, III, calls our special attention to the marquis theatre double bill announcement on the Hornell theatre front at Hornell, N. Y.:

"FULL CONFESSION"
"THANKS FOR LISTENING"

▽

B. D. Breitenstein, conducting the Rialto theatre, Seattle, falling in line with the candy giveaway practice so widely prevalent, decided to treat his patrons to candy. He bought a load of it and on the first day of dispensing, heard vociferous complaints from one Rev. U. G. Murphy of the Clean City League, who went to the local authorities and protested that Mr. Breitenstein was giving away confectionery marked "rum-soaked."

▽

Reaching far and wide in the merchandising of its new product, Paramount Pictures announces a tieup in which magazine advertisements will sell its new "Biscuit Eater" along with Ken-L-Ration dog food.

▽

And now Mr. Herbert J. Yates' Republic Pictures brings to life one of those fellows of the Pancho Villa, Billy the Kid, Jesse James passive type, turning this time to one William Clarke Quantrill, who lived and loved in the Rhett Butler manner and broke hearts as easily and frequently as he broke the law. His story is told in Republic's new "Dark Command."

For reasons inexplicable, few outside of Kansas and Missouri know much about this "Black Knight of Kansas," and to make up for that inattention by biographers, Republic's Charles Reed Jones went out and had Kathleen Lamb do quite a piece on the brigand for the edification of exhibitor customers, spreading the story in quite a fashion in the press book he just finished for "Dark Command," a big press book, done in multi-colors with many an eye-arresting piece of type and art.

Bad Bill Quantrill did not engage in single murder. One of his choice bits was the leading of his gang of "Red Leg" guerillas—so called because of the red leggings they wore—into the town of Lawrence, Kansas, one night, in August, 1863, murdering the 180 persons who got in their way, pillaging and plundering everything in sight, destroying all buildings, save one, a hotel, which Quantrill "sympathetically" spared because he remembered he had once spent a night there without being charged the tariff, but Quantrill shot the hotel's proprietor.

THEY gave Anna a funeral the other day. Eight venerable work horses, wearing the funeral plumage of another day, hauled a gun carriage up to the 40th St. entrance of the Metropolitan Opera House on Broadway, in New York.

A man who said he was Jim Moran and called himself the "world's leading purveyor of useless information" tried to read an oration beginning, "We are here to bury Anna, not to praise her," but the crowd made too much noise and he gave up. (Copies of the oration were made available, thoughtfully, for the press.)

Another man named Pat Baron of the Somerset Stables said he didn't care much about the funeral as long as he got paid for the use of the eight horses.

The plumes and the gun carriage drew a crowd the police had trouble controlling. Few in the crowd knew that Anna was a mare and had made many a Metropolitan Opera entrance in the triumphal scene of "Aida," hauling the chariot that bore the Carusos and Giglis and other tenor greats of her time. Or that she had carried Rudolph Valentino in "The Sheik," and Marion Davies in "When Knighthood Was in Flower."

The eight old horses reared and bucked and caused trouble. At last they pulled the gun carriage away from the entrance, supposedly starting the ashes of Anna for her last resting place at the Pegasus Club, in Rockleigh, N. J., to which Anna was retired three years ago.

Except that Anna's ashes were never in her funeral anyway. Somebody forgot them and they were in New Jersey all the time.

▽

The big one of the Allied Relief Ball, coming up May 10th, at New York's Hotel Astor, is Mrs. Howard Dietz, wife of the Loew-Metro generalissimo of advertising and publicity. The big problem of Madame Chairman Dietz is to make the ball a masked ball. A local ordinance prohibits public masked balls because crooks can operate undetected midst "rich pickings." Mrs. Dietz is out to have the ban lifted for the one night.

▽

George Bernard Shaw, who by virtue of his writing of "Pygmalion," "Doctor's Dilemma" and other scripts, is somewhat of a contributor to motion pictures from London, insists that any caricatures drawn of him must show a massive forehead, occupying nine-tenths of the picture. To indicate a tremendous amount of brains.

▽

Motion picture film salesmen and other knights of the road checking the weather forecast the other morning before setting out in automobiles to peddle their wares, found this astounding report in the weather forecast box of the Fort Dodge, Iowa, *Messenger:*

TODAY'S ROAD & WEATHER: Over State: Des Moines—Good; Cloudy; Burlington—Good; Part Cloudy; Ottumwa—O God; Cloudy.

▽

All the waitresses in the neighboring Rockefeller Center News-Center Restaurant are redheads: to go with the restaurant color scheme, which is apple green and dusty pink.

▽

A San Diego, Cal., movie theatre flashes on its screen a slide advising, *"Ladies Who Wish to Keep Their Hats On Please Sit Down."*

NEW EXHIBITORS COUNCIL OPENS FIRE ON BRITISH FILM RENTALS

Circuits Join Independents in Preparing National Campaign; Call Percentages High; Imports from U. S. Drop

by AUBREY FLANAGAN
in London

Reflecting the warlike spirit of the times, the new General Council of the Cinematograph Exhibitors Association have lost no time in going to war themselves. With the first meeting of their new official year they have set forth to battle in the cause of film hire.

Demand Lower Rentals

They held their initial meeting the morning after they were voted into office, and made it their first and determined purpose to set about a new campaign for the reduction of film rentals. Decision was taken there and then to organize a national campaign, and a committee instructed to devise ways and means of going about it, to guide local branches of the Association in the appropriate course of action, and to have a cut and dried plan ready this month. The determined urgency of the matter was reflected, too, in the new president's declared readiness, if necessary, to call a special meeting of the General Council.

The new campaign, which has the complete support of both circuits and independents in the exhibitor group, is a symptom of a condition and a potential means to cure it. Discontent, notably among the independents, with the conditions of film hire, particularly its level, was rife before the present war broke out. In the main the privileged booking position of the circuits was an aggrevation to the independent's trading with the distributor. Now, with the economic problem of survival made more acute by wartime conditions, with the product shortage consistently becoming more intense, the exhibitor state of mind, and finance, has sharply impelled a joint and comprehensive instinct to action.

Campaign Proposals Vary

Just what form the campaign will take remains to be decided. There exists a wide feeling in favor of the abolition of sharing terms and the reinstitution exclusively of flat rentals, though such a development is considered unlikely. Boycott of offending distributors has been suggested. Another champion of exhibitor freedom has put forward the idea that with Government aid the film as a commodity should be brought within the scope of the Anti-Profiteering Act. Whatever be the lines of the campaign, whatever its details, there would seem to be every indication even at this early stage that it may take on the embittered flavor of the anti-grading campaign, a campaign which revealed considerable tenacity on the part of exhibitors, which was spiced with acerbity and acrimony, and ended with the exhibitors victorious.

High Percentages Protested

Present moods, too, would suggest that efforts may well be made, if considered necessary, to call in Government aid. A certain cockiness marks the current political operations of the British picture house operator. His relations with the Government, not impossibly because conciliation frequently goes hand in hand with his demands, are not uncordial.

It is contended that film prices are not only too high but far too high for the quality of the films offered on the market at present. Abe Freedman, chairman of the London Branch, to whom went the privilege of moving the initial resolution calling for the new campaign, said that in the next few weeks only 22 films would be released, nearly all of them at 50-50 sharing terms rental. Mr. Freedman foresees terms going up to 60 and 70 per cent if action is not taken here and now.

Such terms, called high enough for first-run product, operate most unjustly with later run films, exhibitors hold. The view obtains that a second or third-run film virtually has become second-hand, and should be offered at a second-hand price, certainly not at that demanded for first release.

Imports from U. S. Decline

How acutely the film hire situation is enwrapped with the product shortage has been forcibly pleaded already by more than one champion of the new crusade. It is believed and suggested by the CEA that there is a disparity between the totals of films released in the United States and those registered here. Indeed, a documented appeal has been made to the Board of Trade for an investigation into the falling off in foreign film registrations. It is, for instance, pointed out that in the United States there were 567 films released in 1937, a total of 550 in 1938, and 535 in 1939. Against this, CEA protestations point out, with oblique indications of its significance, that registrations on this side of the Atlantic have retrogressively decreased. In a year's trading, that of 1938-39, a grand total of 498 was registered. For the ten months from April, 1938, to February, 1939, the total was 364. The same ten months of the 1939-40 trade year found a total of only 279. The inferences of this statistical analysis are obvious.

Though these figures are tied up with the CEA's Quota case, crusaders in the cause of lower film rentals say they color the latter too. At present the demand is uppermost that the large American companies be called upon to honor their promise not to restrict film imports to Britain. At a later stage it is likely to be tied up with the general question of film hire. On both aspects the foreign distributors here will have a ready and reasonable reply. Meanwhile they resent suggestions of unfairness or dishonesty, are in fact becoming a little tired of a succession of flank attacks on varying grounds. Sudden intensification of hostilities on the wider field, mass bombings or other phenomena of modern civilized warfare on the European model, may, of course, put a halt to any lesser battle. But there is a glint on the axes in the exhibitor armory just now.

QUOTA CONTINUES ANOTHER YEAR

With the adjournment of Parliament last week for a long holiday, until late this month, the British film quota is continuing into the next quota year which began last Monday, April 1st.

At the start of the war last September, it was decided to continue the present quota for six months from October 1, and then to take action if such were needed.

Financial circles have indicated that the Government is closely studying the plan for a Films Credit Bank, and that a similar study is underway by the Bank of England, but no Government announcement is expected before the fall.

Practically all American companies are ahead of their quota requirements for the current quota year.

Associated Nets $17,800

A net profit for the last financial year of about $17,800 is reported by Associated Talking Pictures, parent company for the Ealing studios and producers of the George Formby films.

Pasternak of "U" Meets Exhibitors

Universal will not make the "super," the "multi-million dollar pictures"; it will be content to "make the 25, 40 and 50 cent kind for the millions who want them," Joseph Pasternak, Universal producer, told 100 New York theatre operators, Universal home office officials and representatives of the motion picture trade press, at a luncheon in his honor last Thursday at the Hotel Astor.

Mr. Pasternak, praised for his record of seven consecutive "hit" pictures with the same star, Deanna Durbin, responded with an appreciation of exhibitor support, and said Universal would better its record if it continued to receive that support.

William A. Scully, sales manager and vice-president of the company, introduced Mr. Pasternak.

Among those attending were John J. O'Connor, Fred Meyers, Max Fellerman and Harry Mandel, of RKO theatres; Terry Ramsaye, editor of the MOTION PICTURE HERALD; Oscar Doob and Eugene Picker, of the Loew circuit; George Skouras, John Benas, William White, William Powers, Milton Hossfeld, and Edward Zabel, of the Skouras theatres; Clayton Bond, Ed Hinchy, Leonard Schlesinger, Don Jacocks, Harry Goldberg and I. J. Hoffman, of the Warner circuit; Fred Schwartz, Sam Goodman, and Albert Hovell, of the Century circuit.

Leo Justin and Morris Jacks represented Walter Reade Theatres; William P. Phillips, United Artists Theatres; Joseph M. Seider, Prudential Circuit; Arthur Mayer, Rialto; Leo Brecher, Plaza; Joe Philipson, Paramount Theatres; Sam Rinzler, Irving Kaplan and Manny Frisch, Randforce, and J. J. Thompson, Cocalis Theatres. Present also were Si Fabian, Harry Brandt, Jack Hattem, Harry Katz and Harold Eskin.

Universal executives, besides William A. Scully, included Nate J. Blumberg, president; J. Cheever Cowdin, board chairman; Charles D. Prutzman, Joseph Seidelman, William J. Heineman, Peyton Gibson, F. T. Murray, J. J. Jordan, Leo Abrams, Louis Pollock, Hank Linet, Morris Alin, Andy Sharick and Fortunat Baronat.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

It All Came True

(Warner-First National)

Urban Comedy-Drama

Treated lightly in the main and with emphasis on the humorous side, this Louis Bromfield novel of coincidence yields 95 minutes of solid entertainment well off the beaten path. In it Ann Sheridan gives her best performance to date, reminding of the latter day Jean Harlow, and Humphrey Bogart provides one of his less murderous and more amusing gangster portrayals. Jeffrey Lynn has a somewhat less successful casting, but there is plenty of acting strength in supporting performances by Zasu Pitts, Una O'Connor, Felix Bressart, Grant Mitchell and the others.

The story opens in a brownstone mansion turned boarding house by two genteel ladies whose modern son and daughter, respectively, are a musician in circumstantial thrall of a gangster and a torrid but virtuous and unemployed cafe singer. The gangster forces the boy to hide him out in the boarding house, where plausible and amusing developments influence him to refinance the home as a "Gay Nineties" night club which succeeds to the point of retiring an overhanging mortgage. At the close of the picture he surrenders to the police without going musky about it but getting everybody else's happiness provided for nevertheless.

Mark Hellinger served Hal B. Wallis as associate producer and the film bears his Broadway imprint in many a particular. It is directed by Lewis Seiler from a screen play by Michael Fessier and Laurence Kimble which misses no opportunities. Miss Sheridan sings two or three new songs and a medley of old ones with much effectiveness.

Previewed at Warners Hollywood theatre to a highly responsive audience of press, profession and public.—WILLIAM R. WEAVER.

Produced and distributed by Warner Brothers. Director, Lewis Seiler. Screen play, Michael Fessier and Lawrence Kimble. Based on the story by Louis Bromfield. Photographer, Ernie Haller. Art director, Max Parker. Dialogue director, Robert Foulk. Film editor, Thomas Richards. Sound, Dolph Thomas. Gowns, Howard Shoup. Dance director, Dave Gould. Orchestral arrangers, Ray Heindorf and Frank Perkins. Musical director, Leo Forbstein. Makeup artist, Perc Westmore. P.C.A. Certificate No. 6074. Running time, when seen in Hollywood, 95 minutes. Release date, April 8, 1940. Adult audience classification.

CAST

Sal ..... Ann Sheridan
Tommy ..... Jeffrey Lynn
"Chips" McGuire ..... Humphrey Bogart
Miss Flint ..... Zasu Pitts
Maggie Ryan ..... Una O'Connor
Mrs. Taylor ..... Jessie Busley
The Great Boldini ..... Felix Bressart
Mr. Roberts ..... John Litel
Mr. Van Diver ..... Brandon Tynan
Rene Salmon ..... Grant Mitchell
Henri Pepi de Bordeaux ..... Charles Judels
Mr. Prendergast ..... Howard Hickman
Monks ..... Herbert Vigran

Son of the Navy

(Monogram)

Comedy-Drama

Jean Parker, persuasively personable star, shares with James Dunn and a talented boy named Martin Spellman chief player responsibility for the fresh charm which places this light comedy drama high above studio average. Not since the early Shirley Temple pictures has Mr. Dunn had so congenial casting as enjoyed and made the most of in the sailor role given him here. These three, ably supported, supply clean, brisk and stimulating entertainment in the best traditions of the American movie.

Directed without waste of opportunity by William Nigh, the screen play by Marion Orth and Joseph West is a business-like adaptation of a story by True Boardman and Grover Jones, first performed on the radio. At bottom it is the amusing and sometimes touching story of an 11-year-old orphan boy who "adopts" a sailor as his father and another sailor's daughter as his mother. The scene is San Pedro and San Francisco, with the fleet and its personnel supplying authentic Navy background.

Grant Withers, recently come from a long acting career to the ranks of associate producer, rates high credit for an impressive job of marshaling worthwhile materials into a soundly worthwhile whole.

Previewed at the studio.—W. R. W.

Produced and distributed by Monogram Pictures. Associate producer, Grant Withers. Director, William Nigh. Photographer, Harry Neumann. Sound recorder, Karl Zint. Film Editor, Russell Schoengarth. Screenplay, Marion Orth and Joseph West. Original story, True Boardman and Grover Jones. P. C. A. Certificate No. 6181. Running time, when seen in Hollywood, 72 minutes. Release date, March 30, 1940. General audience classification.

CAST

Malone ..... James Dunn
Steve ..... Jean Parker
Tommy ..... Martin Spellman
Captain Moore ..... William Royle
Captain Parker ..... Selmer Jackson
Nelson ..... Dave O'Brien
Mrs. Baker ..... Sarah Padden
Brad Wheeler ..... Craig Reynolds
Johnson ..... Charles King
Burns ..... Gene Morgan

Ma, He's Making Eyes at Me

(Universal)

Comedy with Music

An unpretentiously entertaining comedy, this production tells the story of an advertising man for a class dress shop in New York who popularizes the garments by creating a "Miss Manhattan" to demonstrate them and who, after creating a "Mr. Manhattan," gets the crowning idea to have them marry. However the advertising man at the last moment realizes that he loves the model and enacts the role of bridegroom himself.

Tom Brown is the advertising man and Constance Moore the model. In support are Richard Carle, Anne Nagel, Jerome Cowan, Elizabeth Risdon, Fritz Feld, Larry Williams, Frank Mitchell, Peggy Chamberlan, Vivien Fay and Marie Greene and her Merry Minstrels.

Harold Schuster directed the Joseph G. Sanford production from a screen play by Charles Grayson and Edmund L. Hartmann. It is an Ed Sullivan story.

The finale is a show put on by the employees of the shop, and the vaudeville turns introduced met hearty audience approval. Miss Moore sings "Ma, He's Making Eyes At Me," hit song by Con Conrad and Sidney Clare now being revived, and "Unfair to Love" by Frank Skinner and Sam Lerner. Carle sings "A Lemon in the Garden of Love" with music by him and lyrics by M. E. Rourke.

Previewed at the Alexander theatre in Glendale, where the audience greeted it approvingly. —V. K.

Produced and distributed by Universal Pictures. Screen play, Charles Grayson and Edmund L. Hartmann. Story, Ed Sullivan. Cameraman, Elwood Bredell. Director, Harold Schuster. Associate producer, Joseph Sanford. P.C.A. Certificate No. 6117. Running time, 61 minutes. Release date, March 15, 1940. General audience classification.

CAST

Tommy Shaw ..... Tom Brown
Connie Curtiss ..... Constance Moore
C. J. Woodbury ..... Richard Carle
Miss Lansdale ..... Anne Nagel
Ted Carter ..... Jerome Cowan
Minerva ..... Elisabeth Risdon
Forsythe ..... Fritz Feld
Joe Porter ..... Larry Williams

And One Was Beautiful

(MGM)

Mirth and Melodrama

Returning to the screen after an absence of two years, Jean Muir appears here in the title role, one of two sisters in love with the same man. Her beauty, however, is overshadowed by a core of selfishness so that she lets the man be imprisoned for a crime she committed.

The younger of the sisters, portrayed by Laraine Day, the "Maeve" of "My Son, My Son," proves her loyalty and love by unearthing the fact of her sister's guilt and doing all in her power to aid the convicted man.

The young man is depicted by Robert Cummings, the girls' mother by Billie Burke. The screen play is by Harry Clork, based on an Alice Duer Miller story. Robert B. Sinclair directed. All point up the romantic and comedy elements.

Frederick Stephani produced.

Previewed at the Uptown Theatre, Hollywood, to favorable audience response.—WALTER SELDEN.

Produced by Metro-Goldwyn-Mayer. Distributed by Loew's, Inc. Produced by Frederick Stephani. Directed by Robert B. Sinclair. Screenplay by Harry Clork. Based on the story by Alice Duer Miller. Director of photography, Ray June. Film editor, Conrad A. Nervig. P. C. A. Certificate No. 6125. Release date, April 5, 1940. Running time, when seen in Hollywood, 70 minutes. General audience classification.

CAST

Ridley Crane ..... Robert Cummings
Kate Lattimer ..... Laraine Day
Helen Lattimer ..... Jean Muir
Mrs. Lattimer ..... Billie Burke
Gertrude Hunter ..... Ann Morriss
Margaret ..... Esther Dale
Stephen Harridge ..... Charles Waldron
George Olcott ..... Frank Milan
Joe Havens ..... Rand Brooks
Arthur Prince ..... Paul Stanton
Zillah Torrington ..... Ruth Tobey

Star Dust

(20th Century-Fox)

Hollywood Success Story

Telling of a little known side of Hollywood, the constant hunt for new talent and the heartbreaks facing the screen-struck, "Star Dust" is a human interest document on the production community, its work and its glamour. It is not of the same school of fiction as "Once in a Lifetime" or "A Star is Born." It contains

(Continued on page 42)

IN ANSWER TO MISREPRESENTATION AND STATISTICAL PERVERSION

AUDIT BUREAU of CIRCULATIONS

1. MOTION PICTURE HERALD
2. Quigley Publishing Co.
3. 1270 - 6th Ave., New York, N. Y.
4. Established 1907
5. Published Weekly
6. Statement for 6 months ending December 31, 1939.
7. Class, Industry or Field Served — Motion Picture Industry.

8. AVERAGES FOR PERIOD:

Mail Subscriptions—Individual	10,984	TOTAL NET PAID includ. Bulk		15,497
Net Single Copy Sales	11	Unpaid Distribution		
Mail Subs. Special (Par. 25)	4,411	Advertisers	47	
		Advertising Agencies	23	
		Correspondents	61	
		Samples to Prospective Advertisers		
		Exchanges, Complimentary, Subscription Salesmen, Samples & Employes	904	
TOTAL NET PAID exclud. Bulk	15,406			
Term Subscriptions in Bulk (Par. 26)	91			
Single Issue Sales in Bulk		Total Unpaid		1,035
TOTAL NET PAID includ. Bulk	15,497	Total Distribution		16,532

AUDIT BUREAU of CIRCULATIONS

1. BOXOFFICE
2. Associated Publications
3. 4704 East 9th Street, Kansas City, Mo.
4. Established 1920
5. Published Weekly
6. Statement for 6 months ending December 31, 1939.
7. Class, Industry or Field Served — Motion Picture Industry.

8. AVERAGES FOR PERIOD:

Mail Subscriptions—Individual	11,147	TOTAL NET PAID includ. Bulk		13,422
Net Single Copy Sales	1	Unpaid Distribution		
Mail Subs. Special (Par. 25)	2,270	Advertisers	124	
		Advertising Agencies	140	
		Correspondents	57	
		Samples to Prospective Advertisers	118	
		Exchanges, Complimentary, Subscription Salesmen, Samples & Employes & Expired Subs.	1,494	
TOTAL NET PAID exclud. Bulk	13,418	Credit Subs. Canc. for Nonpayment	21	
Term Subscriptions in Bulk				
Single Issue Sales in Bulk	4	Total Unpaid		1,954
TOTAL NET PAID includ. Bulk	13,422	Total Distribution		15,376

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* *All facts and figures from Audit Bureau of Circulations statements, December 31, 1939 —without comparative distortion.*

(Continued from page 39)

many Hollywood scenes which have considerable exploitation value *per se,* such as the Grauman's Chinese theatre forecourt, and it has Sid Grauman himself.

Linda Darnell receives her first starring credit in "Star Dust," in the role of a young college girl who, despite adversity, stays on in Hollywood after her failure in her initial screen test. John Payne, as a conceited college lad also trying to get a screen contract, enacts his role so well that some persons will wonder where he has been previously.

Excellent support is given by Roland Young, in the role of the silent film star turned talent scout; Charlotte Greenwood, as the studio drama coach; William Gargan, as the head of the studio; Donald Meek, casting director, and Mary Beth Hughes and Mary Healy, other young hopefuls.

Robert Ellis and Helen Logan, prolific writing pair, have imparted pathos and comedy to the story by Jesse Malo, Kenneth Earl and Ivan Kahn. Walter Lang directed ably under associate producer Kenneth Macgowan.

Previewed at the Alexander Theatre, Glendale, Cal., to an audience which cheered and applauded.—V. K.

Produced and distributed by 20th Century-Fox. Associate producer, Kenneth Macgowan. Directed by Walter Lang. Screenplay by Robert Ellis and Helen Logan. Based on a story by Jesse Malo, Kenneth Earl and Ivan Kahn. Photographed by Peverell Marley. Art direction by Richard Day and Albert Hogsett. Edited by Robert Simpson. Songs, "Secrets in the Moonlight" and "Don't Let It Get You Down," music and lyrics by Mack Gordon. Musical director, David Buttolph. P. C. A. Certificate No. 6047. Running time, when seen in Glendale, 90 minutes. Release date, April 5, 1940. General audience classification.

CAST

Carolyn Sayes.....Linda Darnell
Bud Borden.....John Payne
Thomas Brooke.....Roland Young
Lola Langdon.....Charlotte Greenwood
Dane Wharton.....William Gargan
June Lawrence.....Mary Beth Hughes
Mary Andrews.....Mary Healy
Sam Wellman.....Donald Meek
Bird Man.....Harry Green
Miss Parker.....Jessie Ralph
Napoleon.....Walter Kingsford
Ronnie.....George Montgomery
Bell Boy.....Robert Lowery
Wellman's Assistant.....Hal K. Dawson
Maid.....Jody Gilbert
Announcer.....Gary Breckner
Lab Man.....Paul Hurst
Clerk.....Irving Bacon
Cameraman.....Billy Wayne
Secretary.....Fern Emmett
Bus Driver.....Tom Dugan
Girl.....Lynne Roberts

The Life of Giuseppi Verdi

(Esperia)

Musical Romance

The private life of the composer is presented in the Italian-made production, from his first yearnings to become a student of music, through the numerous hardships and tragedies that befell him before fame summoned him.

With beautifully staged excerpts from operas, from sketches, photographs and actual sets borrowed from the Scala museum, the story is presented as the operas were presented in Italy in the nineteenth century.

The picture also relates a heart-warming love story of Verdi's first wife and, later, the two prima donnas who inspired his works.

Scenes are from "Rigoletto," "Don Carlos," 'Il Trovatore," "La Traviata," "Aida" and others.

The musical direction is handled by Tullio Carafin and Luigi Ricci. From Verdi's works they have arranged the musical accompaniment, and the producers say that unpublished and forgotten fragments have been added.

Contributing also are more than a hundred members of the orchestra of the Teatro Reale dell'Opera, a chorus of almost 200, and solos by Beniamino Gigli, Pia Tassinari Maria Cebotari and others of the Italian opera.

The picture, with English title superimposed by Armando Macaluso, was made by the Great Historical Films, Inc., at the Cinecitta Studios in Rome. Carmine Gallone directed and assisted Lucio D'Ambra, of the Italian Academy, in preparing the screenplay.

The inclusion of Verdi's best known music helps to lift the picture out of the limited audience appeal range of operatic subjects.

Reviewed at the Fine Arts theatre in New York at a trade screening.—GEORGE SPIRES.

Produced by Great Historical Films, Inc., at the Cinecitta studios in Rome, Italy. Released in the United States by Esperia Film Co. Director, Carmine Gallone. Tullio Serafin, musical director. Assistant musical director, Luigi Ricci. Screenplay by Lucio D'Ambra and Carmine Gallone. English titles edited by Armando Macaluso. Massimo Terzano, photographer. Scenic designer, Guido Fiorini. Assistant directors, Ivo Illuminati and Emanuele Caracciola. Sound by Giovanni Bittman and Ettore Forni. Montage effects, Osvaldo Hafenrichter. Camillo Parravicini, technical director of Opera scenes. Costumes designed by Titina Rota and executed by the Casa d'Arte of Rome. Running time, 111 minutes. Release date, April 3, 1940. No. P.C.A. number. General audience classification.

CAST

Giuseppi Verdi.....Fosco Giachetti
Giuseppina Strepponi.....Gaby Morlay
Margherita Barezzi.....Germana Paolieri
Teresina Stolz.....Maria Cebotari
Verdi's Mother.....Maria Jacobini
Antonio Barezzi.....Camillo Pilotto
Verdi's Father.....Cesco Baseggio
Solera Temistocle.....Carlo Duse
Cammarano Salvatore.....Gustavo Serena
Piave F. M.....Guido Celano
Ghislanzoni Antonio.....Augusto Di Giovanni
Impresario Massini.....Eugenio Duse
Marelli, director of La Scala.....Febo Mari
Gaetano Donizetti.....Lamberto Picasso
Victor Hugo.....Henri Rollan
Honoré de Balzac.....Gabriel Gabrio
Alexandre Dumas fils.....Pierre Brasseur
Maestro Mariani.....Enrico Glori
Countess Maffei.....Clara Padoa
Actress in "Dame aux Camelias".....Carla Sveva
Tenor, Beniamino Gigli

Claudine

(French Motion Picture Corp.)

Gallic Glimpse of Young Love

The title character of this production by the Parisian penwoman, Colette, is an adolescent and will remind Americans of the wholesome and appealing "Willie Baxter" of Booth Tarkington's immortal "Seventeen." The young French miss is a year younger than her American prototype.

However, outside of some extremely picturesque outdoor photography of rural scenery, and brief character demonstrations of a few of the minor players, the study of the young school girl, more clinical than natural, is inept and tedious.

"Claudine," more precocious than her tender years warrant, knows all about the amours of Casanova and has introduced to the greedy girl readers the naughty but not nice work, "Aphrodite." In between getting into and out of school scrapes, little "Claudine" is the object of an unnatural passion from the school's headmistress. The arrival of another woman teacher starts a shift in the amatory situation. Then a new doctor comes to town and his appearance apparently releases "Claudine" from the evil spell of the lady "schoolmarms." When she is introduced to the medico's fiancee, she just laughs through her tears and soliloquizes that at her elastic age nothing really matters.

Seen at a midafternoon performance at the Little Carnegie Playhouse art cinema showshop, in New York, where a fair sized audience was non-committal except during the more normal and appealing comedy moments.—JOSEPH F. COUGHLIN.

Produced by Jacques Haik for Les Films Regent. Released by the Phoenix Film Company in association with the French Motion Picture Corporation. Director, Serge de Poligny. Based on the novel "Claudine at l'Ecole" by Colette. Music, Paul Misraki. English titles, Oliver Levy and Rose Tapernoux. No P. C. A. Certificate number. Release date, March 30, 1940. Running time, 82 minutes. Adult audience classification.

CAST

Claudine.....Blanchette Brunoy
Claudine's Father.....Max Dearly
Miss Sergent.....Margo Lion
Aimee.....Suzet Mais
Doctor Dubois.....Pierre Brasseur
Mouloud.....le petit Mouloudji
Miss Griset.....Jeanne Fusier-Gir
Rabastans.....Leon Larive
Juno.....Ketty Pierson
Duplessis.....Marcel Charvey
Doctor Lebarbu.....Boverio

Dr. Kildare's Strange Case

(MGM)

Round Four of Kildare-Gillespie Bout

The semi-professional, semi-platonic bickering between senior "Dr. Gillespie" and the young medico, "Dr. Kildare," enters its fourth stretch, with attentive audiences assured, even if a newcomer may see in the present offering more talk than action.

Lew Ayres and Lionel Barrymore again are the two professional principals and Laraine Day is again the romantic and pulchritudinous asset. Other faithful "Kildare" players are Samuel S. Hinds, Emma Dunn, Alma Kruger, and the comedy team of Nat Pendleton and Marie Blake. Harold S. Bucquet again directed.

The case concerns a brain operation patient who loses his mind. It is the business of "Dr. Kildare" to bring the sufferer back to normalcy.

Seen in New York at a trade press showing.—J. F. C.

Produced and distributed by Metro-Goldwyn-Mayer. Director, Harold S. Bucquet. Screen play, Harry Ruskin and Willis Goldbeck. Based on an original story by Max Brand and Willis Goldbeck. Musical score, David Snell. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Eddie Imazu. Set decorations, Edwin B. Willis. Director of photography, John Seitz. Film editor, Gene Ruggiero. P.C.A. Certificate No. 6095. Running time, 77 minutes. Release date, April 12, 1940. Adult audience classification.

CAST

Dr. James Kildare.....Lew Ayres
Dr. Leonard Gillespie.....Lionel Barrymore
Mary Lamont.....Laraine Day
Dr. Gregory Lane.....Sheppard Strudwick
Dr. Stephen Kildare.....Samuel S. Hinds
Mrs. Martha Kildare.....Emma Dunn
Wayman.....Nat Pendleton
Dr. S. J. Carew.....Walter Kingsford
Molly Byrd.....Alma Kruger
Henry Adams.....John Eldredge
"Nosey".....Nell Craig
Conover.....George H. Reed
Antonio.....Paul Porcasi
"Fog Horn".....Horace MacMahon
Sally.....Marie Blake
Florence.....Marcia Mae Jones
Dr. Squires.....Charles Waldron
Mike.....Frank Orth
Mrs. Cray.....Margaret Seddon

Lights Out in Europe

(Mayer-Burstyn)

Documentary on War

After difficulty with foreign censors, Herbert Kline, producer-director of the Czechoslavakian documentary, "Crisis," has returned to the United States with additional film, here chiefly on the Polish Corridor.

James Hilton, author of "Goodbye, Mr. Chips," wrote the commentary, which is recited from the screen by Fredric March, stage and screen star.

Showing England's preparation for war and the occupation of the Corridor by Nazi Germany, "Lights Out in Europe" is an interesting and revealing study of the effects of conflict on various peoples of Europe.

In England are depicted the training of citizens in the use of gas masks, assignment to medical groups and the drafting of men for the army. From Poland's gallant fight come many gruesome scenes, including a machine-gunned young girl, a farmer's bullet-ridden body attended by his wife and child, cattle burned to death. Included also are scenes from the last World War. All this makes the picture suitable only for adult consumption.

Lupino Lane, one of England's foremost stage and screen entertainers, leads a lighter side with his interpretation of England's new marching song, "We'll Hang Out the Washing on the Sigfried Line."

Alexander Hackenschmied was again the cameraman. Rosa Harvan Kline was production manager.

Reviewed in a New York projection room at a screening for the trade press.—G. S.

Produced and directed by Herbert Kline and to be released by Mayer-Burstyn. Peter Mayer, associate producer. Rosa Harvan Kline, production manager. Alexander Hackenschmied, photographer. P. C. A. No. 6138. Release date, April 13, 1940. Running time, 66 minutes. Adult audience classification.

Ghost Valley Raiders

(Republic)

Western

Republic, which has two western series featuring singing cowboy stars, Gene Autry and Roy Rogers, and one series depending primarily on action, The Three Mesquiteers, has balanced its western production with the addition of Donald Barry. "Ghost Valley Raiders" is the first of the new series and action is the keynote. Barry makes a promising start, with some polishing still to be done.

In supporting roles are Lona Andre, Leroy Mason as the heavy, Tom London, Jack Ingram, Horace Murphy, Ralph Peters, Curley Dresden and Yakima Canutt. George Sherman produced and directed from a screen play by Bennett Cohen. The original story idea was by Connie Lee.

"Tim Brandon," a government agent, under the assumed name of "The Tolusa Kid," bandit, is sent to Silver City to solve the mystery of repeated stagecoach holdups. "Frank Ewing," manager of the stagecoach line, is secretly the head of the gang.

Reviewed in a projection room in New York. —PAUL C. MOONEY, JR.

Produced and distributed by Republic. Associate producer-director, George Sherman. Screenplay, Bennett Cohen. Based on an original story idea by Connie Lee. Production manager, Al Wilson. Photographed by Ernest Miller. Editor, Lester Orlebeck. Musical director, Cy Feuer. P. C. A. Certificate No. 6104. Running time, 57 minutes. Release date, March 26, 1940. General audience classification.

CAST

Tim Brandon.....Donald Barry
Linda.....Lona Andre
Frank Ewing.....Leroy Mason
Sheriff.....Tom London
Kennelly.....Jack Ingram
Ringleader.....Horace Murphy
Deputy Sheriff.....Ralph Peters
Rawhide.....Curley Dresden
Marty Owens.....Yakima Canutt

George and Margaret

(Warner Brothers - British)

Domestic Comedy

The original play ran long and successfully on the London stage. The screen version deserves a success no less prolonged and infinitely more widespread. A hilariously funny searchlight on the upper middle class family, it has point as well as polish and is a picture of which any Hollywood studio would be proud. George King herein reveals a very deft hand at directing comedy, and though the film is an adapted play it has unceasing movement and incident. Seldom has a cast—headed here by the irresistible Marie Lohr—worked with a keener zest. There is a laugh in every sequence, several in most of them.

Best of all is of course the impeccable Marie Lohr whose "Mrs. Garth Bander" is an epic comedy creation. Ann Casson, too, a peculiarly fascinating girl, is an interesting "Gladys," the comedy creation.

There is technical finish throughout.

"George and Margaret" is certainly one of the films of the British year.

A London trade audience laughed incessantly at the Phoenix Theatre preview. Critical minds hailed its polish and humors. Exhibitor reaction, very favorable without obvious exception, inclined to the belief that apart from the film's intrinsic qualities it was something of an antidote to wartime blues.—AUBREY FLANAGAN.

Produced and distributed by Warner Brothers. Directed by George King. Produced by A. M. Salomon. Screen play by Rodney Ackland and Brock Williams. Editor, Terence Fisher. Photography, Basil Emmott. Sound, Ernest Royls and Leonard Scotchbrook. Art Direction, Norman Arnold. Musical Directon, Bretton Byrd. Running time, 77 minutes. General audience classification.

Alice.....Marie Lohr
Frankie.....Judy Kelly
Malcolm.....Noel Howlett
Roger.....Oliver Wakefield
Claude.....John Boxer
Gladys.....Ann Casson
Dudley.....Arthur Macrae
Cook.....Margaret Yarde
Wolverton.....Gus McNaughton
Beer.....Irene Handl

Swing with Bing

(No release set)

Crosby Golf and Song

Seldom has a short subject contained such box office potentialities as this, starring Bing Crosby, a host of professional golfers, other athletes, and Arthur Q. Bryan of the "Grouch Club" radio program, against a background of the fourth annual Crosby-sponsored Rancho Santa Fe Pro-Amateur Golf Tournament. Crosby sings "The Little White Pill on the Little Green Hill," original song by John Burke and James V. Monaco, and comedy lightens the introductions of the various golfers and other athletes. The narration is by Roger Keene. Those introduced include Byron Nelson, Jimmy Thompson, Bud Ward, Walter Hagen, Clayton Heafner, Jimmy Demaret, Jug McSpaden, Lawson Little, Ed Oliver, Frank Rodia, Leo Diegel, Tony Penna, Ty Cobb, Marshall Duffield, Jimmy McLarnin, Scotty Chisholm, Henry McLemore and Richard Arlen.

John Scott Trotter and his Divot Diggers provide the music. Herbert Polesie produced and directed, with Everett Crosby, Ltd., handling the business management.

No release has been set for the subject.

Running time, 13 minutes.

Information Please, No. 7

(RKO Pathe)

Experts at Work

The combined knowledge of the regular board of experts and the guest expert, Clarence Budington Kelland, is encyclopaedic in scope, but it can miss, as Clifton Fadiman, who fires the questions, can testify. Oscar Levant, F. P. Adams and John Kieran are on hand as usual. Mr. Levant, musician, wit and now author of the best selling book "A Smattering of Ignorance," always has his hand up and usually makes a good fling at the question.—Running time, 10 minutes.

The Domineering Male

(MGM)

Pete Smith Specialty

An interesting and entertaining subject that should find many a chuckle forthcoming from the harassed male was probably inspired by Leap Year. The story has to do with a woman's tactics in pursuit of man. The man in the case, of course, is quite certain that he is doing the pursuing, but Pete Smith has taken his cameras behind the scenes to show the snares set by the girl. Johnny Hines, former star of the silent screen, wrote the script, prepared the screen play, and directed the film.—Running time, 10 minutes.

Seattle, Gateway to the Northwest

(FitzPatrick-MGM)

Travelogue

James A. FitzPatrick, continuing his tour of the United States, has stopped off at Seattle, to make a travelogue for his new domestic series. Seattle, the gateway to the northwest, is a thriving city and typically American. Traveling by airplane, automobile and by foot, the cameramen have caught glimpses of the commerce, buildings and play resorts in the Washington city.—Running time, 9 minutes.

Climbing the Spirit's Home

(20th Century-Fox)

Exploring in Alaska

The series of subjects edited from filmings by the Jesuit, Father Hubbard, during his explorations of glaciers in Alaska, is continued with this reel in which the priest and three students of Santa Clara University climb to the birthplace of one of the territory's mightiest rivers of ice, a vast snowfield held in superstitious awe by the native Indians. The purpose of the expedition is to take temperature readings of the ice at various levels in the glacier, and to this end one of the party is lowered into one of the dangerous crevasses which crisscross the surface. The commentary, by Father Hubbard and Lowell Thomas, is not as smooth as that in previous reels.—Running time, 10 minutes.

Stranger Than Fiction, No. 73

(Universal)

Oddity Reel

A miniature stone mansion constructed by a mason as a hobby opens this interesting reel. Shown also is a one man school where the only pupil is a boy about seven years old. In Louisville, Fritz Bade makes pictures with various types of natural colored wood, later inlaid. A man in Kirksville, Mo., trains a horse to do tricks and mind the baby. The highlight of the reel is a photographer, "Slim" Summerville (not the actor) of San Antonio, who looks, acts, speaks and dresses like Abraham Lincoln. —Running time, 9¼ minutes.

Over the Seven Seas

(20th Century-Fox)

Thorgersen Sport Review

Because sailing yachts and small craft are among the most photogenic of subjects, this reel should appeal to an even wider audience than solely of those who feel the fascination of salt water and a spanking breeze. The subject includes many individual shots of sailing craft which are singularly beautiful and is only slightly marred by a lack of continuity and one or two instances of photographic shortcoming.—Running time, 10 minutes.

Going Places, No. 73

(Universal)

R. R. and Canines

Number 73 of the Going Places series enjoyably concerns itself with the latest developments in railroad economy and passenger comfort. To give longer life to tracks and to eliminate the monotonous clicking from the rails, companies now are laying tracks one quarter mile long by electrical welding (they're 39 feet now). The second portion of the reel deals with thoroughbred dogs and a visit to the Morris and Essex Dog Show in New Jersey.—Running time, nine minutes.

Dinner for Chamberlain

Variety Club Tent No. 13, in Philadelphia, gave a testimonial dinner Monday at the Warwick Hotel for L. J. Chamberlain, early Pennsylvania exhibitor and general manager of the Victoria Amusement Enterprises, Inc., of Shamokin, Pa. About 200 Pennsylvania exhibitors and exchange men were present. Colvin Brown, vice-president of Quigley Publishing Company, also attended.

Col. Cooper Is Reelected

The Motion Picture Distributors and Exhibitors of Canada reelected all officers and directors at the annual meeting held Tuesday in Toronto. The president is Col. John A. Cooper. Directors include Clair Hague, J. P. O'Loghlin, M. A. Milligan, Henry Nathanson, Leo M. Devaney, H. M. Masters and Col. Cooper. The next meeting of the organization is scheduled for April 8th.

Beatrice Votes Sunday Shows

Robert Taylor's home town, Beatrice, Nebraska, voted on Tuesday to have motion picture shows on Sundays. The tally was 2,472 to 1,873. It was the sixth time the town had voted on the question in the past 10 years. The population of Beatrice is 10,000.

STOCK PLANS FOR DISNEY, B & K, CONSOLIDATED, MONOGRAM, KEITH

Twentieth - Fox Lists Salaries; Pathe and General Theatres Report Profits; Columbia Declares Dividend; SEC Reports

Five companies—a producer, two circuits, and a large film processing company with varied interests—drew attention in financial pages this week, with new financing arrangements or revelations of financial operations. They were Walt Disney Productions, whose first public stock issue, on Tuesday, was oversubscribed; Keith-Albee-Orpheum Corporation, whose impending recapitalization was hinted to stockholders; the Balaban and Katz Corporation circuit (a Paramount Pictures subsidiary), the remaining preferred stock of which is being retired; Monogram, with a $100,000 stock sale; and Consolidated Film Industries, Inc., whose possible recapitalization was announced at the annual stockholders' meeting, in New York, last week.

Disney Underwriting Approved

Officials of Walt Disney Productions announced the oversubscription on Monday. Public offering of the stock was made on Tuesday by a financing syndicate, headed by Kidder, Peabody and Company.

The Securities Exchange Commission, on Monday, formally approved the $3,875,000 underwriting.

The stock issue comprises 155,000 shares of six per cent cumulative, convertible preferred stock, at $25 par value, at $25 per share. Five thousand shares of this stock are being offered to the company's personnel, at par value. The rest is open to the public.

The new stock may be converted into common stock at the rate of one share of common, if converted on or before April 1, 1944; 9/10 of a share thereafter, until April 1, 1945; 8/10, until April 1, 1946; 7/10 until April 1, 1947; 6/10 until April 1, 1948; one-half share, if converted after these dates.

On, or before April 1, 1941, a fixed sinking fund of $50,000 will be set aside, with $100,000 on or before October 1st and April 1st. The company will also set aside, out of the excess of consolidated profits, over $500,000 of a sum equal to 20 per cent of such excess, but not exceeding $200,000 additional in any one year. Both sinking funds are to be applied to the acquisition of preferred shares, either by redemption or purchase.

$1,500,000 Life Insurance

A feature of the preferred stock is a provision for the insuring of Walt Disney's life, for ten years, at $1,500,000. Should he die on, or before, April 1, 1944, while any preferred stock is outstanding, the proceeds of the insurance would be put in trust for the outstanding preferred stockholders' benefit.

Should he die after that date, the proceeds of the same will be taken by the company.

The preferred shares can be redeemed at any time, at prices ranging from $27.50 per share through April 1, 1944, to $25 per share after April 1, 1949.

After the financing, the company will have, in addition to the preferred, 355,000 shares of common stock, at $5 par value.

Walt E. Disney and members of his family own all of the outstanding common stock.

In the financial syndicate in the underwriting are Kidder, Peabody and Company; Harriman Ripley and Company, Inc.; Pacific Capital Corporation, and Mitchum, Tully, and Company; William R. Staats Company; W. E. Hutton and Company; Lee Higginson Corporation; Graham, Parsons and Company; Stone, and Webster, and Blodgett, Inc.; G. M-P. Murphy and Company; Merrill Lynch and Company, Inc.; Alex. Brown and Sons; the Pacific Company, of California; Baker, Watts and Company; Schwabacher and Company; Page, Hubbard, and Asche; Moore, Leonard, and Lynch; and Banks, Huntley, and Company.

The net income of the company (Disney) for the 12 months ended on September 30, 1939, was $1,250,130, after all charges and Federal income taxes.

Keith-Albee Recapitalization

In a letter to the stockholders, George J. Schaefer, president, hints that the Keith-Albee-Orpheum Corporation may be recapitalized soon.

The letter, which concerned the annual meeting of the corporation, in New York, on April 10th, said, in part:

"Pending the plan of recapitalization, the directors have decided that it would be advantageous to the corporation and its security holders if an opportunity were offered to preferred stockholders, to sell to the corporation certain shares of their preferred stock, at a price higher than that which has prevailed upon the New York Stock Exchange during recent months."

If the authorization is given, the corporation's management will ask approval to purchase 3,000 shares at $100 each. If more than 3,000 shares are offered, all offers will be accepted pro-rata; but if less are offered, the corporation will purchase openly, or privately, the difference, at not more than $100 per share.

KAO Earnings $976,627

Radio-Keith-Orpheum Corporation owns most of the common stock. It holds 21,761 preferred shares, of the 64,304 now outstanding.

Keith-Albee-Orpheum is said to have cash of $3,203,502. Its 1939 earnings were $976,627. This was equivalent to $15.18 per share on 64,304 shares of the seven per cent cumulative preferred stock outstanding.

Last Thursday, in New York federal court, Judge William Bondy awarded $7,500 to special master George W. Alger, who confirmed the RKO plan of reorganization. This was a final allowance. Previous awards to Mr. Alger, in the RKO reorganization proceedings, had totaled $34,500.

Retire B. & K. Stock

All remaining preferred stock in the Balaban & Katz Corporation, of Chicago, is being retired on May 31st, this year, it was announced last Wednesday.

An additional bank loan recently negotiated, supplies the funds.

In 1936, the directors ordered 13,061 shares retired, and advised shareholders that the remainder of the original issue of 28,476 shares would be recalled in 1939.

Still out, are 12,745 shares which, plus $1.17 accrued dividends per share, will be retired on May 31st.

The stock was seven per cent cumulative, with a $100 par value.

The First National Bank of Chicago is the depository.

Monogram Stock Sale

Monogram franchise holders have arranged to acquire in excess of $100,000 worth of additional stock in the corporation, according to W. Ray Johnston, who arrived in New York from the Coast to attend a Monogram directors meeting Tuesday.

Mr. Johnston returns to the Coast in a few days to speed up production on the 11 remaining features of the current season and to complete plans for the franchise holders' sales convention at the Baker hotel in Dallas, April 21st and 22nd following the Variety Club convention on April 18th to 20th, which all Monogram officials and distributors also plan to attend.

More 'top-bracket' pictures are planned for 1940-41 season, according to Mr. Johnston, and eight additional westerns to be produced by George W. Weeks will probably be included in the program. The contemplated program at present planned is 50 pictures, consisting of 26 features and 24 westerns, final details of which will be announced at the Dallas meeting.

Attending the board meeting Tuesday were O. Henry Briggs, J. A. Sisto, Thomas P. Loach, William B. Jaffe, Samuel Broidy, John Mangham, and W. Ray Johnston.

Colonel T. C. Davis was elected a director. Mr. Davis is an officer of Standard Statistics Corporation.

Three More Companies' Finances Disclosed

Twentieth Century-Fox Film Corporation revealed its officers and directors' salaries through a proxy statement to the stockholders through the New York Stock Exchange; Pathe Film Corporation's financial statement disclosed a $424,489 net profit in 1939; General Theatres Equipment Corporation stated that it earned, net, $696,062 in 1939, in its annual report to the stockholders; and the Securities Exchange Commission summary of stock dealings for February, issued Friday, revealed heaviest film stock transactions in Pathe film.

The Fox report disclosed $853,943 as aggregate compensation to officers and directors of the company, last year.

To officers, for services, $831,693 was paid; to directors, for attendance fees and as compensation for serving on board committees, $22,250.

The total amount does not include $1,967 to Hayden, Stone and Company, of which John R. Dillon, a director, is a member. This payment was for brokerage fees.

The total, also, does not include any amounts

(Continued on page 46)

FOX MIDWEST IN LOCAL NEWSREELS

Local newsreels have been inaugurated by the Fox Midwest Theatres circuit, in its Kansas City office. Cooper Jenkins, experienced in 16 mm. camera work, will make and display the reels, working out of the office of L. E. Pope, purchasing agent, which will handle local routings. Managers are to keep the office informed of important local events. Mr. Jenkins' equipment is an Eastman special camera, and a Bell & Howell Filmo arc projection machine.

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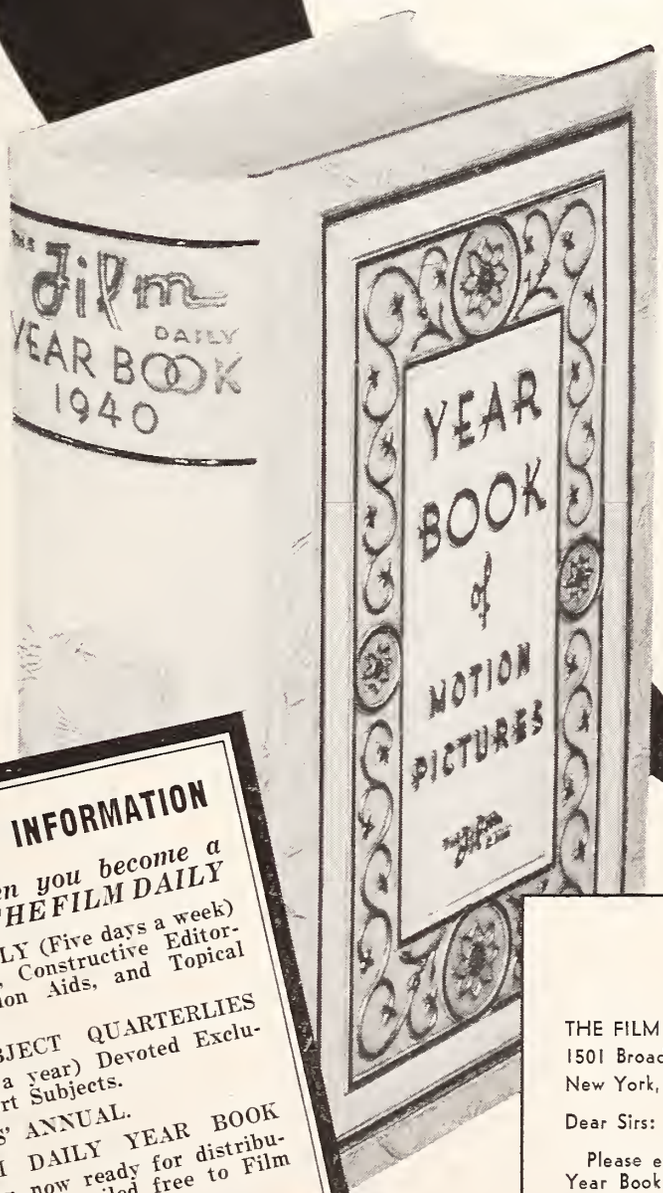
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GENERAL THEATRES AND PATHE PROFIT

(Continued from page 44)

on account of the stock option, or $10,400, the expense allowance to Sidney R. Kent, president of the company.

Under his employment contract, Mr. Kent received, last year, $179,370; under his contract, Joseph M. Schenck, chairman of the board and executive head of production, received $113,-833; under his contract, Darryl F. Zanuck, vice-president in charge of production, received $255,000.

The Chase National Bank, as of March 1st, this year, owned approximately 221,157 shares of common, and 671,915 shares of preferred stock. This is approximately one-third of the present outstanding voting stock.

The bank also holds, in various trust accounts, about 1,000 shares of common stock, and 40 shares of preferred.

The company's annual stockholders' meeting will be on April 16th. Twelve directors are to be reelected. They, and their stock holdings, are listed, thus:

H. Donald Campbell, 6/24 share of common and 6/12 preferred; John R. Dillon, one common, one preferred; Wilfred J. Eadie, one common, no preferred; Daniel O. Hastings, one common, no preferred; Felix A. Jenkins, one common, no preferred; Sidney R. Kent, 3,155 common and 6/12 preferred (Kent, in addition, has a contingent beneficial interest in 500 shares of preferred, held in trust for a member of his family); William C. Michel, 1,393 common and 6/12 preferred; William P. Phillips, one common, no preferred; Hermann G. Place, 6/24 common, 6/12 preferred; Seton Porter, 876 common, no preferred; Joseph M. Schenck, 110,042 common, 15,283 preferred; Sydney Towell, 33 shares common, 67 preferred.

Mr. Campbell and Mr. Place are officers of the Chase National Bank and represent it on the board.

William Goetz, a vice-president of the company, who is not on the board, owned, on March 1st, this year, about 178,342 shares of common stock, and 55,283 shares of preferred.

The holdings of Messrs. Goetz, Schenck, and Zanuck represent about 19 per cent of the voting stock.

At the April 16th meeting, stockholders are to vote on a proposal to grant Mr. Zanuck an option to purchase not more than 100 shares of common stock.

Pathe Report

Pathe Film Corporation, for the year ended December 31st, 1939, had a net profit of $424,-489, its annual report shows. This amount remains, after interest, Federal income taxes, etc., equal after dividend requirements on the $7 cumulative convertible preferred stock, to 64 cents a share (par $1) on 581,271 common.

In 1938, the company had a net profit of $77,158, equal to four cents a share on 581,679 shares of common stock.

The net profit of the DuPont Film Manufacturing was also reported; this was, for the same year ended the same date, $1,650,274, after deduction for Federal income taxes and other charges. This compares with $1,259,566 in 1938.

The Consolidated income account for year 1939 compares as follows:

	1939	1938	1937
Divs., etc., received....	*$466,545	$109,254	$508,072
Interest, etc.	31,556	30,896	41,668
Federal income taxes..	10,500	1,200	1,200
Minority interest	.....	.....	†1,714
Net profit	$424,489	$77,158	$466,918
Preferred divs.	54,231	54,766	55,907
Surplus for com.....	$370,258	$22,392	$411,011

*Consists of $11,545 net profit of film developing and printing of Pathe Film Corp. for the eight weeks ending February 25, 1939, and $455,000 in dividends received from Du Pont Film Manufacturing Corp. †Credit.

FILMS TO EDUCATE GEORGIA FARMERS

Visual education of farmers through the use of motion pictures and exhibits is being tried out in 13 north Georgia counties. Conceived by state agents in Whitfield, Walker and Catoosa Counties last year, the novel means to improve farming practices attracted some 30,000 spectators in Whitfield County alone last year after it had been introduced by B. M. Drake, Whitfield agent.

The widespread interest and similar results in Walker and Catoosa Counties prompted the extension service to provide better equipment and more films. Mr. Drake was placed in charge of the expanded project which will also include Union, Dade, Gordon, Chattooga, Floyd, Murray, Towns, Fannin, Rabun and Gilmer Counties.

Balance sheet of Pathe Film Corp. as of December 31, 1939, follows:

Assets: Cash, $9,133; accounts receivable, $2,083; investment in 3,500 shares (35%) of capital stock of DuPont Film Manufacturing Corp., at amount acquired from predecessor company in 1935, pledged to secure bank loan $2,857,143; total, $2,868,359.

Liabilities: $7 cumulative convertible preferred represented by 7,713 no-par shares, $771,-512; common stock, par $1 per share, $581,271; bank note payable, $125,000; accounts and sundry accruals, $5,062; reserve for federal income taxes, $10,500; capital surplus, $1,007,205, earned surplus, $367,809; total, $2,868,359.

GTE Earned $696,062

Net profit of $696,062 in 1939, was reported Monday by General Theatres Equipment Corporation in its annual report to stockholders. This amount is after all charges, including federal income tax and a $51,665 reserve against investment in, and advances to subsidiaries not consolidated.

GTE is a holding corporation, controlling, among others, the International Projector Corporation and the National Theatre Supply Company; which concerns, in turn, control manufacturers of equipment; the latter having an interest in certain lighting equipment manufacturers, and other equipment makers, and the former manufacturing the Simplex mechanisms.

The GTE annual report was sent to the stockholders by Earl G. Hines, president.

The $696,062 net profit is equivalent to about $1.17 per share, on 592,887 shares of capital stock, which was outstanding at the end of 1939. The 1938 net profit was $507,267, the equivalent of 85 cents per share on 597,887 shares.

The 1939 figure includes $185,600 in dividends, received on the corporation's investment in Twentieth Century-Fox Film Corporation's common stock, one-half the amount received in dividends on this investment, in 1938.

At the present, the report remarks, no dividend is being paid on the latter's common stock.

General Theatres Equipment last year retired 5,000 shares of capital stock in the open market, at approximately $9 a share, the cost being charged to paid-in surplus.

Its directors, last Friday, declared a dividend of 20 cents per share on the capital st This is to be paid on April 18th, to stockhol of record on April 8th. The last dividend, the same, on December 18th, was 15 cents.

The Securities and Exchange Commission port on stock dealings for the month of Fe ary, issued on Friday, declared that the heav transaction by officers and directors of mo picture companies in the securities of their fir occurred in Pathe Films.

Kenneth M. Young, of New York, officer Pathe Film Corporation, acquired 500 sha of that company's common stock, the S said. These are his first holdings in that cl

Another heavy transaction was the disp tion, by gift, of 300 Columbia Pictures' c mon voting trust certificates, by Jack C vice-president. This cuts Mr. Cohn's holdi to 31,221 certificates.

Loew's, which has been acquiring Loew's E ton Theatres common stock, acquired se more, in February, giving it a total of 100 shares.

There were other transactions: disposition 50 shares of Universal Pictures first prefer stock, by Preston Davies, a director, of N York, reducing his holdings to 70 shares; obtaining of 100 shares of the common st of GTE by an officer of the company, M. Carroll, of New York, these being his en holdings, as of that month, in the company

Columbia Declares Dividend

The directors of Columbia Pictures last w declared a dividend (regular quarterly) of 6 cents per share on the convertible prefe stock, payable on March 15th to stockholder record on May 1st.

Releasing Six Finnish Films in This Country

J. H. Hoffberg, New York distributor independent pictures, has contracted w Suomi Films, Finnish motion picture stu for six Finnish films. This week five of th were already in the exchange.

One film has English titles, fitted in F land. Hoffberg is not adding English ti here.

It was explained that the pictures, o low budget, cannot compete, in art hou with product from France, and so the ploitation is directed at populations with rect or indirect affinity to Finland. showings will be held largely in conjunct with Finnish war relief work.

J. H. Hoffberg has been touring the M dle Western territories where greatest sponse is expected—Michigan, Wiscon Ohio.

The pictures were made last year Suomi, whose studios in Helsinki remai open throughout the Russian-Finnish w making propaganda films.

All the pictures are in sound.

The titles are "The Smuggler" (with E lish titles), "The Henpecked Husba "Two Victors," "Wife in Name Only," " Rapid Shooter's Bride" and "Inspector Siltala."

McCormick Back in New York

S. Barret McCormick, RKO Radio vertising and publicity director, arrived New York from the coast this week aft fortnight of conferences with studio ex tives on announcement plans for the season's product.

WARNER THEATRES AVERT WALKOUT; TALENT ATTACKS AGENCY UNION

reen Says Charter to Amusement Agencies and Employees Union Probably Will Be Revoked after Protest

The American Guild of Variety Artists, l negotiating in New York with the large cuits on a proposed unionization of vaude- e and stage shows, on a return of vaude- e to film houses, and in a campaign to oll all the estimated 15,000 variety per- mers who had belonged to the American deration of Actors which it supplanted, s week won a skirmish with vaudeville nts on the West Coast. It had the back- of the powerful Screen Actors Guild l of the parent actors' group, the Asso- ted Actors and Artistes of America.

arter Revocation Hinted

resident William Green of The American leration of Labor, informed Kenneth Thom- , executive secretary of the Screen Actors ld, that an AFL charter to the Amusement ncies and Employees Union, Local No. 1, Angeles, had been rendered inoperative March 18th, and probably would be revoked, the information given to Mr. Green by the ld, the Variety Artists and the Four A's. ast Wednesday, after the amusement agen- union had served notice on the Variety ists that it expected the latter to deal with as a group, Mr. Thomson, who is also nd vice-president of the Four A's, tele- phed Mr. Green that he, Joseph Weber, ident of the American Federation of Musi- s, and I. B. Kornblum were "certain that AFL was not in possession of the facts" n the charter was granted to the amuse- t agencies' union, which is claiming juris- ion over all agents in the amusement field. ast week Lloyd Skeels, executive secretary he union in dispute, the Amusement Agen- Employees Union, was understood to be erring with J. W. Buzzell, executive secre- of the Los Angeles Central Trades and or council and a vice-chairman of the Con- nce of American Federation of Labor dio Unions, whose appeal last fall to the ds to negotiate jointly was refused.

Raise Discussions Be Resumed Soon

esumption of the conferences between pro- ers and the Conference of American Federa- of Labor Studio Unions, over relinquish- t of the general 10 per cent wage increase ast fall, gained over producer protest, was cated as a possibility for late this week, or .

. Frank Freeman, head of Paramount pro- ion, president of the Motion Picture Pro- ers Association and chairman of its labor mitteee. was to meet with J. W. Buzzell et a date.

nd Technicians Win ntracts from Studios

he Hollywood Sound Technicians Union, al 195, of the IATSE has won contracts eight independent studios and sound serv- units. The Local served notice on all in- ndent units, several weeks ago, that it ted bargaining contracts involving what unts to 54 hours pay for 42 hours work. trike, if demands were not greeted, was d. The union last Wednesday asked simi- lar wages from the Republic and Walt Disney studios.

It will make similar demands on the large studios, when all independents have signed, it is understood.

Painters' Local Asks Action from the NLRB

The Moving Picture Painters Local 644 threatened to send a representative to the Washington office of the National Labor Relations Board, unless the Los Angeles office speeds action on the local's application for certification as bargaining agency for studio scenic artists.

Walter Spreckels, Los Angeles regional director for the board, declared he would hold an open hearing.

Screen Writers Disagree With NLRB Examiner

Directors of the Screen Writers Guild filed an exception to a report of James Fitzpatrick, National Labor Relations Board trial examiner, which said there was no evidence that producers had failed to bargain in good faith with the guild. The guild claims the producers failed to bargain because of a previous contract with Screen Playwrights, whose pact has been terminated. The report covered 1935 to 1939.

Equity Moves to Get Higher Salaries

A raise in minimum rates for legitimate theatre actors was demanded by resolution last Friday at the year's first quarterly meeting of Actors Equity, in New York. The raise would be to $50 weekly from $40.

At the same meeting, the approximately 500 members attending also asked, by resolution, for a central casting office, for actors earning between $40 and $100 weekly; a national, subsidized theatre; and less delay by the Equity Council's committee on unemployment and an experimental theatre.

Bert Lytell, president, announced last Thursday that he would accept renomination. The decision will eliminate any contest for the presidency, in elections scheduled for late May or early June.

He was renominated the following day.

Ticket Agencies Ask Theatres about Code

The Associated Theatre Ticket Agencies, through Attorney Gustave A. Gerber, was expected this week to ask the League of New York Theatres whether it would sustain the Code Enforcement Authority penalties against three of the Agencies' brokers who have been charged with violating the code's anti-speculation section. It was said by Mr. Gerber that there was no evidence justifying the suspension of the three brokers' franchises.

Move to Dissolve Actors' Fund

Frank E. Lynch, one of the four trustees of the death benefit fund of the American Federation of Actors, applied last Friday, in New York supreme court, for dissolution of the fund. The request was made by Mr. Lynch for himself and Ralph Whitehead, executive secretary of the AFA, which was expelled from the Associated Actors and Artistes of America last summer.

The move was protested, by affidavit, by Alan Corelli, executive secretary, of the Theatre Authority, Inc.

There will be another hearing on April 30th.

Philadelphia Locals Call Off Strike Threat; Musicians Announce Indefinite Postponement after Talk with Weber

A strike, which would have tied up all of the Warner Theatres' Philadelphia houses and showed possibilities of becoming nationwide (with musicians, members of the International Alliance of Theatrical Stage Employees and other union workers in Warner studios dropping their jobs) was averted 48 hours before its scheduled beginning, on Monday, when the Philadelphia IATSE locals called off the movement.

In sympathy with the four month old strike of musicians against Warner theatres in that city, and under the mutual assistance pact with the national American Federation of Musicians, George E. Browne, president of the International Alliance of Theatrical Stage Employees, had issued a "road-call" for a strike against Warners' Philadelphia theatres, by Monday, unless the circuit capitulated to the musicians.

However, last Saturday, A. Rex Ricciardi, secretary of the Philadelphia unit of the AFM, Local 77, announced an indefinite postponement of the sympathy strike. The postponement followed a telephone call from Joseph Weber, president of the AFM, who has been in Hollywood.

It was expected that the musicians would continue to try negotiations with the circuit, and that picket lines would be maintained. The dispute arose from the musicians' insistence that Warners employ their members in every house with a stage show. The circuit dropped stage shows, and musicians, in that city.

The IATSE, immediately upon its announcement two weeks ago, of a sympathy strike, was warned by Warner attorneys that contracts with the circuit precluded any such moves, despite the assistance pact with the AFM.

Meanwhile, the Local 77 last week inaugurated a "music appreciation campaign" in Philadelphia, with free orchestras for groups, speakers, bell-ringing and general canvassing, to explain the union's stand. And it hired a press agent.

The Warner theatres in Philadelphia last week signed a contract with the Steam and Operating Engineers Union, Local 835, providing wage increases. The contract extends to Aug. 31, 1943.

Managers' Union Calls Strike Against Circuit

The managers and assistant managers of the Five-Boro Theatre Circuit of New York having repudiated it several weeks ago, in a signed letter, the motion picture division of the Theatrical Managers, Agents, and Treasurers Union, called a strike against 11 of the circuit's houses last Thursday.

The union claimed it had a closed shop contract, and asked the management to dismiss the recalcitrant managers and their assistants.

QUEBEC OWNERS HIT JUVENILE BAN; VANCOUVER MAY LIMIT FILM SEAT

First of Series of War Propaganda Films to Be Released April 11th; Famous Players Canadian Nets $904,324

Exhibitors in the Province of Quebec were forcefully reminded this week that the 12-year-old law which does not allow children under 16 years of age to attend theatre performances is still in effect, when a Verdun theatre man was convicted and fined $150. Showmen in the Quebec area have renewed their efforts to have the law repealed.

The Vancouver city council has been requested by the British Columbia Theatre Association to set a maximum number of theatre seats to be allowed in each district. The Association held that there are already too many seats in the Greater Vancouver area and that construction should be regulated.

Famous Players Canadian Corporation reported a net profit for the year 1939 of $904,324. Other financial statements on Canadian operations also showed profits.

Quebec Manager Fined For Admitting Children

by R. J. O'LEARY

in Montreal

Cyril Scrivens, manager of the Park theatre, Verdun, Quebec, was found guilty of infractions of the provincial law which does not allow children under 16 years of age to attend theatre performances. He pleaded guilty when confronted with the more than 30 children of 4 to 14 years who were to testify.

The Crown Prosecutor, Lucien Beliveau, asked for the maximum penalty on three charges. The judge ruled that Mr. Scrivens must pay $50 and costs on each count, with the alternative of a month in jail. The fine was paid.

The Quebec law has been attacked by theatre men, the public and members of the government since it was passed 12 years ago. Some Montreal exhibitors expect that the measure will be repealed, soon. Meanwhile, many of the smaller theatres admit children younger than the law allows, partly to arouse public opinion and force repeal.

One move for repeal provides for a measure under which children may attend theatres whose programs have been approved by a special board.

First of Propaganda Series Set

The first of a series of Canadian-produced films, depicting the Dominion of Canada at war, is scheduled for release on April 11th. The first of the monthly series, "Atlantic Patrol," has been filmed and a commentary is being added. Others in the series are: "Private Lives," to show Canadian troops overseas; "Women at Work," to illustrate how Canadian women are helping to win the war and a film based on the War Supply Board which is headed by Wallace Campbell. "Workshops of War" has been suggested as the title for the short on the board.

The Finnish Aid Committee, sponsored by Karl F. Altio, Consul-General of Finland, is still active in Canada, and the Castle production, "Finland Fights," distributed by the Associated Screen News, is being shown to raise money for reconstruction.

"Ski Trails," a colored short depicting skiing in the Laurentian Mountains north of Montreal, is being hailed as one of the better Canadian-produced shorts. The film was produced by the Associated Screen News and directed by Gordon Sparling.

Another in Production

Another Canadian film on skiing is now in production. It will be produced by Louis Cochand, top-notch French-Canadian skier, according to the announcement of Lt. Col. J. L. Boulanger, director of the Provincial Tourist Bureau. The purpose of the film will be to attract tourists, especially from the United States, to the ski centers of the province of Quebec.

The Hamilton United Theatres reported a net profit for the year 1939 of $48,195 against a profit of $54,453 for 1938. Operating profit last year was $73,920 and $77,167 the year before. A dividend was paid on the 6 per cent preferred stock and the earned surplus increased from $85,286 to $87,188. The working capital was $114,049 which compared with $167,702 for 1938.

The Mansfield Theatre Company, Ltd., reported a net profit of $6,048, after taxes and depreciation for the year 1939. The company lost $33,527 in 1938. During 1939 a $3.50 dividend on the 7 per cent preferred stock, in arrears, was paid.

A total of 348,507 radio sets was produced in Canada in 1939, and 246,707 of these in the second half of the year, according to the Dominion Bureau of Statistics. The value of sets sold last year was $20,005,519. There are now 50,000 more radio sets in Canada than in the previous record year, 1931.

Vancouver Group Wants Quota on Theatre Seats

by E. S. ROBERTS

in Vancouver

The British Columbia Theatre Association, composed of owners of surburban houses, has asked the Vancouver city council to set quotas which would limit theatre construction and regulate the maximum number of seats in each district.

R. McTavish, president of the Association, told the council that there is now one the seat to every seven persons in the Greater V couver area and he said, "New theatres are ing built in spite of the fact that the cit already over-seated."

The city council is considering what ac might be taken. Alderman Charles Jo chairman of the city hall licensing commi claimed that the city had the power to l the number of theatre licenses. He said tha former years limitation had been practised cause it was felt that overcrowding in amusement business would lead to lower st ards of presentations service.

In the radio field "overcrowding" in Vancouver area was relieved when two V couver stations voluntarily went off the Operations were suspended by CKCD, bac by the *Daily Province* and CKFC, sponsore the Vancouver *Sun*. There were six stat in the Vancouver area. CBR is the Cana Broadcasting Company station. CJOR CKWX have been allowed to increase t power. CKMO keeps the same power it before recent changes.

BLAMES STRAIN FOR INFERIOR PICTURES

Despite the money and talent in Hollywood, the production capital sometimes makes inferior pictures because of the "continual strain on actors, producers and directors, because of lack of coordination of entertainment factors, and because of constant revision of stories," Ernest Haycox, Portland author, told members of the city's Kiwanis club, in a recent address on his experiences during filming of Paramount's "Union Pacific."

Story costs alone in Hollywood "are sometimes fantastic," he said, with as much as $325,000 spent on one story before production.

Famous Players Canadian Nets $904,324 in 1939

Famous Players Canadian Corporation ported a net profit for 1939 of $904,324 w is equal to $2.12 per share on the com stock. In 1938 the company made $974,78 $2.32 per share of common stock. Opera profit was $2,145,258 which compared $2,231,659 in 1938. Surplus was incre nearly a half million, to $3,846,486. Total sets were fixed at $16,095,602. A dividen 25 cents a share, paid March 30th, was decla

N. L. Nathanson, president and certain o officers and executives, obtained options 27,000 shares of the no par value common s on December 30th. 5,000 shares at $15 taken up on January 8th and 11,000 more to be taken by July 15th at $16 a share another 11,000 by July 15, 1941, at $17 a sh

Other Companies' Profits

The United Amusement Corporation Lim reported a net profit for 1939 of $94,640 wh compared with $85,467 in 1938. The work capital was increased during the year f $114,601 to $215,088. Ernest A. Cousins h the company which operates 27 neighborh theatres in the Montreal territory.

Eastern Theatres, Ltd., Toronto subsid of Famous Players Canadian Corporation, wh operates the Imperial theatre, reported a profit of $41,905 for the fiscal year en December 28th. After provision for all cha this is equivalent to $8.38 for each of the 5 seven per cent preferred shares. The opera profit was $71,644 against $94,733 in 1938.

Theatre construction and renovating in C ada has not been interrupted by the war. N theatres include: Kingsway theatre in the ronto area, managed by Brock Farrow; a theatre owned by John H. Grylls in Beavert the Theatre Holding Corporation plans a theatre for Port Arthur this Spring. Thea that have been remodeled include: the K Lindsay, operated by Jane Edmonds; Upt in Orangeville.

The Canadian Picture Pioneers Club ele officers at a luncheon meeting in Toronto March 27th.

Captain Frank C. Badgley, director of Canadian Government Motion Picture Bur has been elected president of the Red Che Club, organization of war veterans.

Dr. J. S. Thompson has been appointe the board of governors of the Canadian Br casting Corporation.

WHAT THE PICTURE DID FOR ME

Columbia

BLONDIE BRINGS UP BABY: Arthur Lake, Penny Singleton, Larry Simmms—This series very good but is not building up. Doubled this with "Konga, the Wild Stallion," and drew average business. Played March 16.—Harry L. Buhb, Sylvanian Theatre, New Freedom, Pa. Rural patronage.

BULLETS FOR RUSTLERS: Charles Starrett, Lorna Gray—As good as the usual Starrett picture. Our audience likes this boy very much. The camera work is excellent in this entire series. Running time, 58 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HIS GIRL FRIDAY: Cary Grant, Rosalind Russell, Ralph Bellamy—Exceptional grosses for three weeks run. Fastest picture and dialogue in years. It was a pleasure to run this swell show. Running time, 92 minntes. Played January 19-February 2.—State Theatre. Oklahoma City, Okla. Downtown patronage.

KONGA, THE WILD STALLION: Fred Stone, Rochelle Hudson—Doubled this with "Blondie Brings Up Baby" and drew average business. Played March 16.—Harry L. Buhb, Sylvanian Theatre, New Freedom, Pa. Rural patronage.

MR. SMITH GOES TO WASHINGTON: James Stewart, Jean Arthur, Claude Rains, Thomas Mitchell, Edward Arnold, Guy Kibbee, Eugene Pallette—One of the best pictures I've played, but no draw. Just one of the mysteries of the game. Ran a matinee for high school and grade schools. Kids said there must be something wrong with the picture because the school board recommended that they see it. Running time, 130 minutes. Played February 22-24.—Harry L. Bubb, Sylvanian Theatre, New Freedom, Pa. Rural patronage.

First National

CASTLE ON THE HUDSON: John Garfield, Pat O'Brien, Ann Sheridan, Burgess Meredith—Played Sunday-Monday. Good attendance Sunday but bottom dropped out Monday. Better midweek feature. Running time, 89 minutes. Played March 10-11.—C. O. Kintz, Kickapoo Theatre, Gays Mills, Wis. Farming community patronage.

CONFESSIONS OF A NAZI SPY: Edward G. Robinson, Francis Lederer, Paul Lukas—I was looking for something just a bit better than what I presented. However, the material they did have was very interestingly presented. How Francis Lederer, a typical Frenchman, was cast for the part of a leading German spy is beyond me. The picture aroused very little comment. Running time, 102 minutes. Played March 19-20.—Simon Galitzki. Coed Theatre, Topeka, Kansas. General patronage.

FIGHTING 69TH: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Dennis Morgan, Alan Hale—The Cagney fans weren't very enthused over the picture but had a very good turnout, doing better than usual midweek business. Played March 13-15.—W. O. Kemp, Victory Theatre, Poteau, Okla. Small town patronage.

FIGHTING 69TH: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Dennis Morgan, Alan Hale—One of the best. Wish we had more like it. Played Sunday-Monday to capacity business. Should have given it extra playing time. Running time, 90 minutes. Played March 17-18.—C. A. Kintz, Kickapoo Theatre, Gay Mills, Wis. Farming community patronage.

FIGHTING 69TH: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Dennis Morgan, Alan Hale—Here's one that will really pep up your box office. The best from Warners since "Dodge City" and the best business we have enjoyed since Christmas.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

FOUR WIVES: Lane Sisters, Gale Page, Clande Rains, John Garfield, Eddie Albert, Jeffrey Lynn, Dick Foran, Frank McHugh, May Robson—Though it was enjoyed by most of our patrons, it definitely is not the box office picture nor the production to deserve top allocation into which the distributor put it. Being a sequel to "Four Daughters" it has, as usually is the case with sequels, a somewhat weak story. Running time, 99 minutes. Played March 3-4.—Egon W. G. Wieselmann, Cactus Theatre, Limon, Col. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

OLD MAID, THE: Bette Davis, Miriam Hopkins, George Brent, Jane Bryan—Played this late because I was a little afraid of it and kept on setting it out in favor of others. Though not a knockout at the box office, it certainly surprised me and did rather well. It is a splendid picture, and Bette Davis did a good character portrayal. Yes, it did better than some other pictures we have recently given Sunday playing time. Running time, 95 minutes. Played February 25-26.—Egon W. G. Wieselmann, Cactus Theatre, Limon, Col. Small town patronage.

ON YOUR TOES: Zorina, Eddie Albert, Gloria Dickson, James Gleason, Alan Hale—Not a small town picture by a long shot. If it is entertainment, it must be for New York alone. Zorina can toe dance, but certainly can't act. No expression at all in her face. Running time, 93 minutes. Played November 1-2.—C. W. Davis, Rockingham Theatre, Reidsville, N. C. Small town and rural patronage.

PRIVATE DETECTIVE: Jane Wyman, Dick Foran, Maxie Rosenhloom—Another "quickie." It may have been a good show if Maxie Rosenhloom had been out of it. Running time, 55 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PRIVATE DETECTIVE: Jane Wyman, Dick Foran—Jane Wyman is okay, hut can't they find anything but crime stories to produce this year.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

THREE CHEERS FOR THE IRISH: Priscilla Lane, Thomas Mitchell, Dennis Morgan, Alan Hale—Boys, here's one packed full of real entertainment. Thomas Mitchell does a real joh in this picture. It's a good story and has a good cast. Played March 21-22.—Morris Littman, Sylvan Theatre, Rutherfordton, N. C. Small town patronage.

Metro-Goldwyn-Mayer

ANOTHER THIN MAN: William Powell, Myrna Loy—A swell picture and certainly no one can find anything to find fault with in this one. But it didn't draw, much to our surprise. When they won't come to see pictures like this, they jnst don't want to see any kind. We're sure hoping that something explodes to start the business back soon. Running time, 102 minutes. Played March 3-4.—Horn and Morgan, Inc.. Star Theatre, Hay Springs, Neh. Small town patronage.

BABES IN ARMS: Mickey Rooney, Judy Garland, Charles Winninger, Guy Kihbee, Henry Hull—Swell show that had heen shown all around here months ago. Mickey is his usual impudent, conceited self; Judy is at her best, and Henry Hull is very good. An excellent production that pleased. Mickey's impersonation of Lionel Barrymore and Jndy's "My Day" are highlights. Running time, 97 minutes. Played March 8-10.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

BALALAIKA: Nelson Eddy, Ilona Massey, Frank Morgan, Charles Ruggles—Like all singing pictures of this type, it died at the box office. And 75 per cent of those who did come didn't like it. Too much classical singing. Certainly takes a nosedive here. Running time, 102 minutes. Played March 10-11.—Horn and Morgan, Inc.. Star Theatre, Hay Springs, Neb. Small town patronage.

BRIDAL SUITE: Annabella, Robert Young—Well received. Had a tieup with a clothing manufacturer for Easter fashion show and enjoyed nice business. Feel it would have been better if we hadn't run into bad weather. Many think Robert Young should have bigger and better pictures.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BROADWAY MELODY OF 1940: Eleanor Powell, Fred Astaire, George Murphy, Frank Morgan—The teaming of these two dancing stars looked like a smart move on Metro's part but we sensed what seemed apathy on the part of the audience to this new "Melody" and some expressed their views that it was not as good as some of the former ones. Thin story and lack of comedy, except for Frank Morgan's role. Certainly we did not get any raves over it and a few favorable comments. Not nearly as many as on "Balalaika." There is a lady soloist that has a remarkable voice in one song.—A. E. Hancock, Columhia Theatre, Columhia City, Ind. General patronage.

CALLING DR. KILDARE: Lew Ayres, Lionel Barrymore, Laraine Day, Lana Turner—The picture pleased 99 per cent. It has everything, cast, story and direction. Every memher of the cast acts with teamwork precision. Lionel Barrymore, Lew Ayres, Laraine Day and gorgeous Lana Turner are "the tops." The Kildare pictures are anxiously awaited. Hope the series continue. Running time, 86 minutes.—State Prison Colony Theatre, State Prison Colony, Norfolk, Mass. Prison patronage.

EARL OF CHICAGO: Robert Montgomery, Edward Arnold, Reginald Owen—Swell entertainment if you like this kind hut only about 10 per cent of our regular patrons do. If we hadn't played this on a Giveaway Night, there wouldn't have heen a handful there to see Montgomery do his stuff. He is a swell actor but the people just don't like this kind. Running time, 87 minutes. Played March 15-16.—Horn and Morgan, Inc.. Star Theatre, Hay Springs, Neb. Small town patronage.

EARL OF CHICAGO: Robert Montgomery, Edward Arnold, Reginald Owen—This may be class but failed to please here. Small towns, screen it before playing. No romance. Business second day below average. Running time, 87 minutes. Played February 7-8.—C. W. Davis, Rockingham Theatre, Reidsville, N. C. Small town and rural patronage.

EARL OF CHICAGO: Robert Montgomery, Edward Arnold, Reginald Owen—Some like this one and some didn't. They can't seem to see Montgomery in this sort of a role. Average business. Running time, 73 minutes. Played March 21-23.—Roy Heffner, Jr., Key Theatre, Middleboro, Mass. General patronage.

FAST AND FURIOUS: Ann Sothern, Franchot Tone—Very good program picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

GONE WITH THE WIND: Clark Gahle, Vivien Leigh, Leslie Howard, Olivia de Havilland, Hattie McDaniel—We expected the usual good performance from Gahle. Vivien Leigh and Hattie McDaniel were swell. Of course, the rest of the cast gave splendid performances in their roles. It is already sold, if you can get. Being sandwiched between two cities, 24 miles each direction on main decent highway, milked this town of our $1.10 patrons. Matinees were fair. Small towns within 25 or 40 miles of a city will feel their effect on playing time. Our share one-third below average week. Running time, 228 minutes. Played March 18-23.—C. W. Davis, Rockingham Theatre, Reidsville, N. C. Small town and rural patronage.

HENRY GOES ARIZONA: Frank Morgan, Virginia Weidler—A good comedy. Not strong hut OK in the lower allocation.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LAMBETH WALK: Lupino Lane, Sally Gray—Here is a picture that will run the critic's scale. It is strictly an audience picture, and expect no fun or laughs if you have a small crowd. Will not entice anybody in but will please them after you devise some way to get them in. Better double hill it. I thought the picture had a lot of very good comedy and on a good house we had a lot of hilarious laughing at it. Running time, 66 minutes. Played March 13-15.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

MAN FROM DAKOTA: Wallace Beery, Dolores Del Rio, John Howard—Good picture; fair business. Beery plays the lazy, no account man at which he excels. Running time, 74 minutes. Played March 20-21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

(Reports continued on following page)

(Reports continued from preceding page)

MAN FROM DAKOTA: Wallace Beery, Dolores Del Rio, John Howard—This picture turned in a better than average business, taking advantage of the increased prices on "GWTW" at opposition house. Slightly slower and not as robust as most Beery vehicles, it has a few slightly incredulous sequences, but generally pleased and entertained our audiences. Running time, 75 minutes. Played March 9-12.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

NORTHWEST PASSAGE: Spencer Tracy, Robert Young, Walter Brennan—Good show, as are all Metro pictures. How can a theatre run without Metro? They have everything. Business 'way off on account general conditions. Film rentals high for my town. Played February 25-27.—H. Ford Taylor, Ritz Theatre, Ballinger, Texas. Small town patronage.

ON BORROWED TIME: Lionel Barrymore, Bobs Watson, Sir Cedric Hardwicke, Beulah Bondi, Una Merkel—A picture containing some of the best acting I have ever seen. A plot that is so refreshingly different that it deserves the special attention of every showman. Children should be made to see it or their parents should be made to bring them. Solves the riddle of what to tell children old enough to understand the meaning of "death." Running time, 99 minutes. Played March 13-15.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

ROSE MARIE (reissue): Jeanette MacDonald, Nelson Eddy—I have been in the picture business since 1912 and can honestly say this is a production without competition in its class. I showed this in sub-zero weather in a village of 240 and must say I was surprised at the number of people that turned out to see this. My, if this had been in color. This is the first MacDonald picture that I have shown and can certainly recommend it to any spot at any time. It seems that it is impossible to buy Metro product in Western Canada in a small community, but productions like this, when we can buy them, are a treat. Play it. Running time, 112 minutes. Played March 21.—A. L. Dove. Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

SHOP AROUND THE CORNER: James Stewart, Margaret Sullavan, Frank Morgan—A very enjoyable picture which pleased everyone. From a production standpoint, it is, however, definitely a small picture. Business was poor chiefly probably because of the European setting which is so much emphasized by the MGM trailer. I regret that we did not think to alter the trailer or not run it at all. By all means play the picture but sell it without letting on that it has a European setting. Frank Morgan in a straight role was good. Other minor roles were overdrawn. Running time. 100 minutes. Played March 12-14.—Egon W. G. Wieselmann, Cactus Theatre, Limon, Col. Small town patronage.

SHOP AROUND THE CORNER: James Stewart, Margaret Sullavan, Frank Morgan, Felix Bressart—A swell picture if there ever was one. Our audience just ate it up. Plenty of laugbs, and Felix Bressart stole the show. Tops in any house, so give it your best days and step on it. Running time, 100 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SHOP AROUND THE CORNER: James Stewart, Margaret Sullavan, Frank Morgan, Joseph Schildkraut, William Tracy—I wouldn't have believed that such a trio as James Stewart, Margaret Sullavan and Frank Morgan could have made such a dull, tiresome show as this. If this had been Marshall Field's in Chicago, or Wanamaker's in Philadelphia, what a swell picture it would have been, but we are very definitely not interested in Matuschek's in Budapest. It is talk, talk, talk. William Tracy is especially good, and with American names it would have gone over, but people are fed up on foreign names and places. Running time, 100 minutes. Played March 15-17.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SHOP AROUND THE CORNER: James Stewart, Margaret Sullavan, Frank Morgan—Swell picture enjoyed by just fair attendance. What a relief to show a picture like this after playing one crime picture after another.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

STRANGE CARGO: Clark Gable, Joan Crawford, Ian Hunter, Peter Lorre—A picture which gave general satisfaction but did a very poor business. Running time, 113 minutes. Played March 10-12.—R. L. Matson, Crystal Theatre, Flandreau, S. D. General patronage.

STRANGE CARGO: Clark Gable, Joan Crawford, Ian Hunter, Peter Lorre—An unusual adventure picture with a strong preachment. It will entertain and make you think afterwards. It has so much depth that I did not catch the full meaning until the second day, seeing it in spots as I have to always. I don't think Crawford could carry a picture alone, I mean at the box office. Running time, 113 minutes. Played March 13-14.—C. W. Davis, Rockingham Theatre, Reidsville, N. C. Small town and rural patronage.

TARZAN FINDS A SON!: Johnny Weissmuller, Maureen O'Sullivan—Excellent thriller suitable for adults and children. Takes you out in the "wide open spaces" into jungleland. The picture is full of action from start to finish. The antics of the animals got plenty laughs. Running time, 81 minutes.—State Prison Colony Theatre, State Prison Colony, Norfolk, Mass. Prison patronage.

WOMEN, THE: Norma Shearer, Joan Crawford, Rosalind Russell, Mary Boland, Paulette Goddard, Virginia Weidler, Joan Fontaine—A picture that held their interest here. Contained many reasonable situations and a practical way out of them. Something rare in current films. The picture was very well liked here. Any house should do business because of the star value. Running time, 134 minutes. Played March 17-19.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

YOUNG TOM EDISON: Mickey Rooney, Fay Bainter, Virginia Weidler, George Bancroft—Pleased almost 100 per cent but did not do only an average business. Would advise all exhibitors playing this picture to get out and boost it, as it will not only please but will also help to increase the attendance when it comes to showing of the companion picture, "Edison, the Man." Running time, 85 minutes. Played March 17-19.—R. L. Matson, Crystal Theatre, Flandreau, S. D. General patronage.

Fourteen More Exhibitors Join Contributors on Product Shown

Eleven exhibitors report on product for the first time in the current issue of "What the Picture Did for Me", and three others joined the reporters in the issue of March 30th. In the fortnight four additional showmen returned to contributing after long absences, for the most part two to four years.

Following are the names of those making their initial reports to the department:

Harry L. Bubb, Sylvanian Theatre, New Freedom, Pa.
C. W. Davis, Rockingham Theatre, Reidsville, N. C.
H. E. Fulgham, Ideal Theatre, Fort Worth, Tex.
W. O. Kemp, Victory Theatre, Poteau, Okla.
C. O. Kintz, Kickapoo Theatre, Gays Mills, Wis.
Morris Littman, Sylvan Theatre, Rutherfordton, N. C.
P. D. Pearce, Joy Theatre, Belzoni, Miss.
State Prison Colony Theatre, State Prison Colony, Norfolk, Mass.
State Theatre, Oklahoma City, Okla.
H. Ford Taylor, Ritz Theatre, Ballinger, Tex.
Egon W. G. Wieselmann, Cactus Theatre, Limon, Colo.
Fred Bailey, Virginia Theatre, Hazard, Ky.
H. L. Capers, New Deal Theatre, Gorman, Tex.
F. X. Faust, Roxy Theatre, Forsyth, Mont.

The four showmen returning to active participation in the reporting are as follows:

Grady Cook, Joy Theatre, Pontotoc, Miss., last report: January 2, 1937.
R. L. Matson, Crystal Theatre, Flandreau, S. D., last report: February 15, 1936.
Charles F. Dearman, Fox Theatre, Smithville, Tenn., last report: May 27, 1939.
Alvin Hables, Reel Joy Theatre, King City, Cal., last report: March 19, 1938.

These exhibitors join the constantly growing list of exhibitors who are cooperating through the columns of this department in commenting on product they have played.

Monogram

GENTLEMAN FROM ARIZONA: Craig Reynolds, John King—Here is a real high class western, all in color. Good enough for best houses. Good business. Played March 10-11.—H. E. Fulgham, Ideal Theatre, Fort Worth, Texas. Family patronage.

HUMAN MONSTER, THE: Bela Lugosi—One of the most creepy pictures since "Frankenstein." Played this one on double feature program with "Come On, Rangers." Seemed to satisfy very well. Good business. Running time, 76 minutes. Played March 22-23.—P. D. Pearce, Joy Theatre, Belzoni, Miss. Rural patronage.

PARADISE ISLE: Movita, Warren Hull—A very pleasing picture. Business good. Played February 27-28.—H. E. Fulgham, Ideal Theatre, Fort Worth, Texas. Family patronage.

Paramount

BEAU GESTE: Gary Cooper, Ray Milland, Robert Preston, Brian Donlevy, Susan Hayward—The picture in brief is spectacular, thrilling and really dramatic. This one should play to capacity houses. It has a well balanced cast but Brian Donlevy steals the picture as the sergeant who abuses his command with mad brutality, ruthlessness and courage. Play this one. Running time, 114 minutes.—State Prison Colony Theatre, State Prison Colony, Norfolk, Mass. Prison patronage.

BOY TROUBLE: Charles Ruggles, Mary Boland—A light picture that pleased. Ruggles would be better off if he would stick to the role the public is used to seeing him in. The picture seemed to move so slowly. It needed life and action. Running time, 74 minutes. Played March 22-23.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

CAT AND THE CANARY: Bob Hope, Paulette Goddard—Good picture and good business. Should please all. Running time, 71 minutes. Played March 22-23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DR. CYCLOPS: Albert Dekker, Janice Logan—Saw this at the Paramount Exchange. Was very different and everyone seemed well pleased. Held the interest throughout, and if you can get them in, this one should draw. Running time, 85 minutes.—Roy Heffner, Jr., Key Theatre, Middleboro, Mass. General patronage.

GERONIMO: William Henry, Ralph Morgan, Preston Foster, Ellen Drew, Andy Devine—Did above average business. Running time, 85 minutes. Played March 17-19.—Roy Heffner, Jr., Key Theatre, Middleboro, Mass. General patronage.

GREAT VICTOR HERBERT, THE: Allan Jones, Mary Martin, Walter Connolly, Susanna Foster—The sins of some shoddy program pictures can be forgiven when they give you a picture such as this one. Bad weather hurt business but it will rank with the top musicals of the season, both for the splendid music of Victor Herbert and the child star that is a sensation, Susanna Foster. It has the music that the older patrons can appreciate and they understand. This may be heresy, but Allan Jones has just as much on the ball as Nelson Eddy.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GREAT VICTOR HERBERT, THE: Walter Connolly, Mary Martin, Allan Jones, Susanna Foster—A beautiful picture with grand music and everything it takes to please music lovers. But the first job is to get them in. And that's almost impossible. Say, don't overlook Susanna Foster, because that little gal is going places in the singing world. Running time, 90

minntes. Played March 17-18.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HERITAGE OF THE DESERT: Donald Woods, Evelyn Venable—An extra good western with not too much hokum and a Zane Grey story behind it. It pleased our patrons generally. Running time, 73 minutes. Played March 1-2.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

JAMAICA INN: Charles Laughton, Maureen O'Hara, Emlyn Williams, Leslie Banks—Story and acting was good but this made in England picture was hard to understand, as usual. Business was fair; had a few complaints. Running time, 100 minutes. Played March 17-18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAN ABOUT TOWN: Jack Benny, Dorothy Lamour, Edward Arnold, Binnie Barnes, Eddie "Rochester" Anderson—Typical Benny radio program but it got over in a big way. "Rochester" steals the show —almost. Lots of honeys in this one that will please the men, lots of comedy and gags that will please 'em all. Running time, 85 minutes. Played March 20-22. —W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

OUR NEIGHBORS—THE CARTERS: Fay Bainter, Edmund Lowe, Frank Craven—A dandy down-to-earth family picture which pleased very much. But being new, it didn't have any draw. Running time, 83 minutes. Played March 13-14.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

REMEMBER THE NIGHT: Barbara Stanwyck, Fred MacMurray, Beulah Bondi, Elizabeth Patterson, Sterling Holloway—No business but all that did see it seemed to enjoy every minute. Sterling Holloway got lots of laughs. Running time, 80 minutes. Played March 10-12.—Roy Heffner, Jr., Key Theatre, Middleboro, Mass. General patronage.

SEVENTEEN: Jackie Cooper, Betty Field—Good picture; good business. Pleased 100 per cent on family night. Running time, 77 minutes. Played March 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STAR MAKER, THE: Bing Crosby, Louise Campbell, Linda Ware, Ned Sparks, Walter Damrosch—A really fine picture for young and old alike. The ever popular "Bing" Crosby acts and sings through his part in commendable fashion. Louise Campbell, as his endearing and understanding young wife, carries out her assignment as though she really was a "Mrs. Larry Earl." "Sour-puss" Sparks brings forth his customary amount of laughter each time he opens his "trap," and comes closer to smiling in this one than in any we have seen to date, but the one who really gained a prominent place in the hearts of the men here was 14 year old Linda Ware, a very talented young lady. She is a Deanna Durbin and a Judy Garland rolled into one. As many in our audience state, "she has looks, can act, has a very fine voice and can make it opera or 'swing' with equal ability." Too, we must not forget Walter Damrosch. Though his part was small, his pleasant and encouraging attitude in his dealings with Miss Ware seemed to put her at ease and as a consequence made him stand out. Although the picture was slowed up considerably through the interference of a children's aid group, it gradually redeems itself and is clicking again 100 per cent when we see "The End." Running time, 94 minutes. Played March 16.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

WOMEN WITHOUT NAMES: Judith Barrett, Ellen Drew, Robert Paige—Average entertainment. Business normal to low, account of Holy Week. Running time, 62 minutes. Played March 20-22.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

Republic

COME ON, RANGERS: Roy Rogers, Mary Hart, Raymond Hatton—Played this one on double feature program with "The Human Monster." Fair weather. Had best business we have had in long time. Running time, 57 minutes. Played March 22-23.—P. D. Pearce, Joy Theatre, Belzoni, Miss. Rural patronage.

HEART OF THE ROCKIES: Three Mesquiteers (Bob Livingston, Ray Corrigan, Max Terhune), Lynn Roberts—Nice little western. Note to Ed Finney: How about giving us Max Terhune and "Elmer" with Tex Ritter in a series of westerns?—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

IN OLD MONTEREY: Gene Autry, Smiley Burnette, George Hayes—Played Sunday and Monday to good business and customers well pleased. Played March 3-4.—H. E. Fulghman, Ideal Theatre, Fort Worth, Texas. Family patronage.

JEEPERS CREEPERS: Weaver Brothers and Elvirry, Roy Rogers, Lucien Littlefield—Fine program picture. Play it. Let's have more with same stars. Lucien Littlefield was really good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MAN OF CONQUEST: Richard Dix, Gail Patrick, Edward Ellis, Joan Fontaine—As far as I know, this is the first Republic picture to be screened here and, if Republic scores with any more equally as good, it will not be the last. The picture is based on the story of the up-and-at-them individual named "Sam Houston," a man who helped to win the battle of New Orleans, was twice the governor of Tennessee, was scandalized when his first wife divorced him, joined the Cherokee Indians and fought with them in defiance of his old friend, Andrew Jackson (then President of the U. S.) that they might retain their lands, who had his heart set on making the Mexican province of Texas an independent republic, who barely missed the Alamo massacre, but a man who finally found his revenge in the wiping out of Santa Ana's army and happiness in his union with one Margaret Lea. Richard Dix of "Cimarron" fame (1931) is deserving of much praise for his creditable performance of Sam Houston. Too, it is impossible to leave this without giving due credit to Edward Ellis as Andrew Jackson, Gail Patrick as Margaret Lea, Joan Fontaine as Eliza Allen, and the others who rounded out the cast. And last, but not least, a "bouquet" to Victor Young for his excellent music score, which was a forceful and important part of the production. Running time, 98 minutes. Played March 23.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

MAN OF CONQUEST: Richard Dix, Gail Patrick, Joan Fontaine, Edward Ellis—Never having played it before we picked this up and drew a winner. Though a blizzard ruined our box office possibilities, it drew well enough in spite of the weather to indicate it has the stuff to make them come. Though from a production standpoint it does not come up to a "Union Pacific" or "Dodge City," it certainly is an independent production of major qualities. And we ask why do the independents not do it more often. If you have not yet played it, play it. It still is good. Running time, 97 minutes. Played March 8-9.—Egon W. G. Wieselmann, Cactus Theatre, Limon, Col. Small town patronage.

ROVIN' TUMBLEWEEDS: Gene Autry, Smiley Burnette, Mary Carlisle—Today it's Gene Autry, Mickey Rooney and William Boyd here with us for results, although Gene doesn't line them up outside, but he is always a consistent box office draw.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SMUGGLED CARGO: Rochelle Hudson, Barry Mackay—We played this one on a double bill with "Bridal Suite" and enjoyed favorable business. Mediocre public reaction, no raves, no kicks. Good action picture for week end.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SOUTH OF THE BORDER: Gene Antry, Smiley Burnette—All my customers liked the show very much. Did twice the business of average Autry show. Running time, 69 minutes. Played March 15-16.—C. O. Kintz, Kickapoo Theatre, Gay Mills, Wis. Farming community patronage.

RKO Radio

FIFTH AVENUE GIRL: Ginger Rogers, Walter Connolly, James Ellison, Tim Holt—Smart comedy-drama. You'll like Ginger Rogers and Walter Connolly in this one. There are plenty of laughs and enough drama to make the picture interesting and entertaining. Very well liked. Running time, 80 minutes.—State Prison Colony Theatre, State Prison Colony, Norfolk, Mass. Prison patronage.

ISLE OF DESTINY: William Gargan, Wallace Ford, Jung Lang—Pleasing surprise. Booked in without advance notice in place of "Mexican Spitfire" and customers went in with doubts but came out well pleased. Good lively story and action; performances of Gargan, et al. tops. New color is definitely the thing, especially beautiful in the island scenes. Running time, 80 minutes. Played March 23.—Grady Cook, Joy Theatre, Pontotoc, Miss. Small town and rural patronage.

Twentieth Century-Fox

ELSA MAXWELL'S HOTEL FOR WOMEN: Elsa Maxwell, Ann Sothern, James Ellison, Lynn Bari—We wonder how much Maxwell paid them to let her be in the picture. She was good but not that good. Sothern was the only name that means box office in this picture. Watch the new brunette in this film. We think you will see lots more of her. Running time, 83 minutes. Played March 22-23.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

FRONTIER MARSHAL: Randolph Scott, Nancy Kelly, Cesar Romero, Binnie Barnes—Okay as a he-man quick-on-the-draw western. Good plot, action with outstanding performance by Randolph Scott. And Binnie Barnes plays the dance-hall queen to perfection. Running time, 71 minutes.—State Prison Colony Theatre, State Prison Colony, Norfolk, Mass. Prison patronage.

HIGH SCHOOL: Jane Withers, Joe Brown, Jr.—As usual with Jane Withers pictures of late, no box office. I should like to know where this distributor ever got the notion that Jane Withers is box office as they seem to believe as indicated by the way they

(Reports continued on following page)



(Continued from preceding page)
have allocated some of this player's pictures. I admit that once Jane Withers was up and coming, promising to be box office. But it certainly did not take this producer long to ruin her for good by putting her in poorly made pictures that did not try to exploit the talents of this youngster. Running time, 74 minutes. Played February 27-29.—Egon W. F. Wieselmann, Cactus Theatre, Limon, Col. Small town patronage.

HIGH SCHOOL: Jane Withers, Joe Brown, Jr.—Strictly a high school picture and very good but did not have popular appeal. Poorest Sunday of the year. They like Jane here if they will give her box office stories.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MAN WHO WOULDN'T TALK, THE: Lloyd Nolan, Jean Rogers—Only a fair picture in which Lloyd Nolan is very badly miscast and painfully noticeable in a role that doesn't suit him at all. Jean Rogers shouldn't have been in this one, either. Would personally say that the picture doesn't even belong under the Fox banner. Running time, 72 minutes. Played March 16-19.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

SWANEE RIVER: Don Ameche, Andrea Leeds, Al Jolson—A small town natural. One of the best crowds for a long time. Play it by all means. Running time, 86 minutes. Played March 23.—Harry L. Bubb, Sylvanian Theatre, New Freedom, Pa. Rural patronage.

SWANEE RIVER: Don Ameche, Andrea Leeds, Al Jolson—The surprise draw in several months. Brought the rural folks to town. Third day bigger gross than first. Worth an extra day or two in rural sections. Running time, 84 minutes. Played February 19-21.—C. W. Davis, Rockingham Theatre, Reidsville, N. C. Small town and rural patronage.

YOUNG AS YOU FEEL: Jed Prouty, Spring Byington—The Jones Family is back to where they started; in fact, I thought it must be a reissue. Played March 11-13.—W. O. Kemp; Victory Theatre, Poteau, Okla. Small own patronage.

YOUNG MR. LINCOLN: Henry Fonda, Alice Brady, Marjorie Weaver, Arleen Whelan—The picture was well received because it is packed full of historical fact. Henry Fonda's portrayal of Lincoln is a masterpiece and he deserves much praise. Fonda is given fine support by an able cast. Pleased 100 per cent. Running time, 101 minutes.—State Prison Colony Theatre, State Prison Colony, Norfolk, Mass. Prison patronage.

United Artists

CHUMP AT OXFORD, A: Laurel and Hardy—Glad to see Laurel and Hardy teamed again. Business far below average in opposition to "Pinocchio," but don't think it is the picture's fault. This pair has been separated so long the public has grown cold to them and they will have to be sold all over again. Running time, 63 minutes. Played March 16-19.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

MAN IN THE IRON MASK, THE: Louis Hayward, Joan Bennett, Warren William, Joseph Schildkraut, Alan Hale—Everyone liked the picture. Louis Hayward plays both brothers and does an excellent job. Joan Bennett and every member of the cast deserves no end of praise. By all means see this picture. Running time, 112 minutes.—State Prison Colony Theatre, State Prison Colony, Norfolk, Mass. Prison patronage.

OF MICE AND MEN: Burgess Meredith, Lon Chaney, Jr., Betty Field—Greatly divided opinion among the few that turned out to see it. A good picture, but don't expect a small town public to get excited about it. Played March 10-11.—W. O. Kemp, Victor Theatre, Poteau, Okla. Small town patronage.

PRISON WITHOUT BARS: Corinne Luchaire, Edna Best—A very ordinary picture with an English handicap. People don't go for English pictures here and you just can't fool them. A nice house the first night, but on the second night would have been further ahead to have been closed.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RAFFLES: David Niven, Olivia de Havilland, Dame May Whitty—Played this on Sunday because we had to fill our time, but it is definitely not a Sunday picture. As a matter of fact would suggest that you swap it for a Goldwyn reissue. You will be better off. From a production standpoint it is not deserving of the Goldwyn reputation. Being too sketchy in its story, it did not develop the character of "Raffles" as it might have. Olivia de Havilland was wasted. Her role was too unimportant. The same goes for Dame May Whitty. Not a small town box office picture. Running time, 71 minutes. Played March 10-11.—Egon W. G. Wieselmann, Cactus Theatre, Limon, Col. Small town patronage.

RAFFLES: David Niven, Olivia de Havilland—Held this one two weeks. Good gross for the first week. Not so hot on the second week. Good story but light and entertaining. Running time, 71 minutes. Played February 1-14.—State Theatre, Oklahoma City, Okla. Downtown patronage.

REAL GLORY, THE: Gary Cooper, David Niven, Andrea Leeds—This picture should not have been made, at least not in the manner it was made. It is as gory and bloody a picture from beginning to end as one can imagine. And people—women, particularly

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>
> —EGON W. G. WIESELMANN, *Cactus Theatre, Limon, Colo.*

—must have known that in advance. They certainly stayed away from it. In my mind that sort of thing is not entertainment and never can be box office. Even those of our Saturday customers that enjoy a shoot 'em up western thought this too cruel. Gary Cooper and David Niven both were wasted in this picture. All they had to do throughtout the film was to dodge knives, spears, bullets and swords. Running time, 96 minutes. Played February 23-24.—Egon W. G. Wieselmann, Cactus Theatre, Limon, Col. Small town patronage.

SLIGHTLY HONORABLE: Pat O'Brien, Ruth Terry, Edward Arnold, Broderick Crawford—Comedy-murder mystery in which the plot is so involved that it distracted the audience's attention from the many gags that make this picture. Thus those who tried to figure the story out did not enjoy it, whereas those who did not give a darn about "who done it" sat there and enjoyed themselves. Could have been a swell picture had the plot been less confusing. Business much below average. Gags too clever for the week-end small town patrons. Ruth Terry not what she was hailed to be. Running time, 85 minutes. Played March 15-16.—Egon W. G. Wieselmann, Cactus Theatre, Limon, Col. Small town patronage.

SLIGHTLY HONORABLE: Pat O'Brien, Ruth Terry, Edward Arnold, Broderick Crawford—A surprise picture that will sell by word of mouth. Let them know you're playing it. You'll be proud of its cleverness. Business better than average. Running time, 83 minutes. Played February 23-29.—State Theatre, Oklahoma City, Okla. Downtown patronage.

Universal

CHARLIE McCARTHY, DETECTIVE: Edgar Bergen, "Charlie McCarthy," "Mortimer Snerd," Robert Cummings, Constance Moore—Best McCarthy picture to date. Universal is making good pictures all the way. No bad ones so far. Fair rentals. Conditions bad here. Played February 16-17.—H. Ford Taylor, Ritz Theatre, Ballinger, Texas. Small town patronage.

CHARLIE McCARTHY, DETECTIVE: Edgar Bergen, "Charlie McCarthy," "Mortimer Snerd," Robert Cummings, Constance Moore—Drew some extra patronage and believe it pleased generally, although do not believe "Charlie" is liked in pictures nearly as well as on the radio. Running time, 75 minutes. Played March 8-9.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

DOUBLE ALIBI: Wayne Morris, Margaret Lindsay—Ran this picture at greatly reduced prices on Bargain Night and had the smallest gross since Bargain Night was installed. Still, I think it is a better than average program picture. Played March 12.—W. O. Kemp, Victory Theatre, Poteau, Okla. Small town patronage.

GREEN HELL: Douglas Fairbanks, Jr., Joan Bennett, John Howard, Alan Hale, George Sanders, George Bancroft, Vincent Price—This is an excellent picture, good story and good acting. Give it good playing time. Running time, 87 minutes. Played February 5-6.—Morris Littman, Sylvan, Rutherfordton, N. C. Small town patronage.

GREEN HELL: Douglas Fairbanks, Jr., Joan Bennett, John Howard, Alan Hale, George Sanders, George Bancroft, Vincent Price—A very nice show, but did average business for Sunday-Monday showing. Running time, 87 minutes. Played February 25-26.—C. O. Kintz, Kickapoo Theatre, Gays Mills, Wis. Farming community patronage.

GREEN HELL: Douglas Fairbanks, Jr., Joan Bennett, John Howard, Alan Hale, George Sanders, George Bancroft, Vincent Price—Name value plus exploitation, radio, etc., and theatre front on this one resulted in exceptional business. Exhibitors should not pass up this opportunity for showmanship. Running time, 87 minutes. Played February 15-21.—State Theatre, Oklahoma City, Okla. Downtown patronage.

HONEYMOON DEFERRED: Edmund Lowe, Margaret Lindsay—A good program picture which will please your customers if you can get them to come and see it. Lowe does a good job and so does Margaret Lindsay. Running time, 59 minutes. Played March 13.—Morris Littman, Sylvan Theatre, Rutherfordton, N. C. Small town patronage.

HONEYMOON DEFERRED: Edmund Lowe, Margaret Lindsay—Average program fare for murder mysteries. Played with "Man from Dakota." Business above average for season. Running time, 59 minutes. Played March 9-12.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

MAN FROM MONTREAL: Richard Arlen, Andy Devine—A very good little action picture. Played March 14-16.—W. O. Kemp, Victory Theatre, Poteau, Okla. Small town patronage.

MY LITTLE CHICADEE: Mae West, W. C. Fields, Dick Foran, Joseph Calleia—Same old disgusting Mae West and bilious Bill Fields. Nothing changed but the title. Played March 17-18.—W. O. Kemp, Victory Theatre, Poteau, Okla. Small town patronage.

RIO: Basil Rathbone, Sigrid Gurie, Victor McLaglen, Robert Cummings, Leo Carrillo—Poorest midweek business on this in months. In fact, we didn't take in feature film rental. And it didn't please those who came, either. Running time, 75 minutes. Played March 6-7.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

UNDER-PUP, THE: Gloria Jean, Nan Grey, Robert Cummings, C. Aubrey Smith, Beulah Bondi, Virginia Weidler—You will make a mistake if you do not play this picture. It is full of good entertainment. The title is misleading. Running time, 88 minutes. Played September 11-12.—Morris Littman, Sylvan Theatre, Rutherfordton, N. C. Small town patronage.

UNEXPECTED FATHER: Baby Sandy, Mischa Auer—A program picture. Baby Sandy very good but picture would not draw. Should have been doubled. Running time, 78 minutes. Played March 2.—Harry L. Buhb, Sylvanian Theatre, New Freedom, Pa. Rural patronage.

YOU CAN'T CHEAT AN HONEST MAN: W. C. Fields, Edgar Bergen, "Charlie McCarthy"—A fair picture, some laughs, but something seemed to be missing. Running time, 75 minutes.—State Prison Colony Theatre, State Prison Colony, Norfolk, Mass. Prison patronage.

Warner Brothers

BROTHER RAT AND A BABY: Priscilla Lane, Wayne Morris, Jane Bryan, Eddie Albert, Jane Wyman, Ronald Reagan—Not so hot. Too much Morris who tries to be a comedian and fails miserably. Do not expect too much. Running time, 90 minutes.—A. J. Inks. Crystal Theatre, Ligonier, Ind. Small town patronage.

CHILD IS BORN, A: Geraldine Fitzgerald, Jeffrey Lynn, Gladys George, Johnnie Davis—A rehash of "Life Begins" with some changes in story and a new cast. Struck very bad weather or think this would have been a top grosser. Cast is exeellent but Gladys George and Johnnie Davis walk off with the laurels. They should be given bigger and better roles. The babies acted like veterans and the picture pleased. It is the type show the eash customers like. Running time, 79 minutes. Played Mareh 1-3.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

INVISIBLE STRIPES: George Raft, Jane Bryan, William Holden, Humphrey Bogart—Good cast and the picture well done but it is just another erime story. Nearly one-half of this company's releases this year are crime stories and we can't make any money with them.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

INVISIBLE STRIPES: George Raft, Jane Bryan, William Holden, Humphrey Bogart—Another good one from Warner; business not so hot.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

State Rights

TARZAN AND THE GREEN GODDESS: Herman Brix—This was well liked and business away over average. Don't overlook this one. Played Novemher 26-27.—H. E. Fulgham, Ideal Theatre, Fort Worth, Texas. Family patronage.

Short Features

Columbia

CHARM BRACELET, THE: Phantasies Cartoons—A little out of season. Good for next Christmas.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NAVY CHAMPIONS: Sport Thrills—An interesting trip around the home of our future officers of the sea, which depicts them engaged in such manly activities as boxing, gymnastics, football, etc. Very well liked here, especially the scenes of the Army-Navy football game. Running time, 9½ minutes.—J. A. Reynolds, Direetor of Edueation and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

THREE STOOGES COMEDIES: All the Three Stooges comedies are tops here.—H. E. Fulgham, Ideal Theatre, Fort Worth, Texas. Family patronage.

Metro-Goldwyn-Mayer

BOOKWORM, THE: MGM Cartoons—Excellent colored cartoon. "Gone With the Wind" is fine and the other books very good. Running time, one reel. —Gladys E. McArdle, Owl Theatre, Lehanon, Kansas. Small town patronage.

DRUNK DRIVING: Crime Doesn't Pay Series—The strongest preachment against drunk driving or driving with a drink even I have ever seen. If only the right ones could see it. Play it. Advertise it.—C. W. Davis, Rockingham Theatre, Reidsville, N. C. Small town and rural patronage.

NEWS OF THE DAY: "News of the Day" seems to go over fine with my audience.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

OLD SOUTH, THE: MGM Miniatures—A trifle dry but still nothing to slide over. Play it with a light feature and you will have a halanced program. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PEACE ON EARTH: MGM Cartoons—A grand short that everyone should play at this time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PUSS GETS THE BOOT: MGM Cartoons—One of the best cartoons in many months. An idea with laughs aplenty. Play it. Running time, nine minutes.—C. W. Davis, Rockingham Theatre, Reidsville, N. C. Small town and rural patronage.

RHUMBA RHYTHM: Mary Treen, Sally Payne—A reel of high class snappy entertainment with dancing and comedy. Mary Treen and Sally Payne are tops. Wish they would make a series of shorts. This is the kind of short my patrons like. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lehanon, Kans. Small town patronage.

ROMANCE OF THE POTATO: Pete Smith Specialities—Interesting one-reeler which has good comedy at times. Running time, 10 minutes.—E. M. Freihurger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHERE TURF MEETS SURF: MGM Miniatures —The second with these two girls. Very weak and not up to the Metro standard.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WHERE TURF MEETS SURF: MGM Miniatures —Excellent.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Paramount

BUSY LITTLE BEARS: Paragraphics—This is really swell. Three cub bears break into a house and wreck a kitchen. It's hetter than any cartoon or socalled comedy, as the action is extemporaneous. Running time, 10 minutes.—E. M. Freihurger, Paramount Theatre, Dewey, Okla. Small town patronage.

FAREWELL VIENNA: Paragraphics—This one was suhstituted for "Blue Danube," and Feher and his musicians were, I can proudly say, very well received. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

WAY BACK WHEN A TRIANGLE HAD ITS POINTS: Stone Age Cartoons—Played the first one. Better than the "Popeyes" and about as good as the "Boops." Not outstanding by any means.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

RKO Radio

INFORMATION PLEASE: No. 3—The second in this series for us. The men find them very interesting, both humorous and educational but registered the same complaint on this one as the first screening, "the recording is poor." Running time, 11 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

MARCH OF TIME, No. 6: Republic of Finland—Very timely and instructive.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TROPICAL TOPICS: Rosita Ortega—An entertaining short feature featuring Rimac's Rhumba Orchestra, Rosita Ortega in a song and dance, and others. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

Twentieth Century-Fox

EDGAR RUNS AGAIN: Terry-Toons—Good black and white cartoon about an old race horse who pulls a junk wagon. Running time, seven minutes.—E. M. Freihurger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

WANDERERS OF THE DESERT: World Windows —Just fair.—Harland Rankin, Plaza Theatre, Tilhury, Ontario, Canada. General patronage.

Universal

GOING PLACES: No. 68—Unusual hirds. Excellent photography and caused favorahle comment.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Vitaphone

CARL HOFF AND HIS ORCHESTRA: Melody Masters—All hand and no melody. Not so good. The singer (male) was terrihle. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CONFEDERATE HONEY: Merrie Melodies—Played this next day after "Gone With the Wind" and it pleased. A burlesque on same, with "Crimson O'Tara" and "Ned Cutler." Merrie Melodies are good. Running time, eight minutes.—C. W. Davis, Rockingham Theatre, Reidsville, N. C. Small town and rural patronage.

MIGHTY HUNTERS: Merrie Melodies—Good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MIGHTY HUNTERS: Merrie Melodies—Swell cartoon in color. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lehanon, Kansas. Small town patronage.

ONE FOR THE BOOK: Broadway Brevities—A good Brevity. Minstrels, Betty Hutton, Joe Miller's dance good. Running time, 18 minutes.—C. W. Davis, Rockingham Theatre, Reidsville, N. C. Small town and rural patronage.

REMEMBER WHEN: Broadway Brevities—Nothing extra. Liked a lot, being as good as "One for the Book." Running time, 18 minutes.—C. W. Davis, Rockingham Theatre, Reidsville, N. C. Small town and rural patronage.

RITA RIO AND HER ORCHESTRA: Melody Masters—Good musical reel with all-girl band. Running time, 10 minutes.—E. M. Freihurger, Paramount Theatre, Dewey, Okla. Small town patronage.

ROYAL RODEO, THE: Broadway Brevities—A good colored two-reel short.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RUBINOFF AND HIS ORCHESTRA: Melody Masters—One of the hest of the Vitaphone band acts and that is saying something.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SWING STYLES: Melody Masters—Swell variety musical short. Most Vitaphone hand shorts are good. Running time, 10 minutes.—C. W. Davis, Rockingham Theatre, Reidsville, N. C. Small town and rural patronage.

WARDROBE GIRL: Broadway Brevities—Just fair; Vitaphone has hetter ones.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WILL OSBORNE AND HIS ORCHESTRA: Melody Masters—Real corny. Everyhody liked it.—Harland Rankin, Plaza Theatre, Tilhury, Ontario, Canada. General patronage.

Miscellaneous

LOUIS VS. GODOY FIGHT FILM: Fair fight picture. Lost money on it at my theatre. They won't do business here.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Serials

Republic

DAREDEVILS OF THE RED CIRCLE: Charles Quigley, Herman Brix—Not good, not had. This has been a had year as far as serials are concerned. Will surely welcome a real good one.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Universal

PHANTOM CREEPS, THE: Bela Lugosi, Dorothy Arnold—Have seen much hetter. Only fair.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.



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ROCKEFELLER CENTER, NEW YORK

OBITUARIES

Walter Miller, Actor, Dead

Walter C. Miller, 48, vaudeville and motion picture actor, died in Hollywood March 30th. A native of Dayton, Ohio, Mr. Miller played in motion pictures with Mary Pickford and was one of the first actors to receive a $1,000 a week salary. Mr. Miller began his career with the Roe & Stanley Stock Company of Jersey City and the Lyceum Stock Company of New York.

He started his screen career with the Biograph Company under D. W. Griffith. His early films included "The Mothering Heart" for the Reliance Company; "Miss Robinson Crusoe" for Metro, and "The Marble Heart" for Fox Films. He appeared in "The Green Archer," a Pathe serial and 11 other serials.

Mr. Miller's appearance in sound-films were confined to westerns and so-called thrillers, including "Hawk of the Hills," "Rough Waters," "Hell's Valley," "Sky Raiders," "Hurricane Horseman," "Manhattan Parade," "The Famous Ferguson Case," "Maizie" and "The Face on the Barroom Floor." He appeared in a number of serials for Universal in recent years.

Gilbert Fleischman Dies

Gilbert Fleischman, 44, chief booker at the Twentieth Century-Fox film exchange in Philadelphia for the last 20 years, died there March 31st following a long illness. He was a member of the Emile Zola Lodge of Brith Sholem and of Clare Post 37, American Legion, and a former director of Beth-An Israel Congregation in Philadelphia. Funeral services were held April 1st with interment in Mt. Sharon Cemetery.

George Harris

George F. Harris, who had been active in native film production in the Philippine Islands for a number of years, was fatally injured in an automobile accident in Manila March 27th. One of his last productions to be distributed in America was "Zamboanga," which was distributed by the former First Division exchanges in 1937.

Charles M. Rappoport

Charles M. Rappoport, 64, motion picture operator of Salem, N. J., died in a Philadelphia hospital March 27th following a long illness. Mr. Rappoport, who entered the motion picture industry 30 years ago, operated theatres in New York and Philadelphia before going to Salem.

Thurman C. Riley

Thurman C. Riley, who sold air conditioning equipment for National Ozone Company died in Detroit March 25th. He had played many Detroit theatres in former years as a mentalist under the name Thurman the Great.

Hugo D. Keil

Hugo D. Keil, owner of the New Mission theatre, San Francisco, died there March 24th on his 80th birthday.

C. C. Craig

C. C. Craig, producer of the early Hollywood Bowl pageants, died March 25th in his Beverly Hills home after a week's illness.

Milliken to Speak in Indiana

Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, will address the annual convention of the Indiana League of Business and Professional Women in Indianapolis on May 23rd.

Morgan Walsh, Theatreman, Dies

Morgan Walsh, vice-president and general manager of Redwood Theatres, National Theatres Syndicate of California and Associated Theatrical Enterprises in association with George W. Mann, operating 30 theatres, died March 31st in San Francisco from a heart attack.

Mr. Walsh began his career in the industry in 1910, operating a one-man show. He joined Fox Film's Omaha exchange, becoming a salesman and later became manager of the company's Los Angeles exchange. He resigned to re-enter the theatre field in San Diego. He then held the Warner Brothers franchise for California but sold out to become Warners western district manager. He left Warners to take over T & D Theatre, Oakland.

In 1932 he became vice-president and general manager of Redwood. In 1932 also he was elected president of the Independent Theatre Owners, Northern California.

Guides on Seven Films Issued for Schools

Guides to the discussion of the following photoplays are being nationally distributed by Educational and Recreational Guides, Inc., New York; "Northwest Passage," prepared by Alice P. Sterner, Barringer High School, Newark; "Gone with the Wind," Virginia Ballard and Adelaide Cunningham, Commercial High School, Atlanta; "Seventeen," Carolyn Harrow, Julia Richman High School, New York; "Abe Lincoln in Illinois," John T. Greenan, Scott High School, East Orange, with an introduction by Roy W. Hatch, State Teachers College, Montclair, N. J.; "The Blue Bird," Lenore Vaughn-Eames, State Teachers College, Newark; "Pinocchio," Dorothy McCuskey, State Teachers College, New Haven; "Harvest," Max Lieberman, secretary, New York Association of French Teachers.

In preparation are guides to "Pride and Prejudice," "The Dark Command," "Tom Brown's School Days," "Our Town," "Edison the Man" and "House of the Seven Gables."

Universal Officers Are Reelected

Reelection of all officers of Universal Pictures Company, Inc., and Universal Corporation, parent company, was scheduled at the annual meetings of the boards of the two companies in New York, Thursday.

Officers of the picture company are: J. Cheever Cowdin, chairman of the board; Nate J. Blumberg, president; Charles D. Prutzman, vice-president and general counsel; and Matthew J. Fox, William A. Scully, Joseph H. Seidelman, and Cliff Work, vice-presidents; Peyton Gibson, secretary; Samuel I. Machnovich, treasurer and assistant secretary; Ed Muhl, assistant secretary; Harold S. Brewster and Eugene F. Walsh, assistant treasurers.

Officers of Universal Corporation are Mr. Cowdin, chairman; Mr. Blumberg, president; Mr. Prutzman, vice-president and general counsel; Mr. Gibson, secretary and treasurer, and Margaret M. Sullivan, assistant secretary and assistant treasurer.

IN COURTS

Extend Fox Time

Murray Hulbert, federal judge, in New York this week signed an order extending for two years the time of Capital Company to prosecute proceedings against William Fox for the collection of a judgment of $297,412 won by Capital in 1935. According to affidavits filed, Capital has been restrained from proceeding with its suit to recover over $200,000 still due until the Fox Bankruptcy proceedings have been concluded.

File Plagiarism Suit

Twentieth Century-Fox Film Corporation this week was named defendant in a plagiarism suit filed in federal court in New York by Earl Hobson Smith who seeks an injunction, an accounting and damages. The defendant is charged with pirating the plaintiff's play "Stephen Foster or Weep No More My Lady" in the film "Swanee River."

Two Exhibitor Groups Hit Non-theatricals

Detroit exhibitors are complaining of unfair competition from non-theatrical showings of 16 mm. films, including a number of original Hollywood releases. The basis of the complaint, which is shared by established non-theatrical distributors, is that a few itinerant 16 mm circuit operators have come into the territory with films which they are offering as low as $5 a show in some cases.

In a statement issued by the Associated Theatre Owners of Indiana, Inc., it is maintained that the 16 mm. operator is delivering to the public without admission charges entertainment supplied by producers upon which the theatre owner must depend for a living. "For producers to make features available to 16 mm. operators, who pay a minimum film rental and exhibit the pictures without admission charge, is totally unfair," the statement said.

Miles Joins Lloyd

John Peere Miles, recently publicity director for Samuel Goldwyn, has joined Frank Lloyd Productions, Inc., in the same capacity. Lloyd is producing "Tree of Liberty" for Columbia.

Carey in Stage Play

Harry Carey, returning to the Broadway stage after 27 years, will appear in the play "Heavenly Express," which is to open in New York next week after a week's tryout in Washington, D. C.

Oestreicher to Conduct Course

Fred Oestreicher, publicity director for Loew's, in Columbus, Ohio, will conduct a class in motion picture appreciation and review at the Adult School of the Ohio State University.

Badgley Reelected

Captain Frank C. Badgley, director of the Canadian Government Motion Picture Bureau, has been reelected president of the Red Chevron Club, an organization of war veterans.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

Wherein Chairman Goes a-Visiting

It's good to get out. Man sits in one spot too long, seat grows to chair. (Confucius, eh?) There's a lot to say about meeting up with the members on their home grounds. An interesting lot, these Round Tablers. On and off the record, they have plenty to offer. Listening to what the boys had to say filled us a couple of notebooks in the month away from the old nest.

* * *

One day, at the Brown Derby with a crowd of the members, the talk veered around to "eyewash" in exploitation. You know, the stuff the boys claim is put together to impress the bossman without especially helping the boxoffice. Funny thing about it was what one man termed "eyewash" might be rated helpful by another. It all depended. We opined the expression was overworked, a lot of better-than-average stuff thoughtlessly labeled "eyewash" which deserved better rating. While many ideas in use might not be startlingly effective, they were good enough to keep the theatre and attraction in the public eye. That's something. The lad who sits back waiting for a smash tiein has a lot of time on his hands. Where the big-shell selling slant was absent, we thought it better to shoot small ammunition than to mark time doing nothing at all.

* * *

At the United Artists, in Los Angeles, it was Tom Soriero who offered the opinion that football pictures should not be released in football season. The pigskin epics were nothing less than trailers for local games, Tom said. In excepting newsreel shots of current contests, the Round Tabler vouchsafed that grosses on football pictures would be better if they were released during some other season of the year.

* * *

Floral displays are seasonally a conspicuous part of lobby decoration in most sectors. What with the mild climate in San Francisco, theatremen there go for elaborate showings as a permanent addition to theatre decoration. The customers make much of it, to judge from admiring throngs around the different floral arrangements in the spots visited. The lobbies sure looked attractive.

* * *

In San Francisco, as well as Los Angeles, hoss racing is blamed for denting matinee business. It appears that the women now spend their afternoons at the track, betting the long shots on the nose.

Now, if the theatres could only take bets . . .

* * *

What with the job being done by the Dallas Variety Club in soliciting attendance from among managers to the three-day national convention, starting April 18th, the status of the theatreman in industry activities is to be pegged quite a few notches higher. Personal invitations over the signature of R. J. O'Donnell, Interstate Circuit general manager, have gone out countrywide. From plans divulged to your Chairman while in Dallas, the gathering shapes up as one to be long remembered.

The party promises to approximate the nearest thing yet to a managers' convention. There is the further inducement of an opportunity to meet exhibition and distribution leaders, in addition to a flock of top stars and directors, slated to be on hand. Quite a few of the Round Tablers have indicated they will be there. We look forward to meeting them.

* * *

From now on, this writer's idea of pure pleasure is a duplication of the three-hour showmanship "bull session" arranged in Oklahoma City by Standard Theatres. The discussion, led by headman W. B. Shuttee, and vigorously followed through by publicity chief, Pat Patchen, plus the complete roster of the circuit's managers, made up an inspirational afternoon for all of us. Everyone learned something from everyone else. It was that kind of a party.

* * *

Deep bows of appreciation are here in order to all of the theatremen who made us to home in the different stops. Our especial thanks go to Dean Hyskell and Bill Hendricks, in Los Angeles; Lou Christ, in Phoenix; Louis Charninsky, Paul and Besa Short, in Dallas; Pat Patchen, in Oklahoma City; Alex Manta, Jack Rose, John Burhorn, in Chicago, and Dinny Dinerman, in Cincinnati.

"Hasta la vista."

A-Mike Vogel

Round Table In Pictures



Obtained from the nearby Terry-Toons studio were the display panels on the making of an animated cartoon and set of original color paintings, which Joe DiLorenzo of Proctor's, in New Rochelle, proceeded to prepare for an eye-arresting lobby display as illustrated above.

Used in prominent downtown window and later transferred to his lobby was the Mickey Rooney crownhead constructed by C. H. Stewart as buildup for "Young Tom Edison" at the Waco Theatre, in Waco, Tex. Copy atop cut-out tied in to the picture.





Promoting artist specializing in pencil portraits, Ansel Weinstein, for his date on "Abraham Lincoln", planted him in the lobby of the New York RKO 58th Street Theatre sketching heads of Raymond Massey in character. Artist worked in theatre week ahead of opening.



Corner store on one of L. A.'s busiest streets devoted all its window to display of jewels tied in to Harry Wallen's "Adventures in Diamonds" engagement at the Paramount Theatre. In addition to miniature cutouts of the stars, scene stills were spotted strategically.



Welcoming the season, Sam Gilman, Loew's, Harrisburg, dressed his lobby as illustrated above. Lattice work was covered with white, pink, and green apple blossoms. The picture titles were painted on cutout tulips and mounted; blossom sprays were added to the row of coming attraction enlargements, with spotlights playing over all.

WIRES ON LATEST DATES

"Primrose Path" Approved By Women for MacEachron

Not having seen "Primrose Path" and after reading various reviews and radio commentators' reports, I hesitated advertising it too strongly due to this being big church town. Advertised as the most discussed picture of year and it not being recommended for children. However, after first showing, secured opinion of several ladies for their reaction, which was very favorable; so changed newspaper advertising in form of an apology, stating it was spendid entertainment presenting a new Ginger Rogers. Other than newspaper, used regular routing advertising consisting of special heralds, radio, billposting, etc. Ran trailer during the final days' showing of GWTW.

J. R. MacEACHRON,
Manager, Paramount, Jackson, Tenn.

▽

University Officials Aid Corker on "Rat"

Student of the University of Georgia dressed in V. M. I. uniform, along with a co-ed, paraded streets pushing a baby carriage accompanied by appropriate copy, two days in advance and during run of "Brother Rat and a Baby." Contest was sponsored by the local newspaper and leading department store which offered Brother Rat dolls as prizes. A large window display was also given the picture by the store. University officials in charge of gym in which state high school basketball tournaments were being held gave permission for planting banners on all sides, constantly before the eyes of several thousands.

MOON CORKER
Palace Theatre, City Manager
L. & J. Theatres, Athens, Ga.

▽

University Officials Endorse "Abe Lincoln"

Used every available avenue of approach in selling "Abe Lincoln." Papers carried large photo breaks weekend in advance. Special mailing list of 20,000 to educators. Screening for board of education resulting in endorsement by principals. Endorsement used in mailing piece.

Radiofilm broadcast made in advance on WCAU by well-known commentator. Announcements spotted on all stations in advance. Special screening was held for Dr. Jos Forte Newton, famous Lincoln authority and other Lincoln lovers. Screening attended by press with Newton addressing the group resulting in newspaper breaks. Libraries, women's clubs and others cooperated.

EVERETT C. CALLOW,
Director of Advertising, Warner, Phila.

"CYCLOPS" EXHIBIT IN ART MUSEUM

For the date of "Dr. Cyclops" at the New York Paramount, an exhibit of stills, studio drawings and sketches from the picture is on display at the Film Library of the Museum of Modern Art.

Original drawings by Ernst Schoesdack; studio drawings, completed stills, as well as Kodachromes from the picture, are included in the exhibit.

Lincolnia Display Planted In Libraries by Lehman

"Abe Lincoln in Illinois" campaign tied up with local organization of Patriots and Pioneers Memorial Foundation sponsoring erection of Lincoln statue in Kansas City. Invitational screening for schools, ministers, lawyers. Organization created seven follow-up committees, securing announcements in schools, sermons in churches. Announcements at women's luncheon clubs and Parent-Teachers followed on telephone. Campaign tieup with book and department stores, counters, window displays, essay contest at Kansas City University, public library display of Lincolnia, original letters, photos, full-page roto sections in Kansas City Star and Journal; double-space ad campaign in papers; trailers three weeks in advance.

LAWRENCE LEHMAN,
Manager, Orpheum, Kansas City.

▽

Radio Coverage Secured By Golden for "Pinocchio"

"Pinocchio" special trailer three weeks in advance. Cross-plug trailers in four Loop theatres. Roto page of "Pinocchio" characters Sunday before opening. RCA-Victor tieup WTCN with three daily station break announcements, plugs when "Pinocchio" tunes were used. Quality Macaroni tieup daily over KSTP connection. Novelty Doll box-top giveaway. Large ad devoted entirely to "Pinocchio" merchandise at Emporium store also plugging theatre date; lobby display of "Pinocchio" merchandise included in tieup.

Twice daily station-break announcements over KSTP. Radio time exchange of framed trailer plugging stations' (both NBC outlets) features. Book-store, magazine-stand tieups. 75 Gillette displays; mask giveaways at leading drug stores. Bulletins recommending picture at all public and parochial schools. Study guides for all teachers and principals. Windows of Grant's, Kresge's, Woolworth's and Eisner stores.

LOU GOLDEN,
Manager, RKO Orpheum, St. Paul, Minn.

Merchant Tiein Effective In Minneapolis Engagement

"Pinocchio" campaign started four weeks in advance with roto layout in Star-Journal and cartoon strip promotion in Tribune. Tieup dairy with Fresh Milk Radio Show. Color photos with theatre credit distributed through retail dealers for every milk cap returned. Also tickets purchased for prizes on best essay on "Pinocchio" and contest plugged over WTCN. Record broadcast daily plugs.

Half-page "Pinocchio" merchandise promotions in newspapers. Screening for all newspaper department heads and families. Classified ad "Pinocchio" promotion. Terrific layouts and advance reviews Sunday before opening. Large space art spread Sunday paper in news section, introducing all "Pinocchio" characters. Gillette displays with local tiein cards in drug-store windows in return for lobby space. Four Wormser Hat store windows with cutout "Pinocchio" heads, stills and copy: "It's a feather in your hat when you see 'Pinocchio' and wear a Wormser". Dime store windows; sheet music, record windows. WTCN Blue Network daily station breaks.

BILL SEARS,
Manager, Orpheum, Minneapolis.

▽

School Aid Enlisted By McCoy in Athens

On dress parade a company of cadets accompanied by their band from the local high school paraded through the city streets for about two hours carrying a banner on the picture. The commanding officer halting the unit at intervals, giving the command of right or left face, rest ease, etc., then spelling forth facts on the story. As the University of Georgia R.O.T.C. unit was holding its annual ball at this time, a special number was promoted and dedicated to the "Dead End" Kids starring in this film.

Several window tieups were promoted on Gulliver's Travels, each carrying a great flash on the picture, mentioning the theatre and date. A coloring cartoon contest was also featured by the local newsoaper.

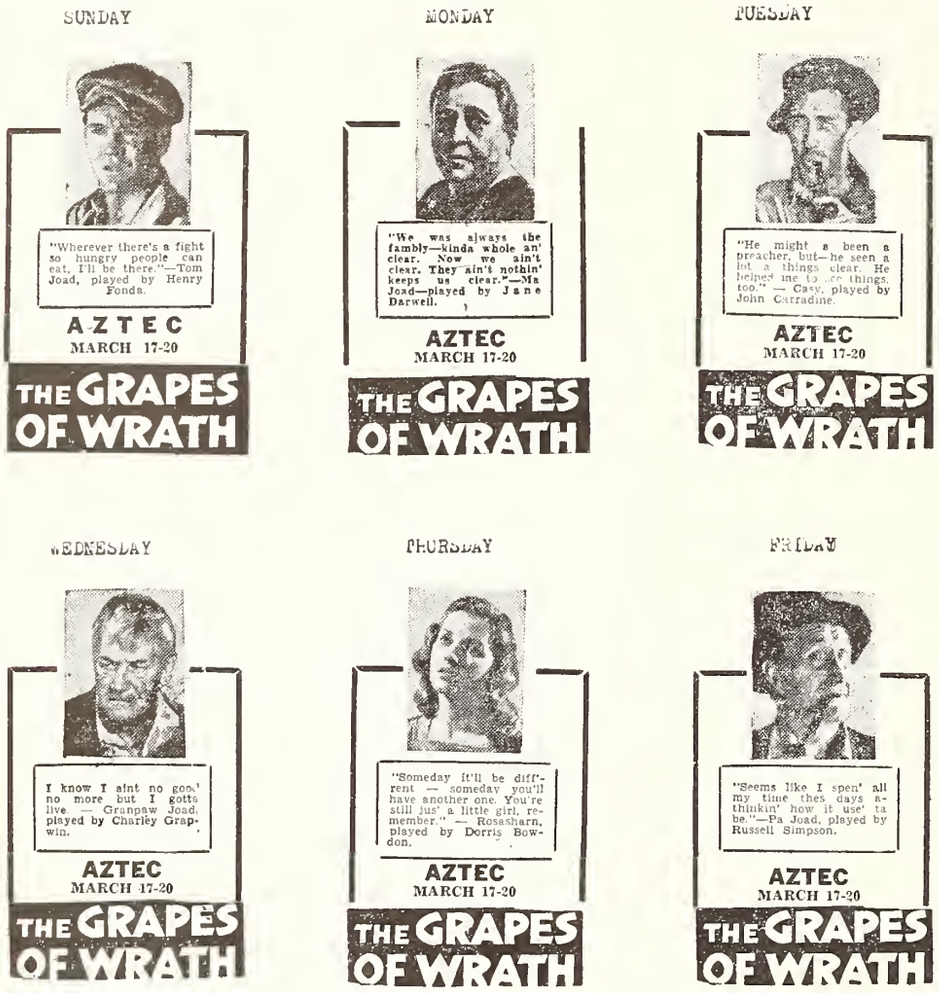
P. E. McCOY,
Manager, Georgia, Athens.

"LET'S HEAR FROM YOU"

De Petro's Theatre Anniversary

To celebrate his theatre's twentieth anniversary, Round Tabler Phil De Petro at the Jamaica, Jamaica Plain, Mass. arranged for the 60 piece local Angel Guardian Band to parade to his house, performing for a short time on stage. Much was made in the newspapers when City Censor John Spencer purchased the 10,000,000th ticket sold. Congratulatory letters received from Mayor Maurice Tobin, City Councillor James Langan and other notables were used for publicity purposes.

TEASER ADVERTISING



To be remembered for his ingenious and original ads, Griffith City Manager George Limerick, of Enid, Okla., comes through this time with his endeavors for "Grapes of Wrath." Running daily week ahead of opening, thumb nail of each of the characters was used with tiein copy. Last-day ad ran two columns on 95 lines with complete cast and appropriate lines.

Patrons Compare Figures With Astaire and Powell

Reporting on the ingenuity of student assistant Russell Grant of Loew's Poli, in Hartford, Round Tabler Jack A. Simons sends along details of the stunt arranged on "Broadway Melody" which was conceived and carried out in its entirety by Russ.

From an eight by ten still of Fred Astaire and Eleanor Powell, a lifesize blowup was made, the two characters were then cut out and mounted on a poster for lobby tieup. The thought behind this was to have a person step into the cutout and see how closely his or her dimensions comes to those of the stars. With this completed, Grant made a tiein with prominent dancing school which offered lessons to the winners.

Cutouts were placed in the theatre lobby and dancing school week ahead with an attractive attendant to supervise. School plugged the stunt in all their literature and newspaper ads. Paper announced the contest in a news item on the dramatic page and likewise ran a two-column photo of the cutouts along with pictures of the winners. During run of picture, the blowups were planted in prominent store window with appropriate tiein copy.

"LET'S HEAR FROM YOU"

McCormack Uses Supplement For Settos' Grand Opening

For the opening of the Settos New Grand Theatre, in Linton, Ind., Manager W. Ray McCormack arranged for an eight-page supplement which featured congratulatory ads from local merchants. Front page carried cut of the Round Tabler, together with a four-column statement from the management and signed by the theatreman. Personnel list, theatre policy, forthcoming features, etc., etc., were also stressed.

On "Charlie McCarthy, Detective," Ray lucky numbered heralds, front cover of which carried tinted cut of the dummy. Numbers were posted outside theatre and those holding corresponding numbers received guest tickets to the show.

'Quiz-U' Contest Proves Boxoffice, Declares Marquis

Capitalizing on the intense popularity of the various quiz programs, Round Tabler Joe Marquis of the M&P Egyptian Theatre, in Brighton, Mass., forwards details of his weekly "Quiz-U Nite."

Each patron on entering theatre is handed a Quiz card containing lines for answering questions, name and address. As soon as the final question is asked by the master of ceremonies, patrons are requested to pass all cards towards the center aisle where they are collected by ushers. Beauty of the stunt is that announcement of winners and awards are not made the same night, thus Marquis is sure of getting them in the following week at which time they must be present to receive prize. Any monies not claimed due to absence of winners are added to following week's award.

Fifteen questions are prepared in advance, 14 of which carry a two-dollar cash award. The 15th question, which may be asked at any time during the period, carries a ten dollar award; 20 seconds for answering. In the event the persons do not answer correctly, the money goes over to the following week when the major question merits a twenty dollar prize and so on.

On the lesser questions, incorrect answers earn for the patrons a pair of passes, money which is not paid out due to incorrect answers also accrues to the following Quiz night and is used to build up money prizes on the 14 lesser questions.

Queries Are Diversified

In order to insure a variety of questions, Marquis includes some that are tricky, historical, local, humorous, etc., and stresses that none of the questions should be too difficult so that the box office value of the quiz may not be sacrificed. However, the key question for which ten dollars is paid is a rather difficult non-technical one. In any event, the Round Tabler advises that no question should require a lengthy answer, the briefer the better.

Quiz questions are divided into three parts: 14 small cash prizes are directed to individuals seated in the audience; one key question is asked somewhere near the middle of the program and the quiz cards are used for six questions, thus giving every patron a chance to participate. Entire stunt takes but 15 minutes to execute.

Three microphones are attached to one public address system, so that the person conducting the quiz from the stage may talk directly to patrons and the other two are spotted in the orchestra and balcony.

"LET'S HEAR FROM YOU"

Graefe's Crossword Puzzle

With folks in his territory going strong for crossword puzzles, Herb Graefe at the Badger, Marshfield, Wis., evolved one which ran week ahead of opening. Questions pertained to his forthcoming attractions, thrift book going to top winner, passes to "Ninotchka" to runnersup.

School Cooperation Landed By Walsh on "Tom Edison"

An essay contest for high school students on "Thomas Edison's Contribution to Progress in America," was one of the highlights of Bill Walsh's campaign for "Young Tom Edison" at the Comerford, Wilkes-Barre, Pa. Contest was conducted by high schools with the cooperation of local paper. Heads of English and Science departments issued bulletins to all teachers and these were prominently displayed throughout the school. Paper gave plenty of space to the contest and published the winning essay.

In cooperation with a local bank, which has a weekly evening radio program, radio contest was held several days ahead, program dedicated to the memory of Edison and his favorite music was played. The feature was the reading of Edison's tribute to his mother and announcement of a contest for guest tickets for the best tribute sent in.

"LET'S HEAR FROM YOU"

Lobby Displays Features In "Northwest" Opening

Original set sketches prominently displayed in the main lecture hall of the Los Angeles Public Library proved highly effective as part of the "Northwest Passage" campaign for its day-and-date State and Chinese showings in that city. In addition, bookmarks, plugging both the novel and film, were distributed by the library. Fifty 14x22 cards were planted with book stores and rental libraries in the city and environs, and additional bookmarks given away. Three traveling 28-sheet trucks covered the city.

At both theatres, men dressed in Rogers' Rangers uniforms distributed heralds before the opening. Radio campaign included a letter contest, a Truman Bradley interview on candid camera work via CBS, and spot announcements on eight smaller stations as well as on the major networks.

"LET'S HEAR FROM YOU"

Authentic Indian Teepee Built By Penn for "Geronimo"

Well rounded campaign was arranged for "Geronimo" and "Victor Herbert" by Manager Ed Penn and his assistant Bill Sorrenson at the Fox Arlington, in Santa Barbara, which included music store tieup, plugs over Station KTMS and KDB, entire staff wearing "Geronimo" badges, and an authentic Indian teepee which was stationed in the theatre's fore-court.

Outside coverage included Scout Troop parade, stencils on main streets, window cards on municipal busses, etc.

"LET'S HEAR FROM YOU"

"Singapore" Sarong Lobby

The Michigan theatre, United Detroit's first run house, went so sarong conscious advancing "Road to Singapore," that they decorated the lobby with life size blowup figures of Crosby, Hope and Lamour all in sarongs. Incidentally the sarongs were real cloth ones and a fan and spotlight on the display gave it added attention. Even the Easter Bunny, decorative figure on the Michigan's Easter Week ad, was decked out in sarong and proved to be quite an eye catcher.

QUARTER-MASTERS

Below are the results of the first Quarter of 1940. Names of the Quarter-Master Plaques, Medals and Citation winners are here appended. To be noted among the winners are quite a few newcomers to the Quarter-Master honors, as here listed.

VOTED QUARTER-MASTER PLAQUES

E. C. CALLOW
Warners', Philadelphia, Pa.

KEN GRIMES
Warner, Erie, Pa.

J. R. WHEELER
Roxy, LaPorte, Ind.

VOTED QUARTER-MASTER MEDALS

STAN ANDREWS
Capitol, Guelph, Ont., Can.

J. R. MACEACHRON
Paramount, Jackson, Tenn.

JOE MARQUIS
Egyptian, Brighton, Mass.

PAT NOTARO
Columbia, Sharon, Pa.

CHARLES B. TAYLOR
Buffalo, Buffalo, N. Y.

VOTED QUARTER-MASTER CITATIONS

GEORGE BANNAN
Van Wert, Van Wert, Ohio

MEL BLIEDEN
Forsythe, East Chicago, Ind.

CLIFF BOYD
Paramount, Brattleboro, Me.

LEW BRAY
Lyric, Brownwood, Tex.

WILL BRIZENDINE
Rialto, Baltimore, Md.

LOUIE CHARNINSKY
Capitol, Dallas, Tex.

AL COHEN
Nixon, Philadelphia, Pa.

MARLOWE CONNER
Avalon, Chicago, Ill.

MOON CORKER
Palace, Athens, Ga.

E. E. CRABTREE
Fischer, Danville, Ill.

E. V. DINERMAN
RKO, Cincinnati, Ohio

JOE DI PESA
Loew's State, Boston, Mass.

PETE EGAN
GEORGE SHAFER
Palace, Calgary, Ont., Can.

ED FITZPATRICK
Poli, Waterbury, Conn.

CHARLES GIBSON
Gibson, Greenville, Mich.

HAROLD GROTT
Met, Baltimore, Md.

TOM HANIFIN
Strand, Binghamton, N. Y.

MILT HARRIS
Loew's State, Cleveland, Ohio

LOU HART
Hippodrome, Gloversville, N. Y.

LEW HENSLER
Ben Ali, Lexington, Ky.

BILL JOHNSON
Opera House, Millinocket, Me.

DON JOHNSON
Gayety, Chicago, Ill.

A. J. KALBERER
Indiana, Washington, Ind.

DAVE KAMSKY
Byrd, Richmond, Va.

GEORGE LABY
Calvin, Northampton, Mass.

JOHN MANUEL
Strand, Delaware, Ohio

JACK MARKLE
Coolidge Corner, Brookline, Mass.

ED MAY
Paris, Paris, Ky.

P. E. McCOY
Georgia, Athens, Ga.

JOHN McMANUS
Loew's Midland, Kansas City, Mo.

HIRAM MEEKS
Fulton, Fulton, Ky.

JIM O'DONNELL
Haines, Waterville, Me.

MANNY PEARLSTEIN
Warners', Cleveland, Ohio

JIM REDMOND
Bonham, Fairbury, Neb.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

JOE SAMARTANO
Palace, Meriden, Conn.

DWIGHT SEYMOUR
Erie, Hugo, Okla.

CHUCK SHANNON
Boulevard, Pittsburgh, Pa.

TOM SORIERO
United Artists, Los Angeles, Cal.

SID SCOTT
Capitol, Sudbury, Ont., Can.

HARRY UNTERFORT
Keith, Syracuse, N. Y.

AL WEISS
Olympia, Miami, Fla.

HAL WINSTON
Metro, Puerto Rico

BILL YEAKLE
Kentucky, Danville, Ky.

Nelson's Teaser Campaign

To start comment and draw attention to his opening of "Ninotchka" at the Harris, in Findlay, Ohio, Manager Glenn Nelson pasted "Greta Laughs" snipes on curbstones in the city and its surrounding villages four weeks ahead of opening. Special heralds in the form of censored letters were distributed week ahead, classified ad contest planted for seven consecutive days and special trailer was made up for the occasion.

Borreson's "Passage" Gag

Novel stunt which is reported to have created plenty of comment was arranged by Harold Borreson at the State, in Winona, Minn., for "Northwest Passage." Theatreman distributed small pay envelopes with copy on outside reading "Here is a free sample of maize eaten by Spencer Tracy in," etc. Hal says, for the benefit of us city-slickers, the maize contained in the envelopes was nothing but dry rainbow corn.

Exploitation Briefs Here & There

So successful has Ralph Craig's kiddie club worked out at the Adelphi, in Reynoldsville, Pa., that local devoted two columns to plug, stressing the club's activities and theatreman's effort to help keep the kids off the streets. Through tieup with publisher of local theatre guide, front page was devoted to the club, back page carrying house ad.

▽

Opening night of "A Child Is Born" at the Playhouse, in Statesville, N. C., Manager E. L. Carter held a diaper changing contest on his stage. Group of popular high school boys competed for prizes, using flexible dolls and three-cornered diapers. Master of ceremonies directed the affair. In addition, nurses in local hospital were solicited to help sell tickets, small percentage of sales going to nurses' fund. Tieup with neighborhood merchants brought gifts for first baby born opening day.

▽

A blind date with romantic adventure was the stunt arranged by C. Frederick, manager of the Garden Theatre, in Greenfield, Mass., for "Shop Around the Corner." Blue and rose numbered tinted cards with tiein copy were distributed to high school students carrying instructions for the boys to search for the girls (and vice versa) holding cards with numbers corresponding to those in their possession. Couples presenting duplicate cards were admitted as guests of the management.

▽

Making a check on couples married within the past months, Jim Redmond, at the Bonham, in Fairbury, Neb., sent the brides humorous letters calling attention to his opening of "He Married His Wife." Mailed a couple of days ahead of his opening, Jim reports the stunt as creating plenty of word-of-mouth comment.

▽

Special show of "Hunchback" was held by Leon Pickle for various English and literature teachers as an advance for that date at the Kentucky Theatre, in Henderson, Ky. Response is reported to have been gratifying, with teachers requesting and using the movie guides provided by the theatreman.

▽

Planted on the classified ad page of local paper, George Irwin ran a chuckle ad contest week ahead of opening of "Remember the Night" at the Lyceum, in Duluth, Minn. Entrants for guest tickets were required to take a line from various ads and put them together coherently. Each ad carried a different scene still from the picture in addition to cast and playdates.

▽

Exploitation on "Swiss Family Robinson" as arranged by R. T. Kemper at the Century, Buffalo, included special teaser trailers and newsreel shots of premiere five weeks ahead, art in roto and fashion pages two weeks ahead and displays in leading hotel lobbies. Numerous window tieups were effected, heralds distributed by Liberty magazine carriers.

Merchant Cooperation Landed By Winston for "The Women"

For date on "The Women" at the Metro Theatre, in San Juan, Porto Rico, Round Tabler Hal Winston got out a special program which was tied to theatre anniversary. Merchants' ads tied to picture title covered entire cost of printing and distribution. Three weeks ahead, the date was plugged over Station WNEL, chain of beauty salons having its beauty commentator dedicate entire program to "The Women."

Numerous merchant windows were secured in all of which title was conspicuously tied in, five full-page roto displays were landed in weekly paper and leading daily sponsored a luncheon to merchants of the city to promote Women's Week in honor of the picture. Largest beach club came through with a carnival masquerade ball at which a Norma Shearer trophy was awarded.

"LET'S HEAR FROM YOU"

Students Run Theatre During "Oz" Date

High school students in East Chicago, Ind., went to town for Mel Blieden, selling his recent "Wizard of Oz" opening at the last run Forsythe Theatre by taking over operation during the two-night run, president of the class acting as doorman, vice-president as chief of service, etc. Entire school system was contacted by the students, who sold tickets in a house-to-house canvass for a small percentage of the advance ticket sale.

School was gaily decorated with posters, signs and banners advertising the benefit, school assemblies were told to attend the show, and local Lions and Kiwanis Clubs purchased tickets for every member. Journalism classes supplied papers with publicity, art classes made a project of hand painted posters and these together with window cards were spotted in strategic places.

"LET'S HEAR FROM YOU"

Novelty Advance Herald Aids Shannon on "Ninotchka"

Week ahead of opening on "Ninotchka" at the Boulevard Theatre, in Pittsburgh, Manager Chuck Shannon distributed questionnaire heralds carrying two different ads for the picture. Contest angle was brought in by patrons being asked to check in box provided at bottom, which they considered the better ad. Blanks were available two weeks ahead. Through cooperation of leading bank, memo pads with appropriate tie-in copy were distributed ahead of opening, special mailing list was covered and programs were distributed house-to-house.

"LET'S HEAR FROM YOU"

Hart's "Invisible" Stunt

On "Invisible Man," Lou Hart at Schine's Hippodrome, Gloversville, N. Y., promoted window display consisting of miniature doll answering all and sundry questions put to it by folks standing in front of the window. In the deep recesses of the basement an ad lib artist listened in on conversations and made the doll answer or carry on a conversation with passersby. Promoted from local hospital were test tubes, bunsen burners, chemicals, etc., which completed the display.

Advertisements



(Above) Easter bunnies heralded the double-bill holiday show at the United-Detroit Michigan, in Detroit. Ad measured 2 col. on 140 lines.

(Below) Art on Priscilla Lane and straight picture copy formed basis of E. V. Dinerman's "Irish" ad at the Albee, Cincinnati. Size: 2 col. on 55 lines.



Of Current Attractions From Various Sectors

(Below) For opening of "Primrose Path" at the New York Roxy, ad head Homer Harman devoted 2 col. on 125 lines to cut of Rogers and copy on rave reviews ot critics. Stage show was also featured.



(Below) Feature timetable was included in the opening day ad of "Pinocchio" at the Keith Memorial, in Boston. Second feature was also plugged. Size: 2 col. on 52 lines.





(Above) Calendar with check-marks on days "It's a Date" played its day-and-date engagement at the Fox Esquire and Uptown in Kansas City was highlight of ad for that attraction. Prominent also was art on Durbin, Francis and Pidgeon. Size: 2 col. on 55 lines.



(Above) Opening day ad on "Virginia City" at the Strand, Hartford, Conn., compared picture favorably with "Dodge City". Size: 2 col. on 65 lines.



(Above) Cut of applauding hands emphasized picture value of "Remember the Night" at the Salt Lake City Studio. Stan Samuelson, artist. Size: 2 col. on 78 lines.

• personalities

LEW BRAY
former manager of the Lyric Theater, in Brownwood, Texas, has been promoted to city manager of the Texas Consolidated theatres in Wichita Falls succeeding GEORGE WATSON who has been promoted to district manager of the Rio Grande Valley for the circuit. OSCAR DOOLEY, formerly manager of the Orpheum, in Waco, has replaced Bray.

▽

J. A. KIRKPATRICK
has been appointed manager of the Regent Film Co. Toronto, handling independent features, succeeding J. A. DAVIDSON.

▽

FRED ROWLANDS
has reopened the Hollywood Theatre, in Columbus, Ohio.

▽

MRS. FON SEXTON
has taken over the Lyric and Marlow Theatres, Ironton, Ohio, from JOSEPH STERN.

▽

JOSEPH BLOWITZ
former manager of the Warner in Steubenville, Ohio, has been shifted back to his former post as manager of the Manor, Pittsburgh.

▽

ROBERT SCITT
for the past six years, manager of the Dale Theatre in Ozark, Ala., has switched posts with CHARLES ORR, manager of the Imogene, in Milton, Pa.

▽

RICHARD VLASTOS
has opened the new Fowler, in Fowler, Ind.

▽

C. E. McCONAUGHY
has been appointed manager of the Dream Theatre, Indianapolis, Ind., succeeding HARRY NAGEL, who resigned because of ill health.

▽

G. C. PARSONS
has been named branch manager of Universal, in Kansas City, succeeding LEROY J. MILLER.

▽

MAX FACTER
booker for the Great States circuit, has resigned to join the Lincoln Theatre circuit in Minneapolis.

▽

MARTIN SIMPSON
assistant manager of the Capitol, in Hamilton, Ont., has been promoted to the post of manager at the Capitol, in Guelph. Other change as announced by DAN KRENDEL, city manager, includes E. G. WARREN who succeeds Simpson.

▽

MORRIS KUTISKER
announces that his new Mayfair Theatre, in Long Island City, will be ready by June 1st.

▽

W. H. JONES
has been named manager of the new Pix Theatre, in Jackson, Miss.

▽

A. L. HALFEL
has bought the Ritz, Eldon, Ia., from PAUL WALTER.

Birthday Greetings

Wallace H. Akin	Frank A. Millspaugh
Jack E. Alger	Alberto Monroy
W. M. Allison	R. L. ("Nick") Nichols
James Anderson	Frank S. Nugent
Herman Berlin, Jr.	G. B. Odlum
William A. Berns	B. J. Ostrow
Merle R. Blair	Leon Pickle
Ben Bloomfield	Joseph G. Polak
A. M. Bowyer	Oliver B. Prickett
Walter C. Carroll	Jack E. Purves
T. C. Clement	Herb Righthand
Loren S. Cooper	Joe Truel Roland
William E. Cooper	Bernard V. Samuels
Walter Fleck	James M. Sanderson
R. J. Freedman	Frank Schellinger
Andrew Gibson	Milton O. Schosberg
Charles H. Gibson	Howard B. Schuessler
Sam A. Gilman	William M. Scruggs
Bob Goodfried	Dwight Seymour
Benedict A. Govan	Frank Shaffer
William J. Hamborsky	Max S. Silverwatch
Howard Hilderbrandt	Benjamin J. Smart
Archie B. Holt	Martin G. Smith
Victor E. Hudson	Robert W. Sullivan
J. T. Hughes	J. V. Tamblingson
Jack Johannson	James H. Tobin, Jr.
Magan Kheta	Hazel Van Allen
J. A. Klink	Jack Van Borssum
H. Arthur Leatherman	Donald J. Visger
Bernard S. Lewis	Al Wagner
Leslie C. McEachern	Laurie Webb
J. E. McKinstry	Maxwell Weinberg
John S. MacNeill	Alexander Weiss
F. H. Macomber	Ben Weshner
James R. Martin	Harry M. Yudin

BEN SCHWARTZ
has resigned as managing director of the Mozart, State and McKinley theatres, Canton, Ohio.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees!

JOSEPH SLOAN
has been appointed manager of the Broad Theatre, in Columbus, Ohio, succeeding CLINTON G. WANDER, resigned.

▽

R. L. SCHMIDT
of Berwick, Pa., will rebuild the Agney Opera House, in Shickshinny and also take over the Cort at Mocanaqua.

▽

FORD TRACY
formerly manager of the Elks, New Albany, Ind., has replaced TOM MUCHMORE as manager of the Vogue, in Louisville, Ky. Muchmore has returned to the Coast.

▽

C. H. McCROSKEY
has rebuilt the Allied Theatre, Dermott, Ark. House had been destroyed by fire.

▽

LOU COHEN
manager of Loew's Palace, in Springfield, Mass., has been transferred to manage the Loew-Poli temporarily while GEORGE FREEMAN recuperates from an operation.

▽

L. O. WALLACE
nas opened the new Capitol, in West Columbia, Texas.

▽

JAMES W. PERRY
has resigned as assistant booker of the Warner exchange in Seattle and is succeeded by CRAIG TURNER, whose position will be filled by DAN WESTON, and EARL BANGASSER will be added to the force. MORTON ENDERT joins the sales department.

▽

J. C. NOBLE
has purchased the Temple and Rex at Leland, Miss., from MR. AND MRS. W. R PATTIE.

▽

AL BELASCO
of Chicago has succeeded JAY BROWER as musical director at the Golden Gate Theatre, in San Francisco.

▽

CHARLES HOLDMAN
has purchased the O'Fallon Theatre in O'Fallon, Ill.

▽

HUPERT MOORE
is now managing the Fox West Coast Egyptian, Long Beach, replacing J. D. L'ESPERANCE, resigned. MARTY SCHWARTZ has replaced Moore as manager of the United Artists. VAN SCHWARTZ is the new manager at the Fox Tower, Pasadena, and EARL LEWY is managing the Studio.

▽

BOB SPROWL
has purchased the Glendora Theatre, in Glendora, Cal., from HOWARD E. BROOKINGS.

▽

BERN MARINER
office manager of the United Artists exchange in Denver, has been promoted to salesman covering the northern territory, replacing FRED LIND, resigned to devote all his time to theatres at Rifle, Col. GEORGE H. McCOOL, from Omaha, replaces Mariner.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKO
Adventure in Diamonds, Mel.....Para
Adventures of Sherlock Holmes, The, Mel 20th-Fox
Affair Lafont, Mel.....Foreign
Alias the Deacon, Com.....Univ
Allegheny Uprising, 006, Mel.....RKO
All at Sea, Com.....Foreign
All Quiet on the Western Front, 4073, Mel. Univ.
All This and Heaven Too, Mel.....WB
All Women Have Secrets, 3914, Mel....Para
Amazing Mr. Williams, Com.-Mel.....Col
American Gang Busters, Mel.....St. Rts
And One Was Beautiful, Mel.....MGM
Andy Hardy Meets Debutante, Com.....MGM
Angel from Texas, An, Mel.....FN
Angels Wash Their Faces, The, 367, Mel..FN
Anne of Windy Poplars, Mel.....RKO
Another Thin Man, 13, Com.-Mel.....MGM
Arizona, Mel. .....Col
Arizona Kid, The, 951, West.....Rep

B

Babes In Arms, 9, Mus.-Com.....MGM
Babies for Sale, Mel.....Col
Bachelor Mother, 932, Com.....RKO
Bad Lands, 933, West.....RKO
Bad Little Angel, 10, Com.....MGM
Baker's Wife, The, Com.....Foreign
Balalaika, 17, Mus.....MGM
Band Wagon, Mus.....Foreign
Barricade, 026, Mel.....20th-Fox
Beau Geste, 3902, Mel.....Para
Beware Spooks! Com.....Col
Beyond Tomorrow, 031, Mel.....RKO
Big Guy, The, 4016, Mel.....Univ
Bill of Divorcement, 028, Mel.....RKO
Biscuit Eater, The, Mel.....Para
Billy the Kid Returns, 851, West.....Rep
Black Diamonds, Mel.....Univ
Black Eyes, Mel.....Foreign
Black Friday, 4018, Mel.....Univ
Blackmail, 5, Mel.....MGM
Blazing Six Shooters, West.....Col
Blondie Brings Up Baby, Com.....Col
Blondie on a Budget, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com. (C).....20th-Fox
British Intelligence, 416, Mel.....WB
Broadway Melody of 1940, 21, Mus....MGM
Boom Town, Mel.....MGM
Broken Strings, Mel.....St. Rts
Brother Rat and a Baby, 405, Com.....WB
Brother Orchid, Mel.....WB
Buck Benny Rides Again, Com.....Para
Bullet Code, 083, West.....RKO
Bullets for Rustlers, West.....Col
Buried Alive, Mel.....Prednecers

C

Cafe Hostess, Mel.....Col
Call a Messenger, 4020, Mel.....Univ
Calling All Marines, 912, Mel.....Rep
Calling Philo Vance, 420, Mel.....WB
Career, 930, Mel.....RKO
Castle on the Hudson, Com.-Mel.....FN
Cat and the Canary, The, 3909, Mel....Para
Chalked Out, Mel.....FN
Charlie Chan at Treasure Island, Mel 20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan's Cruise, Mel.....20th-Fox
Charlie McCarthy, Detective, 4011, Com..Univ
Chasing Danger, 941, Mel.....20th-Fox
Chasing Trouble, 3917, Mel.....Mono
Cheyenne Kid, The, 3962, West.....Mono
Chicken Wagon Family, Com.....20th-Fox
Child Is Born, A, 415, Mel.....WB
Chip of the Flying U, 4060, West.....Univ
Chump at Oxford, Com.....UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
Citadel of Silence, Mel.....Foreign
City of Chance, 023, Mel.....20th-Fox
City in Darkness, 021, Mel.....20th-Fox
Coast Guard, Mel.....Col
Colorado Sunset, 846, West.....Rep
Come On, George, Com.....Foreign
Comet Over Broadway, 370, Mel.....FN
Congo Maisie, 19, Mel.....MGM
Conspiracy, 935, Mel.....RKO
Convicted Woman, Mel.....Col
Courageous Dr. Christian, 030, Mel.....RKO
Covered Trailer, 915, Com.....Rep
Covered Wagon Days, West.....Rep
Covered Wagon Trails, West.....Mono
Cowboy from Sundown, West.....Mono
Cowboy Quarterback, The, 366, Com.....WB
Cowboys from Texas, 962, West.....Rep
Crashing Thru, 3936, Mel.....Mono
Crooked Road, Mel.....Rep
Curtain Cal, 027, Mel.....RKO

D

Dancing Co-ed, 3, Com.....MGM
Danger Ahead, 3939, Mel.....Mono
Danger Flight, 3816, Mel.....Mono
Danger on Wheels, 4055, Mel.....Univ
Dark Command, Mel.....Rep
Date with Destiny, A, Mel.....Para
Daughters Courageous, 360, Mel.....WB
Days of Jesse James, 953, West.....Rep
Day the Bookies Wept, The, 002, Com...RKO
Day-Time Wife, 020, Mel.....20th-Fox
Ded End Kids on Dress Parade, Com. Mel. .....WB
Death of a Champion, 3901, Mel.....Para
Desperate Trails, The, 4058, West.....Univ
Destry Rides Again, 4002, Mel.....Univ
Devil Is an Empress, Mel.....Foreign
Disputed Passage, 3908, Mel.....Para
Dr. Cyclops, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, Mel.....FN
Dr. Kildare's Strange Case, 30, Mel....MGM
Dr. O'Dowd, Mel.....Foreign
Doctor Takes a Wife, The, Com.....Col
Doctors Don't Tell, Mel.....Rep
Double Alibi, Mel.....Univ
Double Deal, 4034, Mel.....St. Rts
Down Went McGinty, Mel.....Para
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel.....FN

E

Each Dawn I Die, Mel.....FN
Earl of Chicago, 18, Mel.....MGM
Earthbound, 034, Mel.....20th-Fox
East Side Kids, 3924, Mel.....Mono
Edison, the Man, Mel.....MGM
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, 3917, Mel.....Para
End of a Day, 9, Mel.....Foreign
Enemy Agent, 4033, Mel.....Univ
Enemy Within, The, 3922, Mel.....WB
Englishman's Home, An, Mel.....Foreign
Entente Cordiale, Mel.....Foreign
Escape, The, Mel.....20th-Fox
Escape to Paradise, 945, Mus.....RKO
Espionage Agent, 462, Mel.....FN
Eternally Yours, Mel.....UA
Everybody's Hobby, 376, Com.....FN
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel.....RKO

F

Face Behind the Scar, Mel.....Foreign
Farmer's Daughter, The, 3927, Com....Para
Fast and Furious, 6, Mel.....MGM
Fatal Hour, 3907, Mel.....Mono
Fifth Avenue Girl, 934, Com.....RKO
Fight for Life, Mel.....St. Rts
Fight for Peace, The, 3831, Mel.....Mono
Fighting Gringo, 986, West.....RKO
Fighting Mad, 3937, West.....Mono
Fighting 69th, 451, Mel.....FN
First Film Concert, Mus.....Foreign
First Love, 3002, Mus.....Univ
First World War, 062, Mel.....20th-Fox
Five Little Peppers and How They Grew, Com. .....Col
Five Little Peppers at Home, Com.....Col
Flight at Midnight, 911, Mel.....Rep
Flight, 8, Mel.....WB
Florian, 29, Mel.....MGM
Flying Deuces, 010, Com.....RKO
Forgotten Girls, 920, Mel.....Rep
Forgotten Woman, The, 3031, Mel.....Univ
40 Little Mothers, Com.....MGM
Four Feathers, Mel. (C).....UA
Four Wives, 453, Mel.....FN
Framed, 4032, Mel.....Univ
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, Com.....Para
Frontier Marshal, West.....20th-Fox
Frozen Limits, Com.....Foreign
Fugitive at Large, Mel.....Col
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, Mel.....WB
Full Confession, 003, Mel.....RKO

G

Gambling on the High Seas, Mel.....WB
Gangs of Chicago, Mel.....Rep
Gaucho Serenade, West.....Rep
Gentleman from Arizona, 3912, West. (C) Mono
Geronimo, 3918, Mel.....Para
Ghost Breakers, The, Com.-Mel.....Para
Ghost Comes Home, The, 27, Com.....MGM
Ghost Valley Raiders, 991, West.....Rep
Girl from Rio, 3825, Mel.....Mono
Girl Must Live, Com.....20th-Fox
Golden Boy, Mel.....Col
Golden Gloves, Mel.....Para
Gold Star Mothers, Mel.....Producers
Gone With the Wind, Mel. (C).....MGM
Goose Step, Mel.....Producers
Granny Get Your Gun, Mel.....WB
Grandpa Goes to Town, Com.....Rep
Grapes of Wrath, The, 040, Mel....20th-Fox
Great Victor Herbert, The, 3916, Mus....Para
Green Hell, 4011, Mel.....Univ
Gulliver's Travels, 3915, Cartoon (C)....Para

H

Half a Sinner, 4040, Mel.....Univ
Hawaiian Nights, 4024, Mus.....Univ
Heaven With a Barbed Wire Fence, 819, Mel. 20th-Fox
He Married His Wife, 023, Mel....20th-Fox
Hell's Harbor, Mel.....St. Rts.
Hell's Kitchen, 312, Mel.....WB
Henry Aldrich, No. 2, Com.....Para
Henry Goes Arizona, 2, Com.....MGM
Here I Am a Stranger, Mel.....20th-Fox
Hero for a Day, 4035, Mel.....Univ
Heroes in Blue, 3919, Mel.....Mono
Hidden Enemy, Mel.....Mono
Hidden Gold, West.....Para
Hidden Menace, Mel.....Foreign
Hidden Power, Mel.....Col
High School, 028, Com.....20th-Fox
His Girl Friday, Mel.....Col
Hi-Yo Silver, 921, West.....Rep
Hollywood Cavalcade, Mel. (C).....20th-Fox
Honeymoon in Bali, 3904, Com.....Para
Honeymoon Deferred, 4038, Mel.....Univ
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Hoots, Mon! Com.....Foreign
Horrors of War, Mel.....St. Rts.
House Across the Bay, Mel.....UA
Housekeeper's Daughter, Com.....UA
Housemaster, Com.-Mel.....Foreign
House of Sven Gahles, 4013, Mel.....Univ
Human Monster, The, 3916, Mel.....Mono
Hunchback of Notre Dame, 015, Mel....RKO

I

I Can't Give You Anything But Love, Baby, Mus. .....Univ
If I Had My Way, Mus.....Univ
I Met a Murderer, Mel.....Foreign
Indianapolis Speedway, The, 315, Mel....WB
In Name Only, 936, Mel.....RKO
In Old Missouri, Com.....Rep
In Old Monterey, 847, West.....Rep
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel.....UA
Invisible Killer, The, Mel.....Producers
Invisible Man Returns, 4009, Mel.....Univ
Invisible Stripes, 408, Mel.....WB
Irene, 024, Mus.....RKO
Irish Luck, Mel.....Mono
I Stole a Million, 3007, Mel.....Para
Island of Doomed Men, Mel.....Col
Island of Lost Men, 3848, Mel.....Para
Isle of Destiny, 017, Mel. (C).....RKO
I Take This Woman, 26, Mel.....MGM
It All Came True, Mel.....WB
It's a Date, 4001, Mus.-Com.....Univ
I Want a Divorce, Mel.....Para
I Was an Adventuress, 038, Mel....20th-Fox

J

Jamaica Inn, 3906, Mel.....Para
Jeepers Creepers, 914, Com.....Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel.....MGM
Johnny Apollo, 042, Mel.....20th-Fox
Jones Family In Quick Millions, Com. 20th-Fox
Judge Hardy and Son, 18, Com.....MGM
Just Like a Woman, Mel.....Foreign

K

Kansas Terrors, The, 951, West.....Rep
Katia, Mel.....Foreign
Kid Nightingale, 411, Mel.....WB
King of the Lumberjacks, Mel.....WB
Knights of the Range, 3923, West.....Para
Konga, the Wild Stallion, Mel.....Col

L

La Conga, Com.....Univ
Lady Dick, Mel.....FN

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(Continued from preceding page)

Lady of the Tropics, 947, Mel.....MGM
Lambeth Walk, Com.....MGM
Llano Kid, 3913, West.....Para
Land of the Six Guns, West.....Mono
Last Desire, Mel.....Foreign
Last Express, 3028, Mel.....Univ
Laugh It Off, 4026, Mel.....Univ
Law of the Pampas, 3955, West.....Para
Law of the Texan, West.....Col
Legion of Lost Flyers, 4053, Mel.....Univ
Legion of the Lawless, 082, West.....RKO
Let George Do It, Com.....Foreign
Life of Knute Rockne, Mel.....WB
Light of the Western Stars, West.....Para
Light That Failed, The, 3921, Mel.....Para
Lillian Russell, Mus.....20th-Fox
Lion Has Wings, Mel.....UA
Little Accident, 4019, Com.....Univ
Little Miss Mollie, Mel.....Foreign
Little Orvie, 020, Com.....RKO
Little Miss Broadway, Mus.....20th-Fox
Little Old New York, 031, Mel....20th-Fox
Llano Kid, Mus.....Para
Lone Wolf Meets a Lady, Mel.....Col
Lone Wolf Strikes, Mel.....Col
Lost on the Western Front, Mel.....Foreign
Lost Squadron, The, 994, Mel.....RKO
Louise, Mus.....Foreign
Lucky Texan, West.....Mono

M

Mademoiselle Ma Mere, Com.....Foreign
Mad Empress, The, 420, Mel.....WB
Magnificent Fraud, The, 3847, Mel.....Para
Main Street Lawyer, 905, Mel.....Rep
Ma! He's Making Eyes at Me, 4022, Com. Univ
Man from Dakota, 24, Mel.....MGM
Man from Oklahoma, West.....Producers
Man from Montreal, 4054, Mel.....Univ
Man in the Iron Mask, Mel.....UA
Man They Could Not Hang, The, Mel....Col
Man Who Wouldn't Talk, 030, Mel..20th-Fox
Man With Nine Lives, Mel.....Col
Marines Fly High, 018, Mel.....RKO
Married and In Love, 014, Mel.....RKO
Marseillaise, Mel. .....Foreign
Marshall of Mesa City, 081, West.....RKO
Marx Brothers "At the Circus," 8, Com.MGM
Maryland, Mel..... .....20th-Fox
Meet Dr. Christian, 005, Mel.....RKO
Men Without Souls, Mel.....Col
Mercy Plane, Mel.....Producers
Mexican Spitfire, 016, Com.-Mel.....RKO
Mickey the Kid, 816, Mel.....Rep
Midas Touch, The, Mel.....Foreign
Middle Watch, The, Com.....Foreign
Midnight Limited, Mel.....Mono
Mikado, The, 4044, Mus. (C).....Univ
Millionaire Playboy, 022, Com.....RKO
Million Dollar Diamonds, Mel.....20th-Fox
Million Dollar Legs, 3824, Mel.....Para
Mill on the Floss, Mel.....Foreign
Miracle on Main Street, Mel.....Col
Miracles for Sale, 946, Mel.....MGM
Mirele Efros, Mel.....Foreign
Missing Evidence, 4028, Mel.....Univ
Missing People, Mel.....Mono
Mr. Moto Takes a Vacation, 952, Mel. 20th-Fox
Mr. Smith Goes to Washington, Com....Col
Mr. Wong in Chinatown, 3807, Mel....Mono
Money to Burn, 917, Com.....Rep
Monkey Into Man.....Foreign
Mortal Storm, The, Mel.....MGM
Murder on the Yukon, 3928, Mel.....Mono
Music in My Heart, Mus.....Col
Mutiny in the Big House, 3803, Mel....Mono
Mutiny on the Blackhawk, 4051, Mel....Univ
My Favorite Wife, 025, Com.....RKO
My Little Chickadee, 4004, Com.....Univ
My Son Is Guilty, Mel.....Col
My Son, My Son, Mel.....UA
Mystery in Swing, Mel.....St. Rts.
Mystery of Room 13, Mel.....Foreign
My Wife's Relatives, 810, Com.-Mel.....Rep

N

Nancy Drew and the Hidden Staircase, 419, Mel. .....WB
Naughty But Nice, 311, Com.-Mel.....WB
Never Say Die, 3832, Com.....Para
New Frontier, 868, West.....Rep
News Is Made at Night, 953, Mel..20th-Fox
New Moon, 31, Mus.....MGM
Nick Carter, Master Detectives, 15, Mel..MGM
Night of Nights, 3912, Mel.....Para
Night Work, 3849, Com.....Para
Ninotchka, 7, Com.....MGM
No Place to Go, 469, Mel.....FN
North Sea Patrol, Mel.....Foreign
Northwest Mounted Police, Mel. (C)....Para
Northwest Passage, 25, Mel. (C).....MGM
Nurse Edith Cavell, 001, Mel.....RKO

O

Of Mice and Men, Mel.....UA
Oh, Johnny, How You Can Love, 4021, Mel. .....Univ
Oklahoma Frontier, 4059, West.....Univ
Oklahoma Terror, West.....Mono
Old Maid, The, 452, Mel.....FN
On Your Toes, 463, Mus.....FN
One Hour to Live, 4030, Mel.....Univ
One Night in Paris, Mel.....Foreign
$1,000 a Touchdown, 3903, Com.....Para
One of the Finest, Mel.....Producers
One Million B.C., Mel.....UA
One Wild Night, Mel.....20th-Fox
On Their Own, Com.....20th-Fox
On the Night of the Fire, Mel.....Foreign
Opened By Mistake, Com.....Para
Our Leading Citizen, 3850, Com.-Mel....Para
Our Neighbors—the Carters, 3911, Com...Para
Our Town, Mel.....UA
Outpost of the Mounties.....Col
Outside These Walls, Mel.....Col
Overland Mail, 3857, West.....Mono
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

P

Pack Up Your Troubles, 011, Com...20th-Fox
Pals of the Saddle, West.....Mono
Pals of the Silver Sage, Wes.....Mono
Papa's Misadventure, Com.....Foreign
Parole Fixer, 3920, Mel.....Para
Passport to Alcatraz, Mel.....Col
Phantom Strikes, The, 3923, Mel.....Mono
Personal History, Mel.....UA
Pinocchio, 091, Cartoon (C).....RKO
Pioneer Days, 3961, West.....Mono
Pioneers of the Frontier, West.....Col
Pioneers of the West, 964, West.....Rep
Pride and Prejudice, Com.....MGM
Pride of the Blue Grass, 418, Mel.....WB
Pride of the Navy, 822, Mel.....Rep
Primrose Path, The, 023, Com.-Mel.....RKO
Proud Valley, The, Mel.....Foreign
Private Lives of Elizabeth and Essex, The, 402, Mel. (C).....WB

Q

Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, Mel.....Para

R

Raffles, Mel.....UA
Rain or Shine, Com.....20th-Fox
Rains Came, The, Mel.....20th-Fox
Rancho Grande, 942, West.....Rep
Range War, 3954, West.....Para
Rasputin, Mel. .....Foreign
Real Glory, The, Mel.....UA
Rebecca, Mel. .....UA
Remember? 11, Com.....MGM
Remember the Night, 3919, Mel.....Para
Renegade Trail, 3859, West.....Para
Reno, 008, Mel.....RKO
Return of Dr. X, 464, Mel.....FN
Rhythm of the Rio Grande, 3953, West...Mono
Riders of Black River, West.....Col
Riders of Destiny, West.....Mono
Riders of the Frontier, West.....Mono
Riders of Pasco Basin, 4062, West.....Univ
Rio, 4014, Mel.....Univ
Road Back, 4074, Mel.....Univ
Road to Glory, 061, Mel.....20th-Fox
Road to Singapore, 3926, Mus.....Para
Roaring Twenties, The, 403, Mel.....WB
Rogue of the Rio Grande, Mel.....20th-Fox
Roll, Wagons, Roll, 3951, West.....Mono
Rose Marie, 643, Mus.....MGM
Rovin' Tumbleweeds, 848, West.....Rep
Rulers of the Sea, 3910, Mel.....Para

S

Sabotage, 913, Mel.....Rep
Safari, Mel.....Para
Saga of Death Valley, 952, West.....Rep
Sagebrush Family Trails West, West.Producers
Sagebrush Trail, West.....Mono
Sailor's Lady, Mel.....20th-Fox
Saint's Double Trouble, 021, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
Saint Takes Over, The, Mel.....RKO
Sandy Is a Lady, Com.....Univ
Santa Fe Marshal, 3956, West.....Para
Santa Fe Stampede, 863, West.....Rep
Saps at Sea, Com.....UA
Saturday's Children, Com.-Mel.....WB
Scandal Sheet, Mel.....Col
Scatterbrain, Com.....Rep
Sea Hawk, Mel.....WB
Second Fiddle, 949, Com.-Mel.....20th-Fox
Secret Four, The, 3918, Mel.....Mono
Secret of Dr. Kildare, 12, Mel.....MGM
Seventeen, 3924, Com.....Para
She Goes to War, Mel.....St. Rts.
She Married a Cop, Mel.....Rep
Shipyard Sally, 018, Com.....20th-Fox
Shooting High, 041, West.....20th-Fox
Shop Around the Corner, 20, Mel.....MGM
Should Husbands Work? 816, Com.....Rep
Showdown, 3957, West.....Para
Sidewalks of London, 3922, Mel.....Para
Skeleton on Horseback, Mel.....Foreign
Ski Patrol, Mel.....Univ
Sky Patrol, 3815, Mel.....Mono
Slightly Honorable, Mel.....UA
Smashing the Money Ring, Mel.....FN
Smuggled Cargo, 825, Mel.....Rep
Son of the Navy, Mel.....Mono
Song of the Street, Mel.....Foreign
Song of the Windmills, Mus.....Foreign
Sons of the Sea, Mel.....Foreign
So This Is London, Com.....Foreign
South of the Border, 941, West.....Rep
South of Pago Pago, Mel.....UA
Spies of the Air, Mel.....Foreign
Spy for a Day, Com.....Foreign
Stage Coach War, West.....Para
Stanley and Livingstone, Mel.....20th-Fox
Star Dust, 036, Mel.....20th-Fox
Star Maker, The, 3851, Mus.....Para
Stars Look Down, The, Mel.....Foreign
Still Water, Com.....Foreign
Stop, Look and Love, 008, Com.....20th-Fox
Strange Cargo, 23, Mel.....MGM
Stranger from Texas, The, West.....Col
Student Nurse, Mel.....WB
Sudan, Mel. .....St. Rts.
Sued for Libel, Mel.....RKO
Susan and God, Com.....MGM
Swance River, 017, Mus. (C).....20th-Fox
Swift Justice, West.....Producers
Swiss Family Robinson, 019, Mel.....RKO

T

Taming of the West, West.....Col
Tear Gas Squad, Mel.....WB
Television Spy, 3907, Mel.....Para
Ten Days in Paris, Mel.....Foreign
Terror of the Sky, Mel.....Mono
Terror, The, Mel.....Foreign
Tevya, Mel. .....Foreign
Texas Stagecoach, West.....Col
Texas Renegades, West.....Producers
That's Right, You're Wrong, 011, Mus..RKO
That They May Live, Mel.....Foreign
These Glamour Girls, 948, Met.....MGM
They Came by Night, 033, Mel.....20th-Fox
They Drive by Night, Mel.....Foreign
They Shall Have Music, Mel.....UA
Thief of Bagdad, Mel. (C).....UA
This Man in Paris, 3865, Mel.....Para
Those High Grey Walls, Mel.....Col
Those Were the Days, Com.-Mel.....Para
Thou Shalt Not Kill, 916, Mel.....Rep
Three Cheers for the Irish, Mel.....FN
Three Weeks Together, Mel.....Col.
Three Sons, 004, Mel.....RKO
Thunder Afloat, 4, Mel.....MGM
'Til We Meet Again, Mel.....FN
Tomboy, Mel.....Mono
Tom Brown's School Days, 029, Mel.....RKO
Too Busy to Work, 016, Com.....20th-Fox
Too Many Husbands, Com.....Col
Torchy Plays with Dynamite, 326, Mel..WB
Torrid Zone, Mel.....WB
Torpedo Raider, 3925, Mel.....Mono
Torture Ship, Mel.....Producers
Tower of London, 4012, Mel.....Univ
Traitor Spy, Mel.....Foreign
Tree of Liberty, Mel.....Col
20 Mule Team, Mel.....MGM
20,000 Men a Year, 013, Mel.....20th-Fox
Tropic Fury, 4052, Mel.....Univ
Turnabout, Com.-Mel. .....UA
Two Bright Boys, 4017, Mel.....Univ
Two Fisted Rangers, West.....Col
Two Girls on Broadway, Mel.....MGM
Two Thoroughbreds, 013, West.....RKO
Typhoon, Mel. (C).....Para

U

U-Boat 29, Mel.....Col
Ultimatum, Mel. .....Foreign
Under-Pup, The, 4010, Mel.....Univ
Unexpected Father, 3008, Com.....Univ
Untamed, Mel. (C).....Para
Untitled Elliott, West.....Col

V

Vengeance of the Deep, Mel.....Foreign
Vigil in the Night, 007, Mel.....RKO
Villain Still Pursued Her, Com.....RKO
Village Barn Dance, 919, Mus.-Com....Rep
Virginia City, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

W

Wall Street Cowboy, 857, West.....Rep
Ware Case, Mel.....20th-Fox
Waterfront, 325, Mel.....WB
Waterloo Bridge, Mel.....MGM
Way Down South, 947, Mus.....RKO
Way of All Flesh, Mel.....Para
We Are Not Alone, 458, Mel.....FN
Westbound Stage, 3952, West.....Mono
Westerner, The, Mel.....UA
West of Carson City, 4061, West.....Univ
West of the Divide, West.....Mono
What a Life, 3995, Com.....Para
What Do You Think, Chums? Mel....Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel.....Foreign
Winter Carnival, Mel.....UA
Witness Vanishes, The, 4027, Mel.....Univ
Wizard of Oz, 949, Mus. (C).....MGM
Wolf of New York, 918, Mel.....Rep
Women, The, I, Com.-Mel.....MGM
Women in War, Mel.....Rep
Women Without Names, 3925, Mel.....Para
World Moves On, The, Mel.....WB

Y

You Can't Fool Your Wife, Com.....RKO
Young As You Feel, 032, Com.....20th-Fox
Young Buffalo Bill, West.....Rep
Young Man's Fancy, Mel.....Foreign
Young People, The, Com.....20th-Fox
Young Tom Edison, 28, Mel.....MGM
Yukon Flight, 3938, Mel.....Mono

Z

Zanzibar, Mel. .....Univ

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger (†) symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G)	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	86.	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Beware Spooks (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68.	Oct. 28,'39
Blazing Six Shooters (G)	Charles Starrett-Iris Meredith-Sons of the Pioneers	Apr. 4,'40†	63.	Mar. 16,'40
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39†	69.	Nov. 11,'39
Blondie on a Budget (G)	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†	73.	Mar. 2,'40
Bullets for Rustlers	Charles Starrett-Lorna Gray	Mar. 5.'40†	58.	
(See "In the Cutting Room," Nov. 25,'39.)				
Cafe Hostess (A)	Preston Foster-Ann Dvorak	Nov. 30,'39†	63.	Jan. 20,'40
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39	72.	Sept. 2,'39
(Exploitation: Jan. 6,'40, p. 66.)				
Convicted Woman (G)	Rochelle Hudson - June Lang - F. Inescort-L. Lane-G. Ford	Jan. 31,'40†	66.	Mar. 2,'40
Five Little Peppers and How They Grow	Edith Fellows-Dorothy Peterson	Aug. 22,'39	60.	
Five Little Peppers at Home	Edith Fellows-Dorothy Peterson	Feb. 8,'40†	65.	
(See "In the Cutting Room," Jan. 13,'40.)				
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66.	Aug. 5,'39
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos Calleia	Sept. 5,'39†	101.	Aug. 19,'39
(Exploitation: Oct. 21,'39, p. 66; Nov. 4,'39, p. 66.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60.	May 27,'39
His Girl Friday (A)	C. Grant-R. Russell-R. Bellamy	Jan. 18,'40†	92.	Jan. 13,'40
(Exploitation: Jan. 27,'40, pp. 71, 76; Feb. 24,'40, p. 55; Mar. 2,'40, p. 68.)				
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39	65.	
Lone Wolf Strikes, The (G)	Warren William-Joan Perry	Jan. 26,'40†	67.	Feb. 10,'40
Man They Could Not Hang, The (A)	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39	65.	Sept. 30,'39
(Exploitation: Nov. 25,'39, p. 57.)				
Men Without Souls	John Litel-Rochelle Hudson	Mar. 14,'40†	62.	
(See "In the Cutting Room," Feb. 17,'40.)				
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78.	
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette	Oct. 19,'39†	130.	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65; Jan. 20,'40, p. 69; Feb. 3,'40, p. 74.)				
Music in My Heart (G)	Tony Martin - Rita Hayworth - Edith Fellows - Eric Blore	Jan. 10,'40†	70.	Jan. 13,'40
My Son is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63.	Jan. 20,'40
Outpost of the Mountain	Charles Starrett-Iris Meredith-Sons of the Pioneers	Sept. 14,'39†	63.	
Outside the Three Mile Limit (G)	J. Holt-D. Purcell-I. Ware	Mar. 7,'40†	65.	Feb. 17,'40
Pioneers of the Frontier	Bill Elliott-Linda Winters	Feb. 1,'40†	58.	
Riders of Black River	Charles Starrett-Iris Meredith-Sons of the Pioneers	Aug. 23,'39	59.	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†	67.	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39†	54.	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55.	
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	Mar. 20,'40	59.	Mar. 30,'40
Those High Grey Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82.	Oct. 28,'39
Too Many Husbands (A)	Jean Arthur-Fred MacMurray-Melvyn Douglas	Mar. 21,'40†	84.	Mar. 9,'40
Two Fisted Rangers	Charles Starrett Lorna Gray - Sons of the Pioneers	Jan. 4,'40†	62.	
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	79.	Apr. 15,'39
(Reviewed under the title, "Spy in Black.")				

Coming Attractions

Arizona ..... Jean Arthur-Wm. Holden .....
Babies for Sale* ..... Glenn Ford-Rochelle Hudson .....
Doctor Takes a Wife, The ..... L. Young-R. Milland-G. Patrick .. Apr. 25,'40† .....
(See "In the Cutting Room," Mar. 16,'40.)
Fugitive from a Prison Camp .. Jack Holt-Marian Marsh .....
Island of Doomed Men* ..... Peter Lorre-Rochelle Hudson .....
Lone Wolf Meets a Lady, The .. Warren William-Jean Muir .....
Man With Nine Lives, The .... Boris Karloff - Jo Ann Sayers - Roger Pryor ..... Apr. 18,'40† .....
Passport to Alcatraz ..... Jack Holt-Noah Beery, Jr. ..... June 6,'40† .... 59. .....
(See "In the Cutting Room," Jan. 27,'40.)
Three Weeks Together* ..... Vivien Lehigh-Laurence Olivier .....
Tree of Liberty ..... Cary Grant-Joan Fontaine .....
Untitled ..... Bill Elliott-Iris Meredith .....

FIRST NATIONAL

(See Warner Brothers)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And One Was Beautiful (G) 32.	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 5,'40†	70.	Apr. 6, 40
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102.	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 66; Feb. 24,'40, p. 52; Mar. 16,'40, p. 61.)				
Babes in Arms (G) 9	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97.	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70; Dec. 2,'39, pp. 74, 76; Dec. 9,'39, p. 96; Dec. 16,'39, p. 69.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72.	Oct. 28,'39
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102.	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 61; Mar. 30,'40, p. 89.)				
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81.	Sept. 9,'39
Broadway Melody of 1940 (G) 21	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†	*100.	Feb. 10,'40
Congo Maisie (A) 19	Ann Sothern - John Carroll - Rita Johnson	Jan. 19,'40†	70.	Jan. 20,'40
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84.	Sept. 23,'39
(Exploitation: Dec. 16,'39, p. 69; Jan. 6,'40, p. 72; Feb. 3,'40, p. 73.)				
Earl of Chicago (G) 18	Robert Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†	87.	Dec. 30,'39
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73.	Oct. 7,'39
Florian (G) 29	Robert Young-Helen Gilbert	Mar. 29,'40†	93.	Mar. 30,'40
Ghost Comes Home, The (G) 27	Frank Morgan - Billie Burke - Ann Rutherford	Mar. 8,'40†	79.	Mar. 2,'40
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67.	
(See "In the Cutting Room," Aug. 12,'39.)				
I Take This Woman (G) 26	Spencer Tracy-Hedy Lamarr	Feb. 2,'40†	97.	Feb. 3,'40
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan	Dec. 1,'39†	70.	Dec. 9,'39
Judge Hardy and Son (G) 16	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Dec. 22,'39†	*90.	Dec. 16,'39
(Exploitation: Feb. 10,'40, p. 69; Feb. 24,'40, p. 52; Mar. 16,'40, p. 61.)				
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91.	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 64.)				
Lambert Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†	68.	Apr. 22,'39
Man from Dakota (G) 24	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†	*74.	Feb. 17,'40
Mark Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87.	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64, 66; Dec. 9,'39, p. 36; Dec. 16,'39, p. 68; Jan. 6,'40, p. 72.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71.	Aug. 5,'39
Nick Carter, Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60.	Dec. 9,'39
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110.	Oct. 14,'39
(Exploitation: Jan. 13,'40, pp. 52, 53; Jan. 27,'40, p. 72; Feb. 10,'40, p. 70; Feb. 24,'40, p. 55.)				
Northwest Passage (G) 25	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†	126.	Feb. 17,'40
(Exploitation: Mar. 2,'40, pp. 66, 67.)				
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83.	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 73.)				
Shop Around the Corner (G)	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40†	100.	Jan. 6,'40
(Exploitation: Jan. 27,'40, pp. 66, 67; Mar. 2,'40, p. 68.)				
Strange Cargo (A) 23	Clark Gable - Joan Crawford - Peter Lorre-Ian Hunter	Mar. 1,'40†	113.	Mar. 9,'40
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carlson-J. Bryan	Aug. 18,'39	80.	Aug. 19,'39
(Exploitation: Sept. 23,'39, p. 73.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95.	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58; Nov. 4,'39, p. 64; Dec. 2,'39, p. 74.)				
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101.	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83; Sept. 23,'39, pp. 66, 73; Sept. 30,'39, p. 61; Oct. 7,'39, pp. 63, 64; Oct. 14,'39, pp. 62, 66; Oct. 21,'39, pp. 62, 66; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, pp. 96, 98; Dec. 23,'39, p. 59; Jan. 13,'40, p. 56.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134.	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60, 61; Oct. 21,'39, p. 66; Oct. 23,'39, p. 72; Nov. 4,'39, p. 65; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, p. 97; Dec. 30,'39, p. 65; Jan. 20,'40, p. 72.)				
Young Tom Edison (G) 28	Mickey Rooney-Gene Reynolds-Virginia Weidler-Fay Bainter-George Bancroft	Mar. 15,'40†	85.	Feb. 17,'40
(Exploitation: Mar. 9,'40, pp. 77, 79.)				

Coming Attractions

Andy Hardy Meets Debutante	M. Rooney-J. Garland-L. Stone-C. Parker-F. Holden-A. Rutherford			
Boom Town	Clark Gable - Spencer Tracy - Claudette Colbert-Hedy Lamarr			
Dr. Kildare's Strange Case (G) 30	L. Ayres-L. Barrymore-L. Day.			
Edison, the Man	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn	Apr. 12,'40†	77.	Apr. 6,'40
(See "In the Cutting Room," Mar. 30,'40.)				
Forty Little Mothers	Eddie Cantor - Rita Johnson - Bonita Granville	Apr. 26,'40†		
(See "In the Cutting Room," Mar. 9,'40.)				
Gone With the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland		228.	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64.)				
Mortal Storm, The	Margaret Sullavan-James Stewart-Robert Young			
New Moon 31	Jeannette MacDonald - Nelson Eddy-Mary Boland			
(See "In the Cutting Room," Jan. 27,'40.)				
Pride and Prejudice	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan			
Susan and God	J. Crawford - F. March - Rita Quigley-R. Hussey-J. Carroll-B. Cabot			
20 Mule Team	W. Beery-L. Carrillo-A. Baxter			
Two Girls on Broadway 33	J. Blondell-L. Turner-G. Murphy	Apr. 19,'40†		
Waterloo Bridge	Vivien Leigh-Robert Taylor			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chasing Trouble (G) 3917	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†	64.	Feb. 3,'40
Cheyenne Kid, The 3962	Jack Randall-Louise Stanley	Feb. 20,'40†	50	
(See "In the Cutting Room," Feb. 17,'40.)				
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60	
Danger Ahead 3939	James Newill	Jan. 10,'40†	60	
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65.	Oct. 28,'39
East Side Kids (G) 3924	Dennis Moore-Vince Barnett	Feb. 10,'40†	62.	Feb. 24,'40
Fatal Hour (G) 3907	Boris Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†	68.	Jan. 20,'40
Fight for Peace, The (A) 3831	Documentary	Sept. 30,'39	63.	Apr. 30,'38
Fighting Mad 3937	James Newill	Nov. 5,'39†	60	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	76.	Dec. 9,'39
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62	
(See "In the Cutting Room," July 15,'39.)				
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61.	Nov. 25,'39
Hidden Enemy 3922	Warren Hull-Kay Linaker	Jan. 20,'40†	63	
Human Monster, The (A) 3916	Bela Lugosi	Mar. 9,'40†	76.	Nov. 18,'39
(Reviewed under the title, "Dark Eyes of London.")				
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58.	Aug. 26,'39
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	58.	Jan. [illegible]
Midnight Limited (G)	Marjorie Reynolds-John King	Mar. 20,'40†	61.	Mar. 23,'40
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70.	July 22,'39
Murder on the Yukon 3928	James Newill	Feb. 25,'40†		
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83.	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	50	
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51.	Nov. 18,'39
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58.	Nov. 18,'39
Pioneer Days 3961	Jack Randall	Jan. 25,'40†	51	
(See "In the Cutting Room," Jan. 13,'40.)				
Rhythm of the Rio Grande 3953	Tex Ritter-Susan Dale	Mar. 2,'40†	53	
(See "In the Cutting Room," Feb. 10,'40.)				
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58.	Jan. 27,'34
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	58.	Sept. 9,'39
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52.	Dec. 23,'39
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55.	June 24,'39
Secret Four, The (A) 3918	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85.	June 24,'39
(Reviewed under the title, "Four Just Men.")				
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61.	Sept. 23,'39
Torpedo Raider 3925	B. Mackay-B. Balfour-J. Mills	Feb. 28,'40†		
Tomboy	Jackie Moran-Marcia Mae Jones	Apr. 5,'40†		
Westbound Stage (G) 3952	Tex Ritter	Dec. 15,'39†	56.	Feb. 24,'40
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55.	Jan. 20,'34
Yukon Flight 3938	James Newill-Louise Stanley	Dec. 5,'39†	60	
(See 'In the Cutting Room," Nov. 18,'39.)				

Coming Attractions

Covered Wagon Trails	Jack Randall	Apr. 10,'40†		
(See "In the Cutting Room," Mar. 16,'40.)				
Cowboy from Sundown	Tex Ritter	May 2,'40†		
Land of the Six Guns*	Jack Randall-Louise Stanley			
Missing People	Will Fyffe	Apr. 30,'48†		
Pals of the Silver Sage	Tex Ritter	Apr. 20,'40†		
Son of the Navy	J. Parker-J. Dunn-M. Spellman	Mar. 30,'40†		
Terror of the Sky	James Newill-Louise Stanley	Apr. 15,'40†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Diamonds (G)	Isa Miranda-George Brent	Apr. 5,'40†	76.	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 66.)				
All Women Have Secrets (A) 3914	Jos. Allen-Joan Cagney-V. Dale	Dec. 15,'39†	74.	Dec. 9,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Beau Geste (G) 3902	Gary Cooper-Ray Milland-Robert Preston - Brian Donlevy - Donald O'Connor	Sept. 15,'39†	114.	July 22,'39
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64; Nov. 4,'39, pp. 64, 66, 67.)				
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74.	Oct. 29,'39
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67.	Sept. 2,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	91.	Oct. 21,'39
Emergency Squad (G) 3917	W. Henry-R. Paige-L. Campbell	Jan. 5,'40†	58.	Jan. 13,'40
Farmer's Daughter, The (G) 3927	Martha Raye-Charlie Ruggles	Mar. 29,'40†	61.	Feb. 17,'40
Geronimo 3918	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90.	Nov. 25,'39
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91.	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 80; Feb. 10,'40, p. 70; Mar. 2,'40, p. 68.)				
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77.	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56; Jan. 27,'40, p. 71; Feb. 3,'40, pp. 72, 74, 76, 78; Feb. 17,'40, pp. 54, 55; Mar. 2,'40, p. 68; Mar. 23,'40, p. 61; Mar. 30,'40, pp. 88, 90.)				
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	95.	Sept. 16,'39
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64.	Aug. 5,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99.	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Knights of the Range (G) 3923	Russell Hayden-Jean Parker	Feb. 23,'40†	70.	Feb. 24,'40
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Dunn	Nov. 3,'39	74.	Oct. 21,'39
Light that Failed, The (G) 3921	R. Colman-W. Huston-I. Lupino	Feb. 9,'40†	99.	Dec. 23,'39
(Explanation: Feb. 10,'40, p. 70; Feb. 17,'40, p. 53.)				
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70.	Nov. 4,'39
Magnificent Fraud, The (A) 3847	Akim Tamiroff - Lloyd Nolan - Patricia Morison	July 21,'39	78.	July 22,'39
Million Dollar Legs (G) 3846	Betty Grable-John Hartley-Donald O'Connor-Jackie Coogan	July 14,'39	65.	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82.	Mar. 11,'39
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	86.	Nov. 25,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62.	Aug. 12,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73.	Sept. 20,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Our Leading Citizen (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88.	Aug. 5,'39
(Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)				
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85.	Nov. 4,'39
Parole Fixer (G) 3920	W. Henry-V. Dale-R. Paige	Feb. 2,'40†	*60.	Feb. 17,'40
Range War (G) 3954	William Boyd-Russell Hayden	Sept. 8,'39†	66.	Aug. 5,'39
Remember the Night (G) 3919	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†	94.	Jan. 13,'40
(Exploitation: Jan. 27,'40, p. 71; Mar. 30,'40, p. 87.)				
Renegade Trail 3859	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58	
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Road to Singapore (G) 3926	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†	85.	Feb. 24,'40
(Exploitation: Mar. 9,'40, p. 79; Mar. 23,'40, p. 60; Mar. 30,'40, p. 87.)				
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Margaret Lockwood-Will Fyffe	Nav. 17,'39†	97.	Sept. 16,'39
(Exploitation: Feb. 24,'40, p. 55.)				
Santa Fe Marshal (G) 3956	William Boyd-Russell Hayden	Jan. 26,'40†	68.	Jan. 13,'40
Seventeen (G) 3924	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†	78.	Feb. 24,'40
(Exploitation: Mar. 2,'40, p. 65.)				
Showdown (G) 3557	Wm. Boyd-Russell Hayden	Mar. 8,'40†	63.	Mar. 2,'40
Sidewalks of London (A) 3922	Charles Laughton-Vivien Leigh	Feb. 16,'40†	86.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53.)				
Star Maker, The (G) 3851	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94.	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, pp. 63, 66; Nov. 4,'39, pp. 66, 67; Dec. 9,'39, p. 98.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Television Spy (G) 3907	Judith Barrett-Wm. Henry	Oct.	20,'39† 60.	Oct. 14,'39
This Man in Paris (A) 3865	Barry K. Barnes-Valerie Hobson	Aug.	18,'39 86.	July 8,39
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander-John Howard	Oct.	6,'39† 79.	Sept. 23,'39
(Exploitation: Nov. 11,'39, p. 66; Jan. 6,'40, p. 72.)				
Women Without Names (G) 3925	Ellen Drew-Robert Paige	Mar.	15,'40† 63.	Feb. 24,'40

Coming Attractions

Biscuit Eater, The	Billy Lee-Helene Millard	Apr.	26,'40†	
(See "In the Cutting Room," Dec. 30,'39.)				
Buck Benny Rides Again	Jack Benny - Ed "Rochester" Anderson-Andy Devine	May	3,'40†	
(See "In the Cutting Room," Jan. 6,'40.)				
Date with Destiny, A	B. Rathbone-E. Drew-J. Howard			
(See "In the Cutting Room," Mar. 30,'40.)				
Dr. Cyclops (G)	Albert Dekker-Janice Logan	Apr.	12,'40† 77.	Mar. 9,'40
(Exploitation: Mar. 16,'40, p. 59.)				
Down Went McGinty	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug.	9,'40†	
(See "In the Cutting Room," Feb. 10,'40.)				
French Without Tears (A)	Ray Milland-Ellen Drew	Apr.	19,'40† 67.	Nov. 11,'39
Ghost Breakers, The	B. Hope-P. Goddard-R. Carlson			
Golden Gloves	Jean Cagney-Richard Denning	Aug.	2,'40†	
(See "In the Cutting Room," Jan. 13,'40.)				
Henry Aldrich, No. 2	Jackie Cooper-Leila Ernest			
Hidden Gold	W. Boyd-R. Hayden-R. Rogers	June	7,'40†	
I Want a Divorce*	Joan Blondell-Dick Powell			
Light of the Western Stars	V. Jory-R. Hayden-N. Beery, Jr.	May	24,'40†	
(See "In the Cutting Room," Nov. 18,'39.)				
Northwest Mounted Police*	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard			
Opened by Mistake	C. Ruggles-R. Paige-J. Logan	May	10,'40†	
Queen of the Mob	Ralph Bellamy - Jean Cagney - Wm. Henry-Blanche Yurka	June	28,'40†	
(See "Women from Hell," "In the Cutting Room," Feb. 10,'40.)				
Safari	Madeleine Carroll-Douglas Fairbanks, Jr.	June	14,'40†	
(See "In the Cutting Room," Jan. 13,'40.)				
Stage Coach War	Wm. Boyd-Russell Hayden	July	12,'40†	
(See "War Along the Stage Coach Trail," "In the Cutting Room," Jan. 20,'40.)				
Those Were the Days	Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser	June	21,'40†	
(See "At Good Old Siwash," "In the Cutting Room," Dec. 30,'39.)				
Typhoon	Dorothy Lamour-Robert Preston	May	17,'40†	
(See "In the Cutting Room," Oct. 28,'39.)				
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff	July	5,'40†	
(See "In the Cutting Room," Sept. 23,'39.)				
Way of All Flesh	A. Tamiroff - Wm. Henry - G. George-M. Angelus-J. Cagney	May	31,'40†	
(See "In the Cutting Room," Jan. 6,'40.)				

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov.	6,'39† 62.	
Goose Step (G)	Roland Drew-Steffi Duna	Oct.	29,'39† 84.	Nov. 25,'39
(Reviewed under the title, "Beasts of Berlin.")				
Invisible Killer, The (G)	Grace Bradley-Roland Drew	Nov.	14,'39† 61.	Feb. 24,'40
Mercy Plane	James Dunn-Frances Gifford	Dec.	4,'39† 58.	
(See "In the Cutting Room," Dec. 9,'39.)				
Texas Renegades	Tim McCoy	Jan.	21,'40†	
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct.	22,'39† 64.	
(See "In the Cutting Room," Sept. 16,'39.)				
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan.	14,'40†	

Coming Attractions

Gold Star Mothers	
Man from Oklahoma	
One of the Finest	
Swift Justice	Tim McCoy

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept.	29,'39† 61.	Oct. 14,'39
Calling All Marine (G) 912	D. Barry-H. Mack-W. Hymer	Sept.	21,'39† 68.	Sept. 9,'39
Colorado Sunset (G) 846	Gene Autry - Smiley Burnette - June Storey-Buster Crabbe	July	31,'39 64.	Aug. 5,'39
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov.	10,'39† 66.	Nov. 11,'39
Cowboys from Texas (G) 962	Three Mesquiteers	Nov.	29,'39† 57.	Dec. 9,'39
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec.	20,'39† 63.	Dec. 23,'39
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug.	28,'39† 66.	Sept. 2,'39
Forgotten Girls (G) 920	Louise Platt-Donald Woods	Mar.	15,'40† 68.	Mar. 23,'40
Ghost Valley Raiders 991	Donald Barry-Lona Andre	Mar.	26,'40† 57.	
(See "In the Cutting Room," Mar. 9,'40.)				
Heroes of the Saddle (G) 963	Three Mesquiteers	Jan.	12,'40† 56.	Jan. 20,'40
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes	Aug.	14,'39 73.	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 65.)				
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct.	27,'39† 69.	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct.	6,'39† 57.	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov.	3,'39† 72.	Nov. 11,'39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July	3,'39 65.	July 1,'39
Money to Burn (G) 917	Jas., Lucile & Russell Gleason	Dec.	28,'39† 69.	Dec. 30,'39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton	Aug.	10,'39 57.	Aug. 19,'39
Pioneers of the West. (G) 964	Three Mesquiteers	Mar.	12,'40† 56.	Mar. 16,'40
Rancho Grande (G) 942	G. Autry-S. Burnette-J. Storey	Mar.	22,'40† 68.	Mar. 30,'40
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov.	16,'39 64.	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct.	13,'39† 69.	Oct. 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov.	22,'39† 58.	Nov. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July	12,'39 66.	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucille, Russell - Marie Wilson - Tommy Ryan	July	26,'39 65.	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug.	21,'39 62.	Aug. 26,'39
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec.	15,'39† 71.	Dec. 16,'39
Thou Shalt Not Kill (A) 916	Charles Bickford-Owen Davis, Jr.-Doris Day	Dec.	22,'39† 68.	Dec. 16,39
Village Barn Dance (G) 919	Richard Cromwell - Doris Day - Lulu Belle & Scotti	Jan.	30,'40† 74.	Feb. 3,'40
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept.	6,39 66.	Sept. 9,'39
Wolf of New York (G) 918	Edmund Lowe - Rose Hobart - James Stephenson	Jan.	25,'40† 69.	Jan. 27,'40

Coming Attractions

Covered Wagon Days	Three Mesquiteers
Crooked Road	Edmund Lowe-Irene Hervey
Dark Command	J. Wayne-C. Trevor-W. Pidgeon
(See "In the Cutting Room," Mar. 9,'40.)	
Doctors Don't Tell*	C. Coburn-S. Gurie-J. Wayne
Gangs of Chicago	L. Lane-L. Nolan-B. MacLane
Gaucho Serenade	G. Autry-S. Burnette-J. Storey
Grandpa Goes to Town	James, Lucile, Russell Gleason
(See "In the Cutting Room," Mar. 30,'40.)	
Hi-yo Silver 921	Silver Chief, Chief Thunder-Cloud - Lynn Roberts
In Old Missouri	Weaver Bros. & Elviry
(See "In the Cutting Room," Mar. 30,'40.)	
Scatterbrain	Judy Canova
Women in War	E. Janis-W. Barrie-P. Knowles
Young Buffalo Bill	R. Rogers-G. Hayes-P. Moore
(See "In the Cutting Room," Mar. 30,'40.)	

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov.	10,'39† 81.	Oct. 28,'39
(Exploitation: Jan. 6,'40, pp. 66, 67; Mar. 30,'40, p. 90.)				
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug.	4,'39 82.	July 1,'39
(Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70; Oct. 14,'39, pp. 60, 64.)				
Bad Lands (G) 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug.	11,'39 70.	Aug. 19,'39
Bullet Code 083	George O'Brien-Virginia Vale	Apr.	5,'40† 58.	
(See "In the Cutting Room," Dec. 30,'39.)				
Career (G) 930	Anne Shirley-Edward Ellis	July	7,'39 86.	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept.	1,'39 59.	Aug. 26,'39
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept.	15,'39† 64.	Sept. 16,'39
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec.	22,'39 62.	Dec. 9,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct.	6,'39 67.	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept.	8,'39 59.	Aug. 26,'39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept.	22,'39 83.	Aug. 26,'39
(Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68; Nov. 4,'39, p. 65.)				
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov.	3,'39† 65.	Oct. 14,'39
Full Confession (G) 003	Victor MacLaglen-Sally Eilers	Sept.	8,'39† 73.	Aug. 26,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec.	29,'39† 115.	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 63.)				
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug.	18,'39 94.	Aug. 5,'39
(Exploitation: Sept. 16,'39, pp. 84, 85; Sept. 30,'39, p. 61; Nov. 11,'39, p. 68.)				
Isle of Destiny (G) 017	W. Gargan-W. Ford-J. Lang	Mar.	8,'40† 83.	Mar. 9,'40
Legion of the Lawless (G) 082	George O'Brien-Virginia Vale	Jan.	5,'40† 59.	Nov. 25,'39
Little Orvie (G) 020	J. Sheffield-E. Truex-A. Todd	Mar.	1,'40† 66.	Mar. 9,'40
Marine Fly High (G) 018	R. Dix-C. Morris-L. Ball	Feb.	2,'40† 68.	Feb. 17,'40
Married and in Love (G) 014	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Jan.	19,'40† 59.	Dec. 18,'39
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov.	3,'39† 62.	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov.	17,'39† 70.	Dec. 21,'39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan.	12,'40† 67.	Dec. 16,'39
Millionaire Playboy (G) 022	Joe Penner-Linda Hayes	Mar.	15,'40† 64.	Mar. 2,'40
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept.	29,'39† 97.	Aug. 26,'39
(Exploitation: Nov. 25,'39, p. 56.)				
Pinocchio (G) 091	Disney Feature Cartoon	Feb.	23,'40† 87.	Feb. 3,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 9,'40, p. 77; Mar. 16,'40, p. 59; Mar. 23,'40, p. 61.)				
Primrose Path (A) 023	Ginger Rogers-Joel McCrea	Mar.	22,'40† 93.	Mar. 16,'40
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec.	1,'39† 73.	Nov. 18,'39
Saint's Double Trouble (G) 021	George Sanders-Helene Whitney-Bela Lugosi	Jan.	26,'40† 68.	Jan. 20,'40
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct.	27,'39† 69.	Mar. 25,'39
Swiss Family Robinson (G) 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Feb.	16,'40† 91.	Feb. 3,'40
(Exploitation: Feb. 24,'40, p. 53; Mar. 2,'40, p. 65.)				
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-May Robson - E. E. Horton - Lucille Ball	Nov.	24,'39† 91.	Nov. 18,'39
(Exploitation: Jan. 13,'40, p. 56; Feb. 10,'40, p. 71.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	72.	Sept. 30,'39
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec. 8,'39†	62.	Dec. 2,'39
Vigil in the Night (A) 007	Carole Lombard-Anne Shirley-Brian Aherne	Feb. 9,'40†	96.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Feb. 24,'40, p. 53; Mar. 30,'40, p. 89.)				
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39	63.	July 22,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois (G) 009	R. Massey-R. Gordon-M. Howard		110.	Jan. 27,'40
(Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Mar. 16,'40, p. 59.)				
Anne of Windy Poplars	Anne Shirley-James Ellison			
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	Apr. 19,'40†	*85.	Mar. 30,'40
Bill of Divorcement, A 028 (A)	Maureen O'Hara - Adolphe Menjou-Fay Bainter-H. Marshall	Apr. 12,'40†	74.	Mar. 16,'40
Courageous Dr. Christian (G) 030	Jean Hersholt-Dorothy Lovett	Apr. 5,'40†	67.	Mar. 30,'40
Curtain Call 027	B. Read-J. Archer-H. Vinson	Apr. 26,'40†		
(See "In the Cutting Room," Mar. 9,'40.)				
Irene 024	Anna Neagle-Ray Milland-R. Young-M. Robson-B. Burke	Apr. 26,'40†		
(See "In the Cutting Room," Feb. 3,'40.)				
My Favorite Wife 025	Irene Dunne-Cary Grant - Randolph Scott-Gail Ptarick	May 3,'40†		
(See "In the Cutting Room," Mar. 2,'40.)				
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95.	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Saint Takes Over, The	George Sanders-Wendy Barrie			
Tom Brown's Schooldays 029	Sir Cedric Hardwicke-F. Bartholomew-Jimmy Lydon-Josephine Hutchinson	May 10,'40†		
Villain Still Pursued Her, The*	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton			
You Can't Fool Your Wife	Lucille Ball-James Ellison			
(See "In the Cutting Room," Mar. 16,'40.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82.	Aug. 26,'39
Barricade (G) 026	Alice Faye-Warner Baxter	Dec. 8,'39†	71.	Dec. 16,'39
Blue Bird (G) 025	Shirley Temple-Spring Byington	Mar. 22,'40†	83.	Jan. 27,'40
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74.	Aug. 26,'39
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar. 1,'40†	67.	Feb. 10,'40
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64.	Aug. 19,'39
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†	73.	Dec. 2,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74.	Nov. 18,'39
City of Chance (G) 027	Lynn Bari-Donald Woods	Jan. 12,'40†	57.	Dec. 30,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†	72.	Nov. 18,'39
Drum Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov. 10,'39†	103.	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 65; Jan. 13,'40, p. 56.)				
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83.	Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	58.	Nov. 11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†	77.	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 69.)				
First World War, The (reissue) (A) 062	Documentary	Oct. 27,'39†	78.	Nov. 17,'34
Free, Blonde and Twenty-one (A) 037	L. Bari-J. Davis-H. Wilcoxon	Mar. 29,'40†	*75.	Feb. 17,'40
Frontier Marshal, The (G) 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71.	July 29,'39
(Exploitation: Sept. 2,'39, p. 54; Oct. 14,'39, pp. 60, 66.)				
Grapes of Wrath, The (A) 040	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Mar. 15,'40†	128.	Jan. 27,'40
(Exploitation: Mar. 2,'40, p. 65; Mar. 9,'40, p. 77.)				
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62.	Oct. 7,'39
He Married His Wife (A) 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†	83.	Jan. 20,'40
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 20,'39†	83.	Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
High School (G) 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†	74.	Jan. 6,'40
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96.	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94; Dec. 23,'39, p. 57; Dec. 30,'39, p. 65.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70.	Nov. 25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	74.	Nov. 18,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61.	Aug. 12,'39
Little Old New York (G) 031	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb. 9,'40†	100.	Feb. 10,'40
(Exploitation: Feb. 10,'40, p. 70.)				
Man Who Wouldn't Talk, The (G) 030	L. Nolan-J. Rogers-M. Marsh	Feb. 2,'40†	72.	Jan. 20,'40
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68.	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73.	July 15,'39
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75.	Oct. 14,'39
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	103.	Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101.	June 6,'36
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87.	July 8,'39
(Exploitation: Aug. 26,'39, p. 86; Oct. 21,'39, p. 66.)				
Shipyard Sally (A) 018	Gracie Fields-Sydney Howard	Oct. 20,'39†	79.	July 29,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101.	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64; Nov. 4,'39, p. 64; Nov. 11,'39, p. 67; Dec. 30,'39, p. 65.)				
Star Dust (G) 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr. 5,'40†	*90.	Apr. 6,'40
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57.	Sept. 2,'39
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†	86.	Dec. 23,'39
(Exploitation: Feb. 24,'40, p. 55.)				
They Came by Night (G) 033	Will Fyffe-Phyllis Calvert	Feb. 23,'40†	73.	Mar. 16,'40
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65.	Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Oct. 27,'39†	84.	Oct. 28,'39
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72.	Dec. 31,'38
Young as You Feel (G) 032	Jed Prouty-Spring Byington	Feb. 16,'40†	59.	Feb. 3,'40

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charlie Chan's Cruise	Sidney Toler-Marjorie Weaver			
(See "In the Cutting Room," Mar. 9,'40.)				
Earthbound 034	Warner Baxter-Andrea Leeds			
(See "In the Cutting Room," Mar. 16,'40.)				
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
I Was an Adventuress 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre			
Johnny Apollo	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr. 19,'40†		
(See "Dance with the Devil," "In the Cutting Room," Feb. 3,'40.)				
Lillian Russell	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-John Payne - Leo Carrillo - Weber & Fields			
Million Dollar Diamond	Kent Taylor-Florence Rice			
Maryland	Brenda Joyce - John Payne - Walker Brennan-Fay Bainter-Chas. Ruggles			
On Their Own	Spring Byington-Henry Armetta			
(See "In the Cutting Room," Mar. 16,'40.)				
Rain or Shine*	Virginia Gilmore-Joan Davis			
Rogue of the Rio Grande	Cesar Romero-Evelyn Venable			
Sailor's Lady	J. Hall-D. Andrews-N. Kelly			
(See "In the Cutting Room," Mar. 2,'40.)				
Shooting High (G) 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40†	*65.	Mar. 9,'40
Viva Cisco Kid (G)	Cesar Romero-Jean Rogers	Apr. 12,'40†	*65.	Mar. 23,'40
Young People, The	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whalen			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford (G)	Laurel and Hardy	Feb. 16,'40†	63.	Mar. 2,'40
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95.	Oct. 7,'39
(Exploitation: July 22,'39, p. 81; Dec. 30,'39, p. 66.)				
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115.	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62; Dec. 16,'39, p. 68.)				
House Across the Bay (G)	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George	Mar. 1,'40†	*85.	Mar. 2,'40
(Exploitation: Mar. 30,'40, p. 87.)				
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80.	Sept. 16,'39
(Exploitation: Dec. 30,'39, p. 66.)				
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept. 22,'39†	70.	Sept. 30,'39
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson	Jan. 19,'40†	73.	Nov. 18,'39
(Exploration: Dec. 23,'39, pp. 57, 59; Jan. 20,'40, p. 72; Mar. 16,'40, p. 60.)				
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112.	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56; Oct. 28,'39, p. 70.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
My Son, My Son (A)	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†	*117	Mar. 9,'40
Of Mice and Men (A)	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†	106	Dec. 30,'39
(Exploitation: Jan. 20,'40, pp. 66, 67; Jan. 27,'40, p. 70; Feb. 3,'40, p. 78; Mar. 2,'40, p. 64.)				
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78	Dec. 30,'39
Raffles (G)	David Niven-Olivia de Havilland	Dec. 29.'39†	71	Dec. 23,'39
(Exploitation: Jan. 20,'40. p. 67; Mar. 9.'40. p. 76.)				
Real Glory, The (G)	G. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62; Nov. 25,'39, p. 57; Jan. 6.'40, p. 72; Jan. 20,'40, p. 67; Mar. 23.'40, p. 61.)				
Right Honorable (A)	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	*85	Jan. 13,'40
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p .66; Oct. 14,'39, p. 62; Dec. 2.'39, p. 76.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Million B.C.	Carole Landis-Lon Chaney, Jr.-John Hubbard	Apr. 19,'40†		
(See "1,000,000 B.C.," "In the Cutting Room," Jan. 6,'40.)				
Our Town	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin			
Personal History*	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley			
Rebecca (A)	Laurence Olivier-Joan Fontaine-Judith Anderson-Nigel Bruce	Apr. 12,'40†	*125	Mar. 30,'40
(Exploitation: Mar. 30.'40, p. 87.)				
Saps at Sea	Laurel and Hardy	Apr. 19,'40†		
(See "Two's Company," "In the Cutting Room," Dec. 16,'39.)				
South of Pago Pago	Jon Hall-Victor McLaglen			
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Turnabout	Carole Landis - John Hubbard - A. Menjou - W. Gargan - M. Astor	May 17,'40†		
Westerner, The	Gary Cooper-Deris Davenport-Fred Stone-Lillion Bond			
(See "In the Cutting Room," Feb. 10,'40.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Quiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70; Nov. 25.'39, p. 58; Dec. 2,'39, p. 73.)				
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78	Dec. 2,'39
Call a Messenger (G) 4020	Billy Halop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65	Sept. 23,'39
Charlie McCarthy, Detective (G) 4011	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77	Dec. 23,'39
Chip of the Flying "U" (G) 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24.'39†	55	Jan. 27,'40
Danger on Wheels 4055	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†	61	
Desperate Trails, The 4058	Johnny Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58	
(See "In the Cutting Room," July 15,'39.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94	Dec. 2,'39
(Exploitation: Mar. 2,'40. p. 64.)				
Double Alibi (G) 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†	60	Mar. 23,'40
First Love (G) 3002	Deanna Durbin-Helen Parrish-Robert Stack-Eugene Pallette-Leatrice Joy	Nov. 10,'39	84	Nov. 4,'39
(Exploitation: Dec. 2,'39. p. 72; Dec. 30,'39, p. 66; Mar. 23,'40, p. 64.)				
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67	July 1,'39
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60	
(See "In the Cutting Room," Nov. 18,'39.)				
Green Hell (G) 4041	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87	Jan. 20,'40
Half a Sinner 4040	Heather Angel-John King	Apr. 5,'40†	59	
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66	
Honeymoon Deferred (G) 4038	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†	59	Feb. 24,'40
Invisible Man Returns (G) 4009	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†	81	Jan. 13,'40
(Exploitation: Jan. 20.'40, p. 66; Jan. 27,'40, p. 70; Mar. 16,'40, p. 58.)				
Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80	July 22,'39
Is a Date (G) 4001	Deanna Durbin-Kay Francis-Walter Pidgeon	Mar. 22.'40†	*100	Mar. 23,'40
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65	Nov. 4,'39
Ma! He's Making Eyes at Me 4022	Tom Brown-Constance Moore	Mar. 15,'40†	*62	Apr. 6,'40
(See "In the Cutting Room." Mar. 2,'40.)				
Man from Montreal 4054	R. Arlen-A. Devine-A. Gwynne	Dec. 8,'39†	60	
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64	Nov. 25,'39
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66	Aug. 12,'39
My Little Chickadee (A) 4004	Mae West - W. C. Fields - Jos. Calleia - D. Foran - A. Nagel	Feb. 9,'40†	84	Feb. 10,'40
Oh, Johnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†	63	
(See "In the Cutting Room," Dec. 30,'39.)				
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59	Nov. 11,'39
Riders of Pasco Basin 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†		
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77	Oct. 14,'39
Road Back (re-issue) (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79	June 28,'37
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-L. Hunter	Nov. 17,'39†	92	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 72.)				
Tropic Fury 4052	A. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62½	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58; Dec. 23,'39, p. 60.)				
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78	July 15,'39
(Exploitation: July 1,'39, p. 62; Nov. 25,'39. p. 58.)				
West of Carson City 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55	
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92	Aug. 19,'39
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66	Oct. 28.'39
Zanzibar (G) 4025	Lola Lane-James Craig	Mar. 8,'40†	61	Mar. 30,'40

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Deacon	B. Burns-P. Moran-D. O'Keefe	June 14,'40†		
(See "In the Cutting Room," Mar. 2,'40.)				
Black Diamonds*	Richard Arlen-Andy Devine	May 10,'40†		
Black Friday (G) 4018	Boris Karloff-Bela Lugosi	Apr. 12,'40†	70	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
Enemy Agent 4033	Richard Cromwell-Helen Vinson	Apr. 19,'40	61	
(See "In the Cutting Room." Feb. 17,'40.)				
House of Seven Gables (G) 4013	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40†	89	Mar. 9,'40
(Exploitation: Mar. 9.'40. p. 77.)				
I Can't Give You Anything But Love, Baby	Johnny Downs-Peggy Moran	June 21,'40†		
If I Had My Way	Bing Crosby-Gloria Jean	Apr. 26.'40†		
La Conga Nights	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40†	56	
Sandy Is a Lady	Baby Sandy-Mischa Auer-Billy Lenhart-Kenneth Brown	May 17,'40†		
(See "In the Cutting Room," Mar. 30,'40.)				
Ski Patrol	Luli Desti-Philip Dorin	May 3,'40†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan "Dead End Kids"-B. Granville	Aug. 26.'39	86	Sept. 9,'39
(Exploitation: Jan. 20.'40. pp. 66, 67.)				
Castle on the Hudson (G)	John Garfield - Pat O'Brien - Ann Sheridan - Burgess Meredith	Feb. 17,'40†	*76	Mar. 2,'40
(Exploitation: Feb. 24.'40, p. 53.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room," June 3.'39; exploitation: Jan. 6,'40, p. 66.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page-J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107	June 24,'39
(Exploitation: Aug. 19.'39, p. 72.)				
Dr. Ehrlich's Magic Bullet (G)	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	*100	Feb. 10,'40
(Exploitation: Feb. 17.'40. p. 53; Mar. 2.'40. p. 65; Mar. 9.'40, p. 79.)				
Dust Be My Destiny (G) 461	John Garfield-Priscilla Lane	Sept. 16,'39†	88	Aug. 19,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Each Dawn I Die (G) 356	James Cagney-Jane Bryan-Geo. Raft-Geo. Bancroft	Aug. 19,'39	92	July 22,'39
(Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88; Oct. 14,'39, p. 66.)				
Espionage Agent (G) 462	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83	Sept. 30,'39
Everybody's Hobby, The 736	Henry O'Neill-Irene Rich	Aug. 26,'39	54	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting 69th (G) 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†	90.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 78; Feb. 24,'40, pp. 52, 56.)				
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99.	Nov. 25,'39
(Exploitation: Jan. 20,'40, p. 66.)				
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57.	
Old Maid (A) 452	Bette Davis - Miriam Hopkins - Geo. Brent-Jane Bryan	Sept. 1,'39†	95.	Aug. 5,'39
(Exploitation: Oct. 1,'39, p. 62; Nov. 11,'39, p. 68; Dec. 16,'39, p. 68.)				
On Your Toes (G) 463	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94.	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55.	Dec. 9,'39
Return of Dr. X, The (G) 464	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62.	Dec. 2,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Dec. 21,'39†	57.	Nov. 25,'39
Three Cheers for the Irish (G)	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40†	100.	Mar. 16,'40
We Are Not Alone (G) 458	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112.	Nov. 11,'39

Coming Attractions

Angel from Texas, An	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40†	
(See "In the Cutting Room," Mar. 30,'40.)			
'Til We Meet Again	Merle Oberon - George Brent - Pat O'Brien-Binnie Barnes	Apr. 20,'40†	
(See "In the Cutting Room," Mar. 2,'40.)			

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Intelligence (G) 416	Boris Karloff-Margaret Lindsay	Jan. 29,'40†	62.	Feb. 17,'40
Brother Rat and a Baby (G) 406	W. Morris-P. Lane-J. Bryan-R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	87.	Jan. 13,'40
Calling Philo Vance (G) 420	J. Stephenson-Margot Stevenson	Feb. 3,'40†	62.	Feb. 17,'40
Child Is Born, A (A) 415	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George	Jan. 6,'40†	79.	Jan. 6,'40
(Exploitation: Dec. 9,'39, p. 96; Jan. 27,'40, p. 72; Feb. 3,'40, p. 75; Feb. 10,'40, p. 71; Feb. 24,'40, p. 53; Mar. 9,'40, p. 78; Mar. 16,'40, p. 61; Mar. 30,'40, pp. 88, 89.)				
Dead End Kids on Dress Parade (G)	Dead End Kids-John Litel	Nov. 18,'39†	62.	Nov. 4,'39
Granny, Get Your Gun	May Robson-Harry Davenport-Margot Stevenson	Feb. 10,'40†	56.	
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81.	July 8,'39
Indianapolis Speedway (G) 315	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82.	July 22,'39
(Exploitation: Sept. 30,'39, p. 59; Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)				
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	*80.	Jan. 6,'40
It All Came True	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40†	97.	Apr. 6,'40
(See "Years Without Days," "In the Cutting Room," Oct. 28,'39.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57.	Sept. 23,'39
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60.	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90.	July 1,'39
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65.	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106.	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53; Mar. 30,'40, pp. 86, 90.)				
Roaring Twenties, The (G) 403	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106.	Oct. 21,'39
(Exploitation: Nov. 25,'39, p. 59; Feb. 17,'40, p. 54.)				
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Virginia City (G)	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40†	*115.	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87.)				
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59.	July 22,'39

Coming Attractions

All This and Heaven Too	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	
Brother Orchid	Ann Sothern-Humphrey Bogart-Ralph Bellamy	
Enemy Within, The	Ronald Reagan-Lya Lys	
Flight 8	Virginia Bruce-Dennis M[illegible] - R. Bellamy - J. Wyman - W. Morris	
Fugitive from Justice	Roger Pryor-Lucille Fairbanks	
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel	Apr. 13,'40†
King of the Lumberjacks	John Payne-Gloria Dickson	
Life of Knute Reckne, The*	Pat O'Brien-Gale Page	
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill	72. Apr. 22,'39
(Reviewed under the title, "Juarez and Maxmillian.")		
Saturday's Children	J. Garfield-A. Shirley-C. Rains	
Sea Hawk	E. Flynn-B. Marshall-A. Hale-C. Rains - F. Robson - U. O'Connor	
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne	
Tear Gas Squad	D. Morgan-J. Payne-G. Dickson	
Torrid Zone	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39†	80.	
Horrors of War (G)	Documentary	Merit	Feb. 7,'40	51.	Feb. 17
Pocomania (G)	Nina Mae McKinney.	Lenwal	Dec. 9,'39	65.	Dec. 9
She Goes to War (A)		Leichter	Nov. 10,'39†	55.	Nov. 25
Sudan		Leichter	Oct. 10,'39	58.	

Coming Attractions

American Gang Busters* (G)	Times	Apr. 20,'40	65. Mar. 30
Broken Strings (G)	Clarence Muse	International	*60. Mar. 23
Double Deal (G)	Monte Hawley	International	*55. Dec. 16,
Fight for Life (A)	Myron McCormick	U.S. Film Service	69. Mar. 16
Mystery in Swing (G)	Monte Hawley	International	*75. Mar. 7

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Affair Lafont, The (A)	Corinne Luchaire	Transatlantic	Nov. 4,'39	85.	Nov. 4,
All at Sea (G)	Sandy Powell	British Lion		74.	Dec. 9,
Baker's Wife, The (La Femme du Boulanger) (A)	Raimu	"Baker's Wife Inc."	Feb. 26,'40	98.	Mar. 2,
Band Wagon (G)	Arthur Askey	Central		85.	Feb. 24,
Black Eyes	Otto Kruger	Film Alliance	May 15,'40		
Citadel of Silence, The (A)	Annabella	Film Alliance	Dec. 23,'39	90.	Dec. 30,
Come On, George (G)	George Formby	ABFD		88.	Dec. 2,
Devil Is an Empress, The (G)	Conrad Veidt	Columbia	Dec. 1,'39	70.	Dec. 9,
Dr. O'Dowd (A)	Shaun Glenville	Warner Bros.		76.	Mar. 2,
End of Day, The (A)	Victor Francen	Juno	Oct. 1,'39	94.	Sept. 16,
Englishman's Home, An (A)	Edmund Gwenn	United Artists		72.	Nov. 11,
Entente Cordial (G)	Victor Francen	Concord	Dec. 25,'39	110.	Jan. 6,
Face Behind the Scar, The	Griffith Jones	Film Alliance	Feb. 29,'40	72.	Mar. 9,
First Film Concert (G)		World	Oct. 31,'39	53.	Nov. 18,
Frozen Limits, The (G)	Jimmy Nervo	General		80.	Nov. 18,
Hidden Menace, The	Otto Kruger	Film Alliance	Jan. 15,'40	59.	
Hoots, Mon! (A)	Max Miller	Warner Bros.		77.	Dec. 23,
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83.	Feb. 26,
I Met a Murderer (A)	James Mason	York	Oct. 2,'39	70.	Oct. 14,
Just Like a Woman	Gertrude Michael	Film Alliance	Dec. 15,'40	74.	
Katia (G)	Danielle Darrieux	Mayer-Burstyn	Dec. 25,'39	90.	Dec. 2,
Last Desire (A)	Raimu	Transatlantic	Dec. 16,'39	100.	Jan. 6,
Let George Do It* (G)	George Formby	ABFD		82.	Mar. 30,
Little Miss Molly	Maureen O'Hara	Film Alliance	Mar. 5,'40	67.	
Lost on the Western Front (G)	Paul Cavanaugh	World	Jan. 10,'40	63.	Jan. 20,
Louise (A)	Grace Moore	Mayer-Burstyn	Feb. 2,'40	80.	Feb. 10,
Mademoiselle Ma Mere (A)	Danielle Darrieux	Hoffberg	Sept. 18,'39	82.	Sept. 30,
Marseillaise (G)	Pierre Renoir	World	Nov. 3,'39	80.	Nov. 18,
Midas Touch, The (A)	Barry K. Barnes	Warner		68.	Dec. 30,
Middle Watch, The	Jack Buchanan	Pathe		75.	Dec. 30,
Mill on the Floss, The (G)	Geraldine Fitzgerald.	Standard	Nov. 14,'39	90.	Feb. 13,
(Exploitation: Dec. 23,'39, p. 58.)					
Mirele Efros (G)	Berta Gersten	Credo	Oct. 19,'39	90.	Nov. 4,
Monkey Into Man* (A)		World	May 1,'40	65.	Mar. 30,
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
North Sea Patrol	Geoffrey Toone	Film Alliance	Nov. 15,'39	69.	
One Night in Paris	John Lodge	Film Alliance	Feb. 15,'40		
On the Night of the Fire (A)	Ralph Richardson	General		94.	Jan. 6,
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias		98.	Sept. 2,
Proud Valley, The (A)	Paul Robeson	ABFD		77.	Jan. 27,
Rasputin (A)	Harry Baur	Concord	Oct. 16,'39	93.	Oct. 21,
Skeleton on Horseback (G)	Hugo Haas	C.L. Import Corp.		78.	Feb. 24,
Song of the Street (A)	V. Sokoloff	Mayer-Burstyn	Sept. 1,'39	75.	Aug. 26,
Song of the Windmills (Molinos de Viento) (G)	Maria Mercader	Atlas	Feb. 23,'40	73.	Mar. 2,
Sons of the Sea (G)	Leslie Banks	Grand National		83.	Dec. 23,
Spies of the Air	Barry K. Barnes	Film Alliance	July 15,'40		
Spy for a Day (G)	Duggie Wakefield	Paramount		71.	Jan. 27,
Stars Look Down, The	Michael Redgrave	Grand National		103.	Jan. 27,
Still Waters (Acqua Cheta) (G)	Germana Paolieri	Modern	Nov. 18,'39		
Ten Days in Paris (A)	Rex Harrison	Columbia		82.	Oct. 28,
Terror, The	Wilfrid Lawson	Film Alliance	Apr. 15,'40		
Tevya (G)	Maurice Schwartz	Maymon	Feb. 5,'40	93.	Jan. 13,
That They May Live (A)	Victor Francen	Mayer-Burstyn	Nov. 6,'39	87.	Dec. 30,
Traitor Spy	Bruce Cabot	Assoc. British		73.	Nov. 4,
Ultimatum (G)	Eric Von Stroheim	Hoffberg	Feb. 3,'40	73.	Feb. 24,
Vengeance of the Deep (G)	Lloyd Hughes	Aster	Feb. 22,'40	70.	Mar. 2,
What Would You Do, Chums? (A)	Syd Walker	Anglo American		75.	Sept. 2,
Where's That Fire (G)	Will Hay	Asso. British		74.	Aug 19,
Young Man's Fancy (A)	Anna Lee	20th Cent.-Fox		77.	Sept. 2,

(THE RELEASE CHART--CONT'D)

HORT FILMS

Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
American Blondes (11-11-39) 1423	Oct.	20,'39†17....
ndy Clyde		
y Clyde Gets Spring		
hicken (12-30-39) 1426.	Dec.	15,'39†19....
Plumbing We Will Go 1406	Apr.	19,'40†.2 rls.
Stooges)		
ul Goof, The, 1427	Dec.	22,'39†17....
arley Chase		
ing All Curs (9-9-39) 1401	Aug.	25,'39†17½..
Stooges)		
e Slingers (1-6-40) 25	Nov.	24,'39†18....
All Star)		
kler, The (2-10-40) 30	Feb.	16,'40†17....
arley Chase		
Clyde Goes to Broadway 29	Feb.	2,'40†.2 rls.
ndy Clyde		
shing Through Georgia (-9-39) 9438	Aug.	11,'39.19....
ll Star)		
ing But Pleasure -24-40) 1428	Jan.	5,'40†17½..
ster Keaton		
You Nazty Spy -24-40) 1404	Jan.	19,'40†18....
Stooges)		
to Bed, Oily to Rise 0-14-39) 1402	Oct.	6,'39†18½..
Stooges)		
on My Berth Marks -16-40) 1431	2Mar.	22,'40†18....
ster Keaton		
ling Romeo 9436	July	14,'39.17....
arley Chase		
in' Thru the Rockies -16-40) 1405	Mar.	8,'40†16½..
Stooges)		
ny the Moocher 1421	Sept.	8,'39†16½..
arley Chase		
e in the Attic 1422	Sept.	22,'39†19....
alter Catlett		
er's Pest 1424	Nov.	3,'39†16½..
arley Chase		
e Sappy People 1403	Dec.	1,'39†18½..
Stooges)		
ale Finds Andy Clyde 7	July	28,'39.18....

CINESCOPES

Title	Rel. Date	Min.
fon Takes a Holiday -16-40) 1973	Mar.	8,'40†11....
ds of a Nation, The 10-40) 1972	Feb.	9,'40†11....
d of 1960 (Futurama) 6-40) 1971	Dec.	22,'39†.9....

COLOR RHAPSODIES

Title	Rel. Date	Min.
lboard Revue 1508	Mar.	15,'40†.1 rl..
a Gun and Birds, A -30-39) 1506	Jan.	12,'40†.7½..
Chasers (10-14-39) 2	Sept.	22,'39†.8....
ns On Ice (10-7-39) 3	Oct.	20,'39†.6½..
Hunt, The 1510	May	31,'40†.7½..
ound and the Rabbit 9	Apr.	19,'40†.1 rl..
Tots' Expedition	Feb.	9,'40†.6½..
wood Sweepstakes 2-39) 9512	July	28,'39..8....
ug Knights (9-9-39)	Aug.	11,'39†.7....
r Goose In Swing- 1505	Dec.	18,'39†.7....
ain Ears (11-11-39)	Nov.	3,'39†.7...
Yells 9511	June	30,'39..7....

COLUMBIA TOURS

Title	Rel. Date	Min.
ful Switzerland -40) 1553	Nov.	17,'39†10....
Historic Cities of India 1552	Oct.	27,'39†10....
Holland and the Zuyder Zee (11-25-39) 1551	Sept.	15,'39†10....
Life in Paris 1554	Dec.	22,'39†11....
Morocco 9556	Aug.	11,'39.10½..
New Hampshire (3-30-40) 1555	Feb.	9,'40†11....
(color)		
Pleasure Bound in Canada 1557	May	3,'40†.1 rl..
Sojourn in India 9555	July	7,'39..9½..
Unveiling Algeria 1558	Mar.	1,'40†.1 rl..

COMMUNITY SING

Title	Rel. Date	Min.
No. 9 9659 (Songs of the West)	May	19,'39.10....
No. 10 (6-17-39) 9660	June	16,'39.10....
(Romance Songs)		
(New Series)		
No. 1 (9-9-39) 1651	Aug.	4,'39†.9....
(Crosby Hit Songs)		
No. 2 1652	Sept.	8,'39†.9½..
(Old Time Songs)		
No. 3 1653	Oct.	13,'39†10....
(College Songs)		
No. 4 1654	Nov.	17,'39†11....
(Stephen Foster Songs)		
No. 5 (2-10-40) 1655	Dec.	29,'39†10....
(Gypsy Songs)		
No. 6 1656	Mar.	8,'40†.1 rl..
No. 7 1657	Apr.	19,'40†.1 rl..

FABLE CARTOONS

Title	Rel. Date	Min.
Barnyard Babies 1754	June	14,'40†.1 rl..
Park Your Baby (2-24-40) 1752	Dec.	22,'39†.6....
Little Lost Sheep 1751	Oct.	6,'39†.7....
Practice Makes Perfect 1753	Apr.	5,'40†.6....

FOOLS WHO MADE HISTORY

Title	Rel. Date	Min.
No. 1 (Elias Howe) (10-2-39) 1801	Sept.	1,'39†11....
No. 2 (Charles Goodyear) 1602	Oct.	6,'39†10½..

HAPPY HOUR

Know Your History
(Remakes from "March of Years")

Title	Rel. Date	Min.
No. 3 9473	Apr.	21,'39.11....

SPECIAL (HAPPY HOUR)

Title	Rel. Date	Min.
No. 1 (11-11-39) 1520 (Book of Books)	Oct.	6,'39†10....
No. 2 1521 (Building of Boys)	Oct.	12,'39†11....

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
30. Golf Chumps 9705	Apr.	6,'39..7....
31. Krazy's Shoe Shop 9706	May	12,'39..6....

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Montmartre Madness (6-3-39) 9964	June	30,'39.10½..
Yankee Doodle Home (5-27-39) 9963	May	19,'39.10....

PHANTASIES CARTOON

Title	Rel. Date	Min.
Charm Bracelet, The (9-9-39) 1701	Sept.	1,'39†.6½..
Man of Tin 1704	Feb.	23,'40†.1 rl..
Millionaire Hobo 1702	Nov.	24,'39†.7....
Mouse Exterminator, The (3-16-40) 1703	Jan.	26,'40†.6½..
News Oddities 1705	May	10,'40†.1 rl..

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Scrappy's Rodeo 9756	June	2,'39..6....
Worm's Eye View, A (5-20-39) 9755	Apr.	28,'39..7....

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 9 (5-20-39) 9859	May	12,'39.10....
No. 10 9860	May	26,'39.10....
No. 11 9861	June	15,'39.10....
No. 12 (8-19-39) 9862	July	28,'39.10....
(New Series)		
No. 1 (10-14-39) 1851 (Art of Makeup)	Sept.	22,'39†.9½..
No. 2 (11-18-39) 1852 (Training Animal Stars)	Nov.	10,'39†10....
No. 3 1853 (Novelty Parties)	Dec.	1,'39†10....
No. 4 1854 (Trip Thru Studios)	Jan.	5,'40†10....
No. 5 (3-16-40) 1855 (Art in Hollywood)	Feb.	23,'40†.1 rl..
No. 6 1856	Mar.	29,'40†.1 rl..
No. 7 1857	May	3,'40†.1 rl..

SPORT THRILLS

Title	Rel. Date	Min.
Big Fish (9-9-39) 9810	Aug.	18,'39.10....
Bows and Arrows 1801	Oct.	6,'39†.9....
Catch of the Season	Apr.	19,'40†.1 rl..
Flying Targets (3-16-40) 1804	Feb.	16,'40†10....
Jai Alai (1-6-40) 1802	Nov.	30,'39†.8½..
Jockeys Up (6-17-39) 9807	June	2,'39..9½..
Rough House Fiesta 1805	Mar.	8,'40†.1 rl..
Skiing Technique 1803	Jan.	19,'40†.1 rl..
Technique of Tennis (6-17-39) 9808	June	30,'39..8½..
There Goes Rusty (8-26-39) 9809	July	15,'39.10½..

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr.	28,'39.10....
No. 4 9904 (Library of Congress)	Aug.	4,'39.10....
1939-40		
No. 1 (11-25-39) 1901	Nov.	20,'39†11....
(Smithsonian Institution)		
No. 2 (2-17-40) 1902	Dec.	29,'39†11....
(U. S. Treasury)		
No. 3 1903	Feb.	9,'40†11....
(Federal Bureau of Investigation)		

MGM

CARTOONS
(Color)

Title	Rel. Date	Min.
Art Gallery (6-3-39) W-886	May	13,'39..9....
(Color)		
Bear That Couldn't Sleep (7-15-39) (W-887)	June	10,'39..9....
Blue Danube, The (12-23-39) W-891	Dec.	16,'39..7....
Bookworm, The (9-16-39) W-889	Aug.	26,'39..9....
Fishing Bear, The (2-3-40) W-83	Jan.	20,'40†.8....
Home on the Range (3-30-40) W-85	Mar.	23,'40†.9....
Goldilocks and the Three Bears (7-22-39) W-888	July	15,'39.11....
Mad Maestro, The (2-3-40) W-82	Dec.	30,'39†.8....
One Mother's Family (11-11-39) W-890	Sept.	30,'39..9....
Peace on Earth (12-9-39) W-81	Dec.	9,'39†.9....
Puss Gets the Boot (3-9-40) W-84	Feb.	10,'40†.9....

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June	10,'39.21....
No. 24—Think First (10-21-39) P-815 Laraine Day-Ann Morriss	Sept.	9,'39.21....
No. 25—Drunk Driving (10-28-39) P-816 Dick Purcell-Jo Ann Sayers	Oct.	28,'39.21....
No. 26—Pound Foolish (1-27-40) P-1 Neil Hamilton-Lynn Carver	Dec.	23,'39†20....
No. 27—Know Your Money (2-3-40) P-2 Dennis Morgan-Noel Madison	Jan.	27,'40†21....
No. 28—Jack Pot P-3	Mar.	9,'40†19....

FITZPATRICK TRAVELTALKS

Title	Rel. Date	Min.
Calling on Colombia T-59	Mar.	16,'40†.8....
Day on Treasure Island, A (9-30-39) T-51	Sept.	2,'39†11....
Land of Alaska Nellie (2-3-40) T-55	Dec.	23,'39†.9....
Natural Wonders of Washington State (10-21-39) T-52	Oct.	7,'39†.9....
Night Descends on Treasure Island (3-9-40) T-57	Jan.	20,'40†.8....
Old Natchez (2-10-40) T-56	Dec.	30,'39†.9....
Quaint St. Augustine (12-2-39) T-53	Nov.	4,'39†.9....
Seattle, Gateway to Northwest T-58	Feb.	17,'40†.9....
Sitka and Juneau T-60		1 rl..
Valiant Venezuela (12-30-39) T-54	Nov.	25,'39†.9....

MGM MINIATURES

Title	Rel. Date	Min.
Ash Can Fleet (10-21-39) M-72 Robert Warwick	Sept.	9,'39†11....
Door Will Open, A, M-78 Oalies Frantz-Lynn Carver	Mar.	9,'40†.1 rl..
Failure at 50, A (11-18-39) M-73 Truman Bradley-Jack Mulhall	Oct.	7,'39†10....
Mendelssohn's Wedding March (12-2-39) M-74	Nov.	4,'39†.8....
Miracle at Lourdes (1-20-40) M-75 G. P. Huntley, Jr.-Jo Ann Sayers (Sepia)	Dec.	30,'39†11....
Old South, The (2-3-40) M-77	Jan.	20,'40†11....
Northward Ho! (3-9-40) 80-X (Sepia)	Feb.	10,'40†.9....
Rhumba Rhythm (9-9-39) M-71 Mary Treen-Sally Payne (Sepia)	Sept.	2,'39†11....
Where Turf Meets Surf (2-24-40) M-76 Mary Treen-Sally Payne (Sepia)	Jan.	6,'40†11....

OUR GANG

Title	Rel. Date	Min.
All About Hash C-136	Mar.	30,'40†.1 rl..
Auto Antics (9-16-39) C-942	July	22,'39.10....
Alfalfa's Double (2-3-40) C-134	Jan.	20,'40†11....
Big Premiere, The (3-30-40) C-135	Mar.	9,'40†10....
Captain Spanky's Showboat (10-28-39) C-131	Sept.	9,'39†11....
Cousin Wilbur (6-17-39) C-939	Apr.	29,'39.10....
Dad for a Day (12-2-39) C-132	Oct.	21,'39†11....
Dog Daze (7-29-39)	July	1,'39.11....
Time Out for Lessons (1-6-40) C-133	Dec.	2,'39†11....
Joy Scouts (7-29-39)	June	24,'39.10....
Tiny Troubles (3-25-39) C-936	Feb.	18,'39.10...

PASSING PARADE
(Sepia)

Title	Rel. Date	Min.
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June	17,'39..9....
No. 7—Giant of Norway (7-22-39) K-927	June	24,'39.11....
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July	22,'39.11....
No. 9—One Against the World (9-16-39) K-929	Aug.	19,'39.11....
No. 10—Unseen Guardians (10-14-39) K-930	Aug.	26,'39.11....
No. 11—Forgotten Victory (12-23-39) K-121	Dec.	9,'39†11....
No. 12—XXX Medico K-122	Mar.	30,'40†.10....

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Culinary Carving (8-12-39) S-910	July	1,'39..9....
Domineering Male, The S-107	Mar.	30,'40†10....
Football Thrills of 1938 (10-14-39) S-912	Sept.	16,'39.10....
Let's Talk Turkey (12-2-39) S-101	Oct.	28,'39†11....
Maintain the Right (1-27-40 S-104	Jan.	13,'40†10....
Radio Hams (6-17-39) S-908	May	20,'39.10....
Romance of the Potato (1-6-40) S-103	Dec.	9,'39†.9....
(Sepia)		
Set 'Em Up (10-21-39) S-913	Oct.	7,'39.10....
Ski Birds (11-25-39) S-102	Nov.	18,'39†.8....
Stuffie (3-9-40) S-106	Mar.	2,'40.11....
Take a Cue (9-16-39) S-911	Aug.	12,'39..8....
(Sepia)		
Weather Wizards (4-22-39) S-907	Apr.	8,'39..9....
What's Your I. Q? (3-9-40) S-105	Feb.	8,'40†.8....

ROBERT BENCHLEY

Title	Rel. Date	Min.
Dark Magic (5-27-39) F-956	May	13,'39.10....
Day of Rest, The (10-21-39) F-141	Sept.	6,'39†.9....
Home Early (6-17-39) F-957	May	27,'39..9....
Home Movies (3-9-40) F-144	Feb.	17,'40†.7....
How to Eat (7-8-39) F-958	June	10,'39.10....
See Your Doctor (12-23-39) F-142	Dec.	16,'39†.8....
(1-27-40) F-143		
That Inferior Feeling	Dec.	9,'39†.9....

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England 3830	Nov.	15,'39†.2 rls.

(THE RELEASE CHART--CONT'D)

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Rhythm on the Reservation (7-22-39) T8-10	July	7,'39..7....
Seared Crows, The (7-8-39) T8-9	June	9,'39..7....
Yip Yip Yippy (7-29-39) J8-6	July	28,'39..7....

COLOR CLASSICS

Title	Rel. Date	Min.
Ants in the Plants (3-23-40) C9-3	Mar.	15,'40†.7....
Barnyard Brat (7-15-39) C8-5	June	30,'39..7....
Busy Little Ants C9-3	Feb.	23,'40†.1 rl..
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept.	22,'39†.1 rl..
Kick in Time, A C9-4	May	3,'40†.1 rl..
Little Lambkin (2-24-40) C9-2	Feb.	2,'40†.7....

COLOR CRUISES

Title	Rel. Date	Min.
Argentina K9-6	Apr.	5,'40†.1 rl..
Chile (1-6-40) K9-3	Nov.	10,'39†10....
Colombia (8-12-39) K8-7	July	21,'39.10....
Cuba K9-4	Jan.	5,'40†.1 rl..
Ecuador (9-16-39) K9-1	Sept.	1,'39†10....
Isle of Columbus K9-5	Feb.	9,'40†.1 rl..
Peru (10-14-39) K9-2	Oct.	6,'39†.1 rl..
Rio de Janeiro K9-7	May	31,'40†.1 rl..

HEADLINERS

Title	Rel. Date	Min.
Artie Shaw's Class in Swing (8-26-39) A9-1	Sept.	8,'39†10....
Frankie Masters & Orch. (1-27-40) A9-5	Dec.	29,'39†11....
Geo. Olsen & His Music (3-23-40) A9-7	Mar.	15,'40†10....
Have You Met Yvett? A9-8	Apr.	19,'40†.1 rl..
Here's Hal (1-6-40) A9-4	Nov.	24,'39†10....
Jimmy Dorsey & Orch. (2-24-40) A9-6	Feb.	2,'40†10....
Moments of Charm of 1940 (10-4-39) A9-2	Oct.	13,'39†11....
Phil Spitalny & Girl Or. Sweet Moments (9-9-39) A8-12	Aug.	11,'39.11....
Russ Morgan and Orch. Ted Fio Rito and His Orchestra (11-18-39) A9-2	Oct.	6,'39†11....
Tempo of Tomorrow (7-1-39) A8-11	June	2,'39.10....
Richard Himber and Orch.		

PARAGRAPHICS

Title	Rel. Date	Min.
Bits of Life (1-6-40) V9-3	Nov.	17,'39†11....
Breaking the News (9-2-39) J8-12	Aug.	25,'39.10....
Busy Little Bears (11-18-39) V9-2	Oct.	20,'39†10....
Farewell Vienna (7-15-39) V8-11	June	23,'39.10....
Not So Dumb (3-23-40) V9-7	Mar.	15,'40†10....
Paramount Pictorial (2-24-40) V9-6	Feb.	16,'40†10....
Public Hobby No. 1 (9-16-39) V9-1	Sept.	22,'39†11....
Sugar Wind (2-3-40) V8-5	Jan.	19,'40†10....
Television Preview V9-8	Apr.	12,'40†.1 rl..
Touchdown Revlew (1-20-40) V9-4	Dec.	22,'39†10....

PARAMOUNT PICTORIAL
(New Series)

Title	Rel. Date	Min.
No. 11—(6-24-39) P8-11	June	2,'39.10....
No. 12—(8-12-39) P8-12	July	14,'39.10....

POPEYE THE SAILOR

Title	Rel. Date	Min.
Females Is Fickle (3-23-40) E9-3	Mar.	8,'40†.7....
Ghosts Is the Bunk (7-22-39) E8-9	June	16,'39..7....
Hello How Am I? (8-12-39) E8-10	July	14,'39..7....
It's the Natural Thing to Do (8-26-39) E8-11	July	28,'39..7....
My Feelins Is Hurt E9-5	Apr.	5,'40† 1rl..
Never Sock a Baby (11-25-39) E9-1	Nov.	3,'39†.6....
Shakespearean Spinach (2-3-40) E9-2	Jan.	19,'40†.7....
Stealin' Aint Honest E9-4	Mar.	29,'40†.1 rl..

PARAMOUNT SOUND NEWS
Two Editions Weekly

POPULAR SCIENCE
(In Color)

Title	Rel. Date	Min.
No. 6—(7-29-39) J8-6	Aug.	4,'39.11....
1939-40		
No. 1—J9-1	Sept.	15,'39†10....
No. 2—(12-2-39) J9-2	Nov.	3,'39†10....
No. 3—(1-20-40) J9-3	Dec.	15,'39†10....
No. 4—(2-24-40) J9-4		10....
No. 5—J9-5	Apr.	19,'40† 1rl..

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 64—Death Valley Thrills (6-24-39) R8-12	June	9,'39.10....
No. 65—Watch Your Step (8-19-39) R8-13	July	7,'39.10....
No. 66—Hydro Maniacs (9-9-39) R9-1	Sept.	1,'39†10....
No. 66—A Desert Adventure (9-16-39) R9-2	Sept.	22,'39†10....
No. 67—Catching Whoppers (9-16-39) R9-3	Oct.	13,'39†10....
No. 68—A Dog Is Born (11-11-39) R9-4	Nov.	3,'39†10....
No. 69—Aqua-Rhythm (11-18-39) R9-5	Nov.	24,'39†10....
No. 70—Judo Experts (1-27-40) R9-6	Dec.	8,'39†10....
No. 71—Bowling Skill (2-3-40) R9-7	Jan.	26,'40†10....
No. 72—Human Fish (3-2-40) R9-8	Feb.	23,'40†10....
No. 73—Two of a Kind (3-23-40) R9-9	Mar.	22,'40†10....
No. 74—The Blue Streak R9-10	Apr.	19,'40†.1 rl..

STONE AGE CARTOONS

Title	Rel. Date	Min.
Ugly Dino, The B9-6	May	24,'40†.1 rl..
Way Back When a Nag Was Only a Horse (3-23-40) B9-2	Mar.	8,'40†.7....
Way Back When a Night Club Was a Stick B9-3	Apr.	12,'40†.1 rl..
Way Back When a Triangle Had Its Points (2-24-40) B9-1	Feb.	9,'40†.7....

SYMPHONIC SERIES

Title	Rel. Date	Min.
Blue Danube, The D9-1	Sept.	29,'39†.1 rl..
Merry Wives of Windsor (11-18-39) D9-2		9....
William Tell (1-6-40) D9-3	Nov.	24,'39†18....

UNUSUAL OCCUPATIONS
(In Color)

Title	Rel. Date	Min.
No. 6—(7-29-39) L8-6	June	16,'39.10....
(New Series)		
No. 1—(10-14-39) L9-1	Oct.	13,'39†.1 rl..
No. 2—(12-16-39) L9-2	Nov.	17,'39†11....
No. 3—(2-3-40) L9-3	Jan.	19,'40†10....

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Ring Madness 9370	June	30,'39.19....
Scrappily Married 03,703	Jan.	12,'40†20....
Truth Aches 03,702	Nov.	3,'39†19....
Wrong Room, The (930-39) 03,701	Sept.	22,'39†19....

HEADLINERS

Title	Rel. Date	Min.
No. 4—Sales Slips 93,604	June	2,'39.17....

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Act Your Age (10-14-39) 03,401	Oct.	6,'39†18....
Feathered Pests 03,406	July	14,'39†16....
Kennedy the Great 03,402	Dec.	8,'39†19....
Mutiny in the Country 03,404	May	3,'40†17....
Slightly at Sea 03,403	Feb.	9,'40†16....

INFORMATION PLEASE

Title	Rel. Date	Min.
No. 1—(10-14-39) 04,201	Sept.	8,'39†10....
No. 2—(10-28-39) 04,202	Oct.	6,'39†11....
No. 3—(12-2-39) 04,203	Nov.	3,'39†10....
No. 4—(1-6-40) 04,204	Dec.	1,'39†11....
No. 5—(2-3-40) 04,205	Dec.	29,'39†10....
No. 6—(2-3-40) 04,206	Jan.	26,'40†11....
No. 7—04,207	Feb.	23,'40†.1 rl..
No. 8—04.208	Mar.	22,'40†.1 rl..

MARCH OF TIME
1938-39

Title	Rel. Date	Min.
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June	9,'39.19....
No. 12—The Movies March On (7-8-39) 93,112	July	7,'39.22....
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug.	4,'39.18....
1939-40		
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept.	1,'39†19....
No. 2—Battle Fleets of England (10-7-39) 03,102	Sept.	29,'39†18....
No. 3—Uncle Sam — The Farmer (10-28-39) 03,103	Oct.	27,'39†18....
No. 4—Newsfronts of War —1940 (11-25-39) 03,104	Nov.	24,'39†19....
No. 5—Crisis In the Pacific (12-23-39) 03,105	Dec.	22,'39†17....
No. 6—Republic of Finland, The (1-20-40) 03,106	Jan.	19,'40†18....
No. 7—Vatican of Pius XII (2-17-40) 03,107	Feb.	16,'40†18....
No. 8—Canada at War (3-9-40) 03,108	Mar.	15,'40†18....

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May	12,'39.11....

PATHE NEWS
Released twice a week

PATHE REVIEWS
Released once a month

PATHE TOPICS
Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Blamed for a Blonde (10-14-39) 03,201	Oct.	20,'39†16....
Chicken Feed 03,203	Jan.	19,'40†18....
Coat Tails 03,202	Nov.	17,'39†18....
Goodness, a Ghost 03,205	July	5,'40†16....
Marriage Go-Round 93,204	July	28,'39.18....
Twinpuplets 03,204	Apr.	12,40†20....

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Bandits and Ballads 03,502	Dec.	15,'39†17....
Corralling a Schoolmarm 03,504	June	14,'40†20....
Cupid Rides the Range (10-14-39) 03,501	Sept.	8,'39†18....
Molly Cures a Cowboy 03,503	Mar.	22,'40†19....
Sagebrush Serenade 93,504	June	6,'39.19....

REELISMS

Title	Rel. Date	Min.
Acres of Plenty (11-18-39) 04,602	Oct.	13,'39†.9....
American Royal (11-18-39) 04,603	Nov.	10,'39†.9....
Kennel Kings (8-26-39) 94,612	July	12,'39..9....
Men of Muscle (2-3-40) 04,605	Jan.	12,'40..9....
Navajo Land (2-30-40) 04,607	Mar.	1,'40†10....
Nevada Unlimited (9-16-39) 04,601	Sept.	15,'39†.8....
Pack Trip (9-16-39) 94,613	Aug.	18,'39..9....
Siege (3-2-40) 04,608	Mar.	29,'40†10....
Vacation Diary (2-10-40) 04,606	Feb.	2,'40†.9....
West Wall (1-6-40) 04,604	Dec.	8,'39†10....
Zoo (8-12-39) 94,612	July	21,'39..9....

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Aquapoise (2-3-40) 04,306	Jan.	19,'40†.9....
Devil Drivers (7-15-39) 94,311	June	16,'39..9....
Fly Casting 04,308	Mar.	15,'40..9....
Court Favorites 04,309	Apr.	12,'40†.9....
Gun Play (10-14-39) 04,301	Sept.	1,'39..9....
Hunting Hounds (11-18-39) 04,302	Sept.	29,'39†.9....
Ice Cutters (11-4-39) 04,303	Oct.	27,'39†.9....
Pennant Chasers 04,307	Feb.	16,'40†.9....
Riding the Crest (7-8-39) 94,312	July	14,'39..9....
Sky Game (12-30-39) 04,305	Dec.	22,'39†.9....
Winter Playground (12-23-39) 04,304	Nov.	24,'39†.9....

SPECIAL

Title	Rel. Date	Min.
Five Times Five (9-16-39) 93,801	July	23,'39.20....

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Autograph Hound 94,116	Sept.	1,'39..8....
Beach Picnic (5-27-39) 94,114	June	9,'39..8....
Billposters, The 04,105	May	17,'40†.1 rl..
Day in a Dog's Life 04,109	July	12,'40†.1 rl..
Donald's Dog Laundry 04,103	Apr.	5,'40†.8....
Donald's Outboard Motor 04,107	June	28,'40†.1 rl..
Donald's Vacation 04,108	June	21,'40..1 rl..
Donald's Penguin (5-27-39) 94,117	Aug.	11,'39..8....
Magician Mickey 04,110	Aug.	2,'40†.1 rl..
Mr. Donald Steps Out 04,106	June	7,'40†.1 rl..
Officer Duck 04,101	Sept.	22,'39†.8....
Riverters 04,102	Mar.	15,'40†.7....
Sea Scout 94.115	June	30,'39..8....
Tugboat Mickey 04,104	Apr.	26,'40†.1 rl..

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Conquering the Colorado (8-26-39) 0201	Aug.	18,'39†11..
Filming the Fleet (9-23-39) 0202	Oct.	27,'39†11..
Sky Fighters (12-9-39 0203	Dec.	8,'39†11..

FASHIONS (In Color)

Title	Rel. Date	Min.
Fashion Forecast, No. 4 9604	July	7,'39.10..
Fashion Forecast, No. 5 0601	Sept.	15,'39†10..
Fashion Forecast, No. 6 (2-10-40) 0602	Dec.	22,'39†10..
Fashion Forecast, No. 7 0603	Mar.	29,'40†.1 r

FATHER HUBBARD'S ALASKAN ADVENTURES

Title	Rel. Date	Min.
Aghileen Pinnacles (10-21-39) 0103	Nov.	10,'39†11..
Birthplace of Icebergs (9-2-39) 0101	Aug.	4,'39†11..
Climbing the Spirits Home 0107	May	10,'40†.1 r
Spirits Home		
Valley of 10,000 Smokes (12-23-39) 0105	Feb.	16,'40†10..

LEW LEHR

Title	Rel. Date	Min.
Labor Savers (3-30-40) 0403	Apr.	12,'40†.9..
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept.	29,'39†10..
Silly Seasons, The (12-2-39) 0402	Jan.	5,'40.10..

MAGIC CARPET SERIES
(Lowell Thomas)

Title	Rel. Date	Min.
Evergreen Empire, The (10-21-39) 0102	Oct.	13,'39†11..
Flying Stewardess 0106	Mar.	15,'40†10..
Kangaroo Country (12-9-39) 0104	Feb.	2,'40†10..
Tempest Over Tunis 9107	June	9,'39.11..

TERRY-TOONS

Title	Rel. Date	Min.
Africa Squawks 9516	June	30,'39..7..
All's Well That Ends Well (3-30-40) 0510	Mar.	8,'40†.7..
Barnyard Baseball 9517	July	14,'39..7..
Catnip Capers 0559 (color)	May	31,'40†.1 rl
Dog in a Mansion, A 0507	Jan.	12,'40†.7..
Edgar Runs Again (2-24-40) 0508	Jan.	26,'40†.7..
First Robin, The 0555 (color)	Dec.	29,'39†.1 rl
Gandy Goose in a Bully Romance 9515	June	16,'39..7..
Golden West, The (8-26-39) 0501	Aug.	25,'39†.7..
Hare and the Hounds 0509	Feb.	23,'40†.7..
Harvest Time (2-17-40) 0556 (color)	Feb.	9,'40†.7..
Hitch-Hiker, The 0505	Dec.	1,'39†.7..
Hook, Line and Sinker 0552	Sept.	8,'39†.7..
Ice Pond, The 0506	Dec.	15,'39†.7..
It Must Be Love 0511	Apr.	5,'40†.1 rl.
Just a Little Bull 0558 (color)		
Much Ado About Nothing (3-30-40) 0557 (color)	Mar.	22,40†.7..
Old Fire Horse 9518	July	28,'39†.7..
One Mouse In a Million (12-9-39) 0504	Nov.	3,'39†.7..
Orphan Duck, The (10-14-39) 0553 (color)	Oct.	6,'39†.7..
Sheep in the Meadow (10-14-39) 0502	Sept.	22,'39†.7..
Two Headed Giant (8-12-39) 0551	Aug.	11,'39†.7..
Watchdog, The 0503	Oct.	20,'39†.7..
Wicky-Wacky Romance, A (12-9-39) 0554 (color)	Nov.	17,'39†.7..
Wot's All th' Shootin' Fer 0512	May	3,'40†.1 rl.

ED THORGERSEN (Sports)

Title	Rel. Date	Min.
Big Game Fishing 0301	Sept.	1,'39†10..
Clocking the Jockeys (10-7-39) 0302	Nov.	24,'39†11..
Following the Hounds (2-10-40) 0304 (color)	Mar.	1,'40†10..

(THE RELEASE CHART--CONT'D)

Title Rel. Date Min.
Over the Seven Seas 0305.. Apr. 26,'40†10....
Sports Immortals 9305..... June 23,'39.11....
Topnotch Tennis (2-24-40)
0303 ..... Jan. 19,'40†10....

UNITED ARTISTS

WORLD WINDOWS
(Color)

Title Rel. Date Min.
Arabian Bazaar (12-31-38). Sept. 1,'39.10....
Eternal Fire, The
(1-28-39) ..... Sept. 21,'39.10....
Lebanon Coast ..... Dec. 1,'39.10....
Petra (1-14-39) ..... Aug. 1,'39.10....
River Thames (4-15-39)... Nov. 1,'39.10....
Ruins of Palmyra..... Oct. 1,'39.10....
Wanderers of the Desert... July 1,'39.10....

UNIVERSAL

Title Rel. Date Min.

GOING PLACES WITH GRAHAM McNAMEE

No. 65—(7-29-39) 3363.... July 17,'39..9....
No. 66—(9-30-39) 4351.... Sept. 25,'39†.9....
No. 67—(10-14-39) 4352... Oct. 16,'39†.9....
No. 68—(10-14-39) 4353... Nov. 13,'39†.9....
No. 69—(12-23-39) 4354... Dec. 11,'39†.8....
No. 70—(12-30-39) 4355... Dec. 25,'39†.8....
No. 71—4356 ..... Jan. 15,'40†.9....
No. 72—(3-30-40) 4357.... Feb. 5,'40†.9....
No. 73—4358 ..... Feb. 26,'40†.1 rl..
No. 74—4359 ..... Mar. 18,'40†.1 rl..
No. 75—4360 ..... Apr. 29,'40†.1 rl..
No. 76—4361 ..... May 13,'40†.1 rl..
No. 77—4362 ..... May 20,'40†.1 rl..

LANTZ CARTUNES

Arabs with Dirty Fezzes
(8-26-39) 3259 ..... July 31,'39..7....
Silly Superstition (9-23-39)
3262 ..... Aug. 28,'39..7....
Slap Happy Valley 3261... Aug. 21,'39..7....
Snuffy's Skunk Party
(9-23-39) 3260 ..... Aug. 7,'39..7....
Stubborn Mule (8-12-39)
3258 ..... July 3,'39..7....

LANTZ COLORED CARTUNES

Adventures of Tom Thumb, Jr. 4267 ..... Mar. 4,'40†.1 rl..
A-Haunting We Will Go
(7-15-39) 4261..... Sept. 4,'39†.7....
Andy Panda Goes Fishing
4265 ..... Jan. 22,'40†.8....
Kittens Mittens (2-24-40)
4266 ..... Feb. 12,'40†.9....
Life Begins for Andy Panda
(9-23-39) 4262 ..... Oct. 9,'39†.8½..
100 Pigmies and Andy Panda 4268 ..... Apr. 22,'40†.1 rl..
Scrambled Eggs 4263..... Nov. 20,'39†.8¾..
Sleeping Princess, The
(12-2-39) 4264 ..... Dec. 4,'39†.9....
Tom Thumb, Jr. (3-30-40)..... 7½..

MENTONE MUSICAL COMEDIES

Gals and Gallons (6-3-39)
3232 ..... July 12,'39.17½..
East and Dumke
With Best Dishes (6-3-39)
3233 ..... Aug. 9,'39.17....
Charles Kemper

SPECIAL

March of Freedom
(5-20-39) 4110 ..... Sept. 6,'39†20....

STRANGER THAN FICTION SERIES

No. 64—Novelty (9-9-39)
3375 ..... July 3,'39.10....
No. 65—Novelty (7-15-39)
3376 ..... Aug. 7,'39..9½..
No. 66—Novelty (10-21-39)
4371 ..... Sept. 18,'39†.8½..
No. 67—Novelty (10-14-39)
4372 ..... Oct. 9,'39†.9....
No. 68—Novelty (10-28-39)
4373 ..... Nov. 6,'39†.9....
No. 69—Novelty (1-6-40)
4374 ..... Dec. 4,'39†.9....
No. 70—Novelty (12-23-39)
4375 ..... Dec. 18,'39†.9....
No. 71—Novelty 4376..... Jan. 8,'40†.1 rl..
No. 72—Novelty (3-30-40)
4377 ..... Jan. 29,'40†.9....
No. 73—Novelty 4378..... Feb. 19,'40†.2 rls.
No. 74—Novelty 4379..... Mar. 11,'40..1 rl..
No. 75—Novelty 4380..... Apr. 15,'40†.1 rl..
No. 76—Novelty 4381..... May 6,'40†.1 rl..
No. 77—Novelty 4382 ..... May 27,'40†.1 rl..

TWO-REEL MUSICALS

Boy Meets Joy (11-18-39)
4221 ..... Sept. 6,'39†17....
Pinky Tomlin-Joy Hodges
Follies Parislenne 4228 ... Apr. 17,'40†.2 rls.
Bullets and Ballads 4226.. Feb. 14,'40†17½..
Armida
Harry Stafford
International Revels
(3-30-40) 4227..... Mar. 13,'40†17....
Wm G. Sabbot
Rhumba Land (1-6-40)
4223 ..... Nov. 15,'39.18....
Wini Shaw
Rhythm Jamboree 4225.... Jan. 17,'40†.2 rls.
Judy Starr
Snow Follies (1-6-40)
4224 ..... Dec. 13,'39†18....
Lillian Roth
Swing Hotel (10-14-39)
4222 ..... Oct. 18,'39†18....
Wini Shaw

VITAPHONE

BROADWAY BREVITIES

Title Rel. Date Min.
Quiet Please (5-27-39)
4006 ..... July 1,'39.20....
Fritz Feld (Color)
Wardrobe Girl 4029..... June 17,'39.....
Ginger Manners
A Swing Opera 4030..... July 22,'39..2 rls.
Tess Gardella
Seeing Red (8-26-39) 4018. Aug. 26,'39.20....
Red Skelton
Slapsie Maxie (9-16-39)
5303 ..... Sept. 10,'39†17....
Maxie Rosenbloom
Ride, Cowboy, Ride
(10-21-39) 4008 ..... Sept. 9,'39.20....
Dennis Morgan
Ice Frolic (10-14-39) 5102. Oct. 28,'39†20....
Eleanor Gardner
World's Fair Junior
(10-28-39) 5104 ..... Dec. 9,'39†20....
Royal Rodeo, The
(12-9-39) 5002 ..... Nov. 25,'39†15....
John Payne
Remember When (9-16-39)
5101 ..... Jan. 20,'40†20....
Eaton Boys
One for the Book (1-6-40)
5105 ..... Feb. 3,'40†20....
Betty Hutton
Alice In Wonderland 5106. Mar. 9,'40†.2 rls.
Eddie Foy, Jr.
Double or Nothing (3-2-40)
5107 ..... 20....
Lee Dixon

COLOR PARADE

For Your Convenience
(6-17-39) 4610 ..... May 20,'39.10....
Mechanix Illustrated, No. 5
4612 ..... June 17,'39..1 rl..
Modern Methods (8-12-39)
4611 ..... July 15,'39.10....
Mechanix Illustrated, No. 6
4613 ..... Aug. 5,'39..1 rl..
Mechanix Illustrated, No. 1
(9-2-39) 5401 ..... Sept. 30,'39†10....
American Saddle Horses
(12-2-39) 5402 ..... Nov. 11,'39†.1 rl..
Mechanix Illustrated, No. 2
5403 ..... Dec. 2,'39†.1 rl..
New Horizons (1-13-40)
5404 ..... Jan. 6,'40†10....
Mechanix Illustrated, No. 3
(2-24-40) 5405 ..... Feb. 17,'40†10....

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Haunted House (6-24-39)
4310 ..... June 3,'39.12....
Lives in Peril 4311..... July 1,'39..1 rl..
Three Minute Fuse (9-2-39)
4312 ..... July 29,'39.11....
Verge of Disaster 4313.... Aug. 26,'39..1 rl..

HISTORICAL TECHNICOLOR FEATURETTES

Bill of Rights (9-16-39)
4007 ..... Aug. 19,'39†20....
Moroni Olson
Monroe Doctrine (10-28-39)
5001 ..... Oct. 14,'39†16....
Charles Waldron
Old Hickory (1-6-40)
5003 ..... Dec. 23,'39†17....
Hugh Sothern
Teddy the Rough Rider
(2-10-40) 5004 ..... Feb. 24,'40†19....
Sydney Blackmer

LOONEY TUNES

No. 70—Polar Pals
(6-17-39) 4813 ..... June 3,'39..7....
No. 71—Scalp Trouble
4814 ..... June 24,'39..1 rl..
No. 72—Porky's Picnic
4815 ..... July 15,'39..1 rl..
No. 73—Wise Quack
(8-19-39) 4816 ..... Aug. 5,'39..7....
No. 74—Porky's Hotel
5601 ..... Sept. 2,'39†.1 rl..
No. 75—Jeepers Creepers
(9-30-39) 5602 ..... Sept. 23,'39†.7....
No. 76—Naughty Neighbors
(11-4-39) 5603 ..... Nov. 4,'39†.1 rl..
No. 77—Pied Piper Porky
(11-25-39) 5604 ..... Nov. 4,'39†.7....
No. 78—Porky the Giant Killer 5605 ..... Nov. 18,'39†.1 rl..
No. 79—The Film Fan
(1-6-40) 5606 ..... Dec. 16,'39†.7....
No. 80—Porky's Last Stand
5607 ..... Jan. 6,'40†.1 rl..
No. 81—Africa Squeaks
(2-10-40) 5608 ..... Jan. 27,'40†.7....
No. 82—Ali Baba Bound
5609 ..... Feb. 10,'40†.1 rl..
No. 83—Pilgrim Porky
5610 ..... Mar. 16,'40†.1 rl..

MELODY MASTERS

Clyde McCoy and Orch.
(5-27-39) 4712 ..... Mar. 18,'39.10....
Artie Shaw and Orch.
(4-8-39) 4713 ..... Apr. 28,'39.10....
Larry Clinton and Orch.
4714 ..... May 20,'39..1 rl..
Leith Stevens and Orch.
(6-17-39) 4715 ..... June 10,'39.10....
Rita Rio and Orch. 4716.. July 1,'39..1 rl..
Will Osborne and Orch.
(8-5-39) 4717 ..... July 22,'39†10....
Eddie Delange and Orch.
4718 ..... Aug. 12,'39..1 rl..
Swing Styles (9-16-39)
5501 ..... Sept. 2,'39†10....
Vincent Lopez and His Orchestra (10-21-39) 5502.. Sept. 30,'39†10....
Rubinoff and His Violin
(11-11-39) 5503 ..... Nov. 11,'39†10....
Artie Shaw and His Orchestra (12-9-39) 5504.. Dec. 30,'39†10....
Frances Carroll and the Coquettes (12-30-39)
5505 ..... Feb. 17,'40†10....
Dave Apollon and His Orchestra (2-24-40) ..... Mar. 2,'40†10....

MERRIE MELODIES
(In Color)

No. 82—Naughty But Mice
4519 ..... May 10,'39..1 rl..
No. 83—Believe It or Else
4520 ..... June 3,'39..1 rl..
No. 84—Hobo Gadget Band
(6-17-39) 4518 ..... June 17,'39..7....
No. 85—Old Glory
(6-17-39) 4521 ..... July 1,'39.10....
No. 86—Dangerous Dan McFoo 4522 ..... July 15,'39..1 rl..
No. 87—Snow Man's Land
4523 ..... July 29,'39..1 rl..
No. 88—Hare-Um Scare-Um
(8-12-39) 4524 ..... Aug. 12,'39..7....
No. 89—Detouring America
(9-9-39) 4525 ..... Aug. 26,'39..7....
No. 90—Little Brother Rat
4526 ..... Sept. 2,'39..1 rl..
No. 91—Sioux Me 5301.... Sept. 9,'39†.1 rl..
No. 92—Land of the Midnight Fun (10-14-39)
5503 ..... Sept. 23,'39†.1 rl..
No. 93—Little Lion Hunter
5302 ..... Oct. 7,'39†.1 rl..
No. 94—The Good Egg
5304 ..... Oct. 2,'39†.1 rl..
No. 95—Fresh Fish
(11-18-39) 5305 ..... Nov. 4,'39†.7....
No. 96—Fagin's Freshmen
(12-2-39) 5306 ..... Nov. 18,'39†.1 rl..
No. 97—Sniffles and the Bookworm 5307 ..... Dec. 2,'39†.1 rl..
No. 98—Screwball Football
(1-13-40) 5308 ..... Dec. 16,'39†.7....
No. 99—The Curious Puppy
5309 ..... Dec. 30,'39†.1 rl..
No. 100—Early Worm Gets the Bird 5310..... Jan. 13,'40†.1 rl..
No. 101—Mighty Hunters
(1-20-40) 5311 ..... Jan. 27,'40†.7....
No.4102—Busy Bakers
5312 ..... Feb. 10,'40†.1 rl..
No. 103—Elmer's Candid Camera 5313 ..... Mar. 2,'40†.1 rl..
No. 104—Crosscountry Detours 5314 ..... Mar. 16,'40†.1 rl..

Title Rel. Date Min.

TECHNICOLOR SPECIALS

Romance in Color 4404.... Aug. 19,'39..1 rl..

VITAPHONE VARIETIES

Dean of the Pasteboards
(5-27-39) 4910 ..... May 27,'39.10....
Luis Zingone
Right Way, The (6-17-39)
4908 ..... July 1,'39..9....
Irene Rich
Witness Trouble 4911..... July 29,'39..1 rl..
Grouch Club
One Day Stand (8-26-39)
4912 ..... Aug. 19,'39.10....
Vote Trouble (9-16-39)
5701 ..... Sept. 9,'39†.9....
Grouch Club
History Repeats Itself
(10-14-39) ..... 10....
Sword Fishing (10-14-39)
5702 ..... Oct. 21,'39†10....
An Organ Novelty (11-4-39). Jan. 13,'40†.9....
Mr. & Mrs. Jesse Crawford

OTHER PRODUCT

Title Rel. Date Min.

ALLIANCE

Birth of the Movies..... Sept. 1,'39.22....

ATLAS

Pyramids of Mexico, The
(1-20-40) ..... 11....
Xochimilco (1-15-40) ..... 11....

CENTRAL

Country Fair (2-24-40)..... 10....
Zoo in Manhattan
(11-18-39) ..... 10....

FINLAND TRADING CO.

Life in Finland (3-23-40)..... 10....

KING OF COMEDY

Paper Hanger, The
(3-2-40) ..... 19....

PATHE COMMERCIAL

Homes of Today (11-18-39)..... 11....

RENOWN

Smart Footwork (2-24-40)..... 15....
Thank You, Mr. Silkworm
(2-24-40) ..... 15....

YORKE

Couriers of the Nation
(12-9-39) ..... 17....
Finland Fights! (2-17-40)..... 5....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Overland with Kit Carson
(9-2-39) ..... July 21,'39.....
Bill Elliott-Iris Meredith
Shadow, The (1-13-40) 1140. Jan. 5,'40†.2 rls. (each)
Victor Jory-Veda Ann Borg (1 episode 31 min.)
(15 episodes)
Terry and the Pirates..... Apr. 12,'40†.....
Wm. Tracy-Granville Owens ....
(15 episodes)

REPUBLIC

Title Rel. Date Min.
Adventures of Red Ryder .....
Don "Red" Barry
Dick Tracy's G-Men
(8-19-39) 872 ..... Sept. 2,'39.....
(15 episodes) (1st episode 29 min.)
Ralph Byrd
Drums of Fu Manchu
(2-17-40) ..... Mar. 15,'40†20....
Henry Brandon-Luana Walters (each)
(15 episodes) (1st episode 30 min.)
Zorro's Fighting Legion
(12-2-39) 873 ..... Dec. 16,'39.18....
(each)
Reed Hadley (1st episode 30 min.)

UNIVERSAL

Title Rel. Date Min.
Flash Gordon Conquers the Universe (2-24-40)
4881-92 ..... Apr. 9,'40†21....
Larry (Buster) Crabbe (each)
(15 episodes)
Green Hornet, The
(12-2-39) 4781-93 ..... Jan. 9,'40†21....
Gordon Jones-Anne Nagel (each)
(13 episodes)
Phantom Creeps, The
(9-2-39) 4681-92 ..... Oct. 17,'39†21....
Bela Lugosi-Dorothy Arnold (each)

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THEATRES

THE SOUTH. FACTORIES, CHEAP POWER The greatest opportunities in the motion picture business are here. Let us promote a theatre for you in this glorious land. FRANK DOWLER COMPANY. Chattanooga, Tenn.

FOR SALE, REASONABLE, NEW THEATRE 400 seats. 1,400 popuation, steady payroll, good income, southwestern Michigan. BOX 1261, MOTION PICTURE HERALD.

WANTED SMALL TOWN THEATRE TO equip at least expense. Long term payments, small amount down. BOX 1265, MOTION PICTURE HERALD.

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WANTED, GOING THEATRE IN CITY OF TEN thousand or over, prefer South, will buy, lease or consider partnership, must stand the closest investigation. Have cash. BOX 1268, MOTION PICTURE HERALD.

NEW THEATRE, 406 SEATS, FOR SALE IN good Kentucky town. Wonderful possibilities for couple to make a nice living. It will take $4,000 cash to handle. BOX 1269, MOTION PICTURE HERALD.

HAVE A SMALL CHAIN OF THREE THEatres, would sell worth the money. Don't bother unless you have the cash. Will run around $30,000. These theatres in good Kentucky towns from 2,200 to 10,000. BOX 1270, MOTION PICTURE HERALD.

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OPERATORS AND MANAGERS—MOVIE CIRcuits—No. 519 STATE THEATRE, Pittsburgh, Pa. or P. O. B. No. 1001, Memphis.

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RELIABLE MEN TO HANDLE GAMES IN EACH film exchange. Commission only. Must be acquainted with owners and managers. Write brief summary of past employment, reference. STANLEY GAMES, INC., 127 North Fifth St., Philadelphia, Pa.

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BUY NOW, PAY IN THREE YEARS, NEW sound, projectors, lamps, chairs, whatever's needed. Prices are low, too! S.O.S. CINEMA SUPPLY CORP., New York.

NEW BLOWERS, WASHERS, VARIABLE SPEED pulleys, wholesale. SOUTHERN AIR, 161 Walton, Atlanta, Ga.

SING THE JUBILEE WITH THESE BUYS, safety film cabinets, section, $1.79; moleskin leatherette, yard, 79c; 10¼" reflector kits for Peerless, $14.95; spotlights, $3.95; soundscreens, 19½c foot. All brand new from our Jubilee Catalog. S.O.S. CINEMA SUPPLY CORP., New York.

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SOME THEATRE CAN USE YOUR OLD equipment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD Rockefeller Center, New York.

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MOVING TO LARGER QUARTERS. YOUR opportunity to purchase veneers, panel backs and fully upholstered theatre chairs at extremely low prices. ALLIED SEATING CO., INC., 36 W. 13th St., New York City.

FOR SALE, COMPLETE BOOTH EQUIPMENT, two rebuilt Simplex with Ultraphone sound and Strong lamps at a bargain. BOX 1264, MOTION PICTURE HERALD, Chicago, Ill.

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MAKE AN OFFER FOR ACME SVE PROJECTOR No. A3432. Never used. BOX 114, 38 E. 37th St., New York City.

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MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price, $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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"THE BISCUIT EATER"





"TO MY DOG!"

Wondrous devotion lies behind his eyes,
His love's a magic charm
That safeguards me from harm;
His courage, faith and deep abiding trust
Will last eternal until we both are dust.

Stephen Harkness

We're not poets...so we won't attempt to describe in words the power and glory of this true-to-life drama of two boys and their trouble-making dog. Instead, Mr. Exhibitor, we offer this picture, "THE BISCUIT EATER," which we believe fully captures the realness and sincerity which made this Saturday Evening Post story so different from other stories. Paramount's "THE BISCUIT EATER" is a great heart picture. And the human heart and the box office heart beat ever the same.

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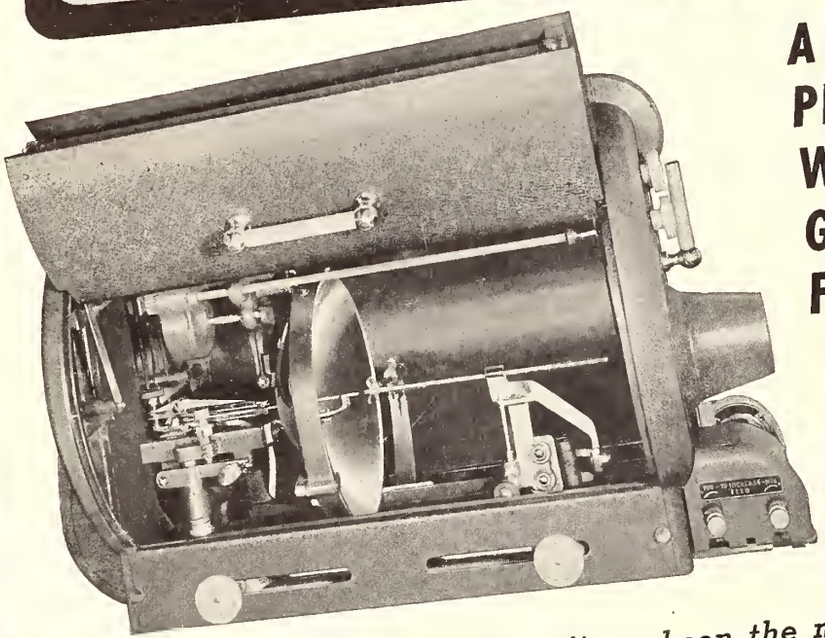
BUYERS' NUMBER

spring & summer 1940

The BUYERS' INDEX



THE NEW
BRENKERT SENARC
HIGH INTENSITY PROJECTION LAMP



A NEW LIGHT SOURCE PRODUCING SNOW WHITE LIGHT OF GREATER INTENSITY FOR THE SMALLER THEATRES

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THEATRES ranging in capacity up to 800 seats with screen sizes up to 18 feet wide can now have the highest standards of projection at lower first cost and lower operating cost than heretofore believed possible. Colored, as well as black and white, pictures can now be projected with true photographic tones – – – at no greater cost than the low intensity, yellow light projection, which heretofore has been the main light source available at low cost for these theatres.

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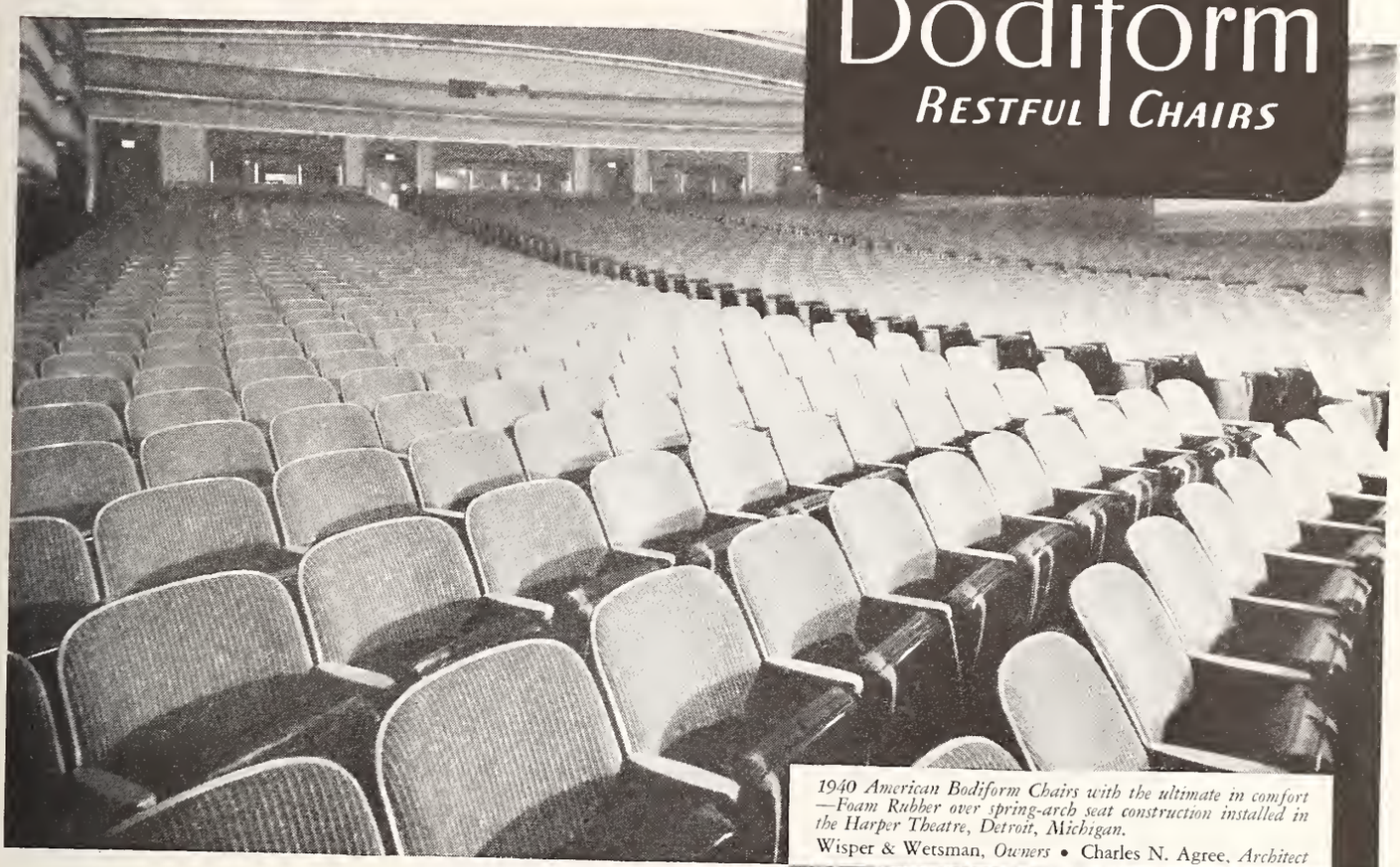
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MARKET NOTES:

Projection Room Layout Booklet

THE BOOKLET of projection room layouts and equipment specifications published by the National Theatre Supply Company, is now available in a revised 1940 edition. Containing sixteen pages, the publication, entitled "Projection Room Planning," includes in its comprehensive contents, the standard construction recommendations of the Society of Motion Picture Engineers and also a practical layout of a projection room based on actual practice. Other features are data on portholes, conduit, ventilation, location of ports and controls, rectifier, motor-generator and changeover wiring, and on the installation of Simplex sound systems and other equipment. The booklet is obtainable on request.

Establishes New York Office

A NEW YORK office has been established by the Automatic Devices Company of Allentown, Pa., manufacturers of steel curtain tracks and curtain control equipment. Located at 229 West 42d Street, the office is in charge of Mr. Lee B. Spivack.

Bulletin on Theatre Lighting

A NEW BULLETIN has been issued by Kliegl Brothers of New York, on their comprehensive line of lighting equipment, including lamps and accessories for architectural, decorative and stage illumination. Equipment types are described and pictured, affording an instructive account of lighting equipment available today.

New Dealer Firm Formed

A NEW COMPANY has been organized to succeed Sheckler's of Louisville, Ky., according to Arthur Vincent Sheckler. The new firm is called Central Theatre Supply, and the address has become 318 Fifth Avenue. Prominent among the makes of equipment distributed are Motiograph projectors, Brenkert lamps, Robin-Imperial motor-generators, and DeVry sound projectors.

Establishes New Service Offices

NEW LOCAL service divisions have been established by the Altec Service Corporation in Seattle and Cincinnati. Warren Conner, former manager in Philadelphia, is in charge of the Cincinnati branch, while M. G. Thomas is supervisor for the district. The Detroit district which was divided to form the Cincinnati division, remains under the supervision of F. C. Dickely. Barclay Ardell is manager of the Seattle office.

New Latex Cushion Plan

FOAMED LATEX cushion has been made available to furniture jobbers, upholsterers and manufacturers in blocks that may be cut to required dimensions for specific pieces of furniture, under a new plan instated by the United States Rubber Company. Thus this type of cushion may be readily specified for lounge or foyer furniture, either in new purchases or in reupholstering, moulding of each cushion to size being no longer necessary.

Gets Rights to Register

EXCLUSIVE DISTRIBUTION rights have been obtained by S. O. S. Cinema Supply Corporation to the "Super-Gold-Seal" model ticket register manufactured by the General Register Corporation of New York, makers of much of the ticket issuing equipment used in theatres. It is intended, according to J. A. Tanney, president of S. O. S., to make this electrically operated, automatic register available on an extended payment plan (*see advertisement in this issue*).

Marketing Film Splicer

A SPLICER for 35-mm. film, designed to effect an accurate jointure with maximum speed and convenience, is being marketed by the General Machine Company, Inc., of New York. It is available through theatre supply dealers (*see advertisement in this issue*).

modernization & replacement

recent installations of theatre equipment, furnishings, etc., reported by exhibitors, dealers and manufacturers.

AUDITORIUM CHAIRS

Fine Arts, Westport, Conn.; Tower, Bend, Ore.; Esquire, Sacramento, Calif.; Carolina, Lumberton, N. C.; Ritz, Lewiston, Me.; Riviera, Anderson, Ind.; Huron, Huron, S. D.; Center, Monroe, N. C. [*Reported by International Seat Corporation, Union City, Ind.*]

TICKET REGISTERS

Era, Harvey, Ill.; Bijou, Trenton, N. J. [*Reported by General Register Corporation, New York City.*]

CARPETING

Lawndale, Chicago; Cheshire, Cheshire, Conn.; Empire, Glens Falls, N. Y.; Palace, Corpus Christi, Tex. [*Reported by Mohawk Carpet Mills, Inc., Amsterdam, N. Y.*]

AUDITORIUM CHAIRS

Miller, Woodstock, Ill.; Don, Downers Grove, Ill.; Adams, Detroit. [*Reported by Kroehler Manufacturing Company, Chicago.*]

SOUND EQUIPMENT

Eltrym, Baker, Ore.; Globe, Clinton, Mass.; Rio, Rockport, Ind.; Den Burien, Lake Burien, Wash.; Key, Galveston, Tex.; Tower, Bend, Ore.; Ritz, Baltimore, Md.; Earle, Baltimore, Md.; Lanett, Lanett, Ala.; Broadway, Palmyra, N. J.; Central Square Theatre, East Boston, Mass.; Unique, Gunnison, Colo.; Watson, Watsontown, Pa.; Avalon, Monroe, Wash.; Hampden, Baltimore, Md.; National, Wilmington, Del.; Liberty, Condon, Ore.; Florida, Tampa, Fla.; Earle, Mt. Airy, N. C.; Newsreel, Boston Old South, Boston; Main, Dunkirk, Ind.; Port Port Arthur, Tex.; Highland, Baltimore, Md. Cozy, St. Joseph Mo. [*Reported by RCA Manufacturing Company, Inc., Camden, N. J.*]

●

OTHER INSTALLATIONS

The Becker Theatre Equipment, Inc., of Buffalo, reports the following theatre installations:

Lackawanna, Lackawanna, N. Y.—General Register ticket registers, Bigelow-Sanford carpeting.

Niagara, Buffalo, N. Y.—General Register ticket registers, Bigelow-Sanford carpeting, International Seat auditorium chairs.

Hippodrome, Buffalo, N. Y.—International auditorium chairs.

Capitol, Niagara Falls, N. Y.—Bigelow-Sanford carpeting.

Lancaster, Lancaster, N. Y.—Bigelow-Sanford carpeting.

Bailey, Buffalo, N. Y.—General Register ticket register.

Riviera, North Tonawanda, N. Y.—Hurley screen.

Twentieth Century, Buffalo, N. Y.—Hurley screen.

Palace, Baldwinsville, N. Y.—Da-Lite screen Bigelow-Sanford carpeting.

Shinglehouse, Shinglehouse, Pa.—Strong projection lamps.

Hemlock, Hemlock, N. Y.—Hurley screen.

●

Installations recently reported by the Oliver Theatre Supply Company, Detroit, are as follows:

Madison, Detroit—Brenkert projectors and projection lamps, Da-Lite screen.

Van Dyke, Detroit—Brenkert projectors and lamps.

Cass, Cass City, Mich.—Brenkert projectors and lamps, Baldor rectifier.

●

The following installations have been recently reported by the Standard Theatre Supply Company, Greensboro, N. C.:

Paramount, Farmville, N. C.—Brenkert projection lamps, Da-Lite screen, Alexander-Smith carpeting.

Fremont, Fremont, N. C.—Brenkert projectors, Baldor rectifiers, Da-Lite screen.

Swanboro, Swanboro, N. C.—Baldor rectifier, Da-Lite screen.

Erwin, Durham, N. C.—Brenkert projection lamps, Baldor rectifier.

Center, Mt. Olive, N. C.—Brenkert projection lamps, Baldor rectifier, Da-Lite screen.

Beaufort, Beaufort, S. C.—Baldor rectifier, Da-Lite screen.

Reid, Reidsville, N. C.—Brenkert projection lamps, Baldor rectifier.

Palmeto, Walnut Cove, N. C.—Ideal auditorium chairs.

●

The following theatre installations have recently been made by Mid-West Theatre Supply Co., Cincinnati:

Park, Bremen, Ohio—Brenkert projection lamps, Baldor rectifiers, Da-Lite screen, International auditorium chairs, Mohawk carpeting.

Strand, Portsmouth, Ohio—International auditorium chairs.

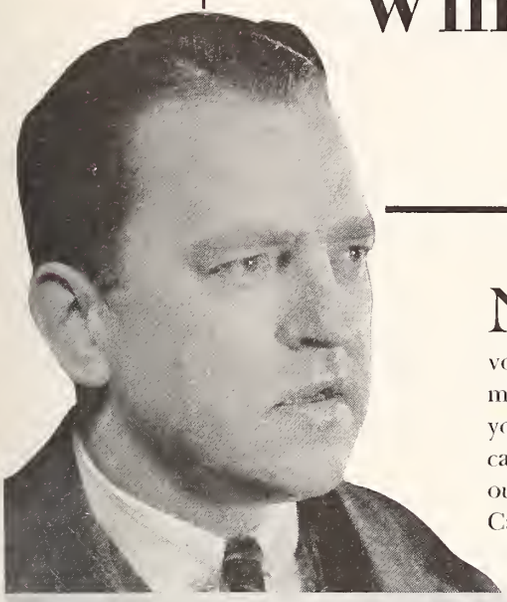
Sharon, Sharonville, Ohio—International auditorium chairs.

James, Easton, Ohio—Simplex projectors, Brenkert projection lamps, Baldor rectifier, Da-Lite screen, Mohawk carpeting.

Valley, Cincinnati—Simplex projectors.

To the Theatre Owner who wonders

"Will Business be Good Next Year?"

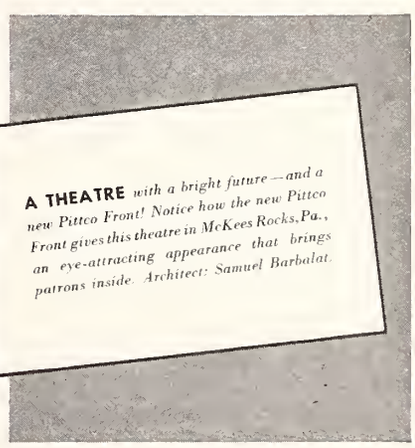


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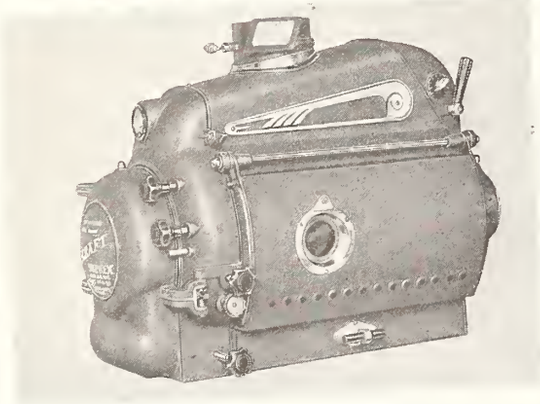
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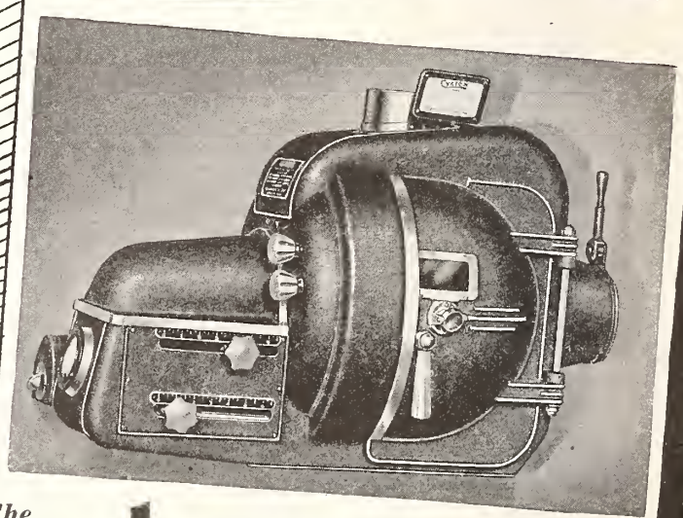


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Better Theatres

APRIL 6, 1940

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Efficiency of New Lenses Demonstrated

HOW THE COATING of projection lenses can result in greater light transmission naturally has occasioned some puzzlement; and there have been questions too regarding their maintenance. Assurances on both points have been given by Dr. W. B. Rayton, director of the Scientific Bureau of Bausch & Lomb, which company recently introduced the new lenses commercially.

Synchronous Projection Demonstration

Following a talk before the last meeting of the Atlantic Section of the Society of Motion Picture Engineers, held in New York, Dr. Rayton demonstrated the greater efficiency of coated lenses, using matched prints in two synchronized projectors. On one half of the screen the picture was projected through an uncoated lens, while the corresponding image appeared on the other half of the screen, projected through a coated lens, and this test was "checked" in other demonstrations. The general opinion of those present, many of them practical projectionists and supervisors of projection, was that the image projected through the coated lens was substantially brighter.

▶The idea that coating increases transmission is not, it seems, really new. In the last issue of the *Bausch & Lomb Magazine* appeared an historical account of its development which finds an inkling of it back in 1852. It was in 1892 that an English lens designer found that if a photographic plate was exposed through a tarnished and also an untarnished lens, more light appeared to reach the plate through the tarnished lens. People who had tarnished lenses, instead of having damaged goods, had better lenses; and instead of trying to rectify them, or advising replacement, he actually tried to tarnish new lenses by placing them in chemical solutions. Work along this line has been going on at Bausch & Lomb since before World War No. 1, and the coated lenses which have been used in the projection of "Gone With the Wind," are most immediately the result of investigations conducted under Dr. Rayton.

The ultimate optical explanation of the action gets pretty complicated. Dr. Rayton put it something like this in his talk before the SMPE Section:

Why More Light Goes Through

The coating is gauged in thickness to a specific relationship to light wave-length. The light still is reflected upon encountering the glass surface back of the coating, but it cannot again pass through the coating—is, indeed, reflected by it, hence more light gets to the screen.

▶It was in conversation with F. H. Richardson that Dr. Rayton discussed maintenance of coated lenses. The outer surfaces, he said, may be cleaned by any ordinary method without ill effect on the lens. The inner surfaces, however, need not be cleaned because the lenses are sealed against dust or oil vapor. If they were to be cleaned by any ordinary method, the coating would be damaged. Should the sealing prove faulty in any instance, it would be advisable to have the manufacturer clean the inner surfaces.

Cite Lighting Advance

That a number of important developments in mercury light sources for "black light" applications may be expected shortly, was indicated in talks and demonstrations by C. M. Cutler and H. J. Chanon of General Electric's Nela Park engineering staff, in New York recently. Messrs. Cutler and Chanon spoke at a meeting especially arranged for theatre operators and architects.

Although equipment now available is being applied with impressive effect, the growing number of actual installations, and the interest engendered by them are speeding up development work in this field so that equipment best calculated to meet the various practical needs encountered may be made generally available. A new projector type of mercury light source was shown at the New York meeting.

Among the lighting methods exhibited and discussed were those employing plastics and fabrics (which Messrs. Cutler and Chanon will be discussing in these pages shortly.)

Concerning "black light," Mr. Cutler

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pointed out (as does Mr. Shannon in his article in this issue) that in focusing attention on the decorative significance of the innovation, its utilitarian aspects, as a source of auditorium illumination during the performance, was being overlooked.

Making Us Safe

Certain demonstrations of new interest in motion picture theatre "hazards" on the part of government folk have been duly reported in the trade press, but the reports have "played the news straight," whereas the attentions referred to here would seem to merit some selective reporting.

One such instance is the decision of the Maryland state film censor board to have its inspectors also take possible hazard conditions in the theatre into their purview. Thus they are directed to double in morals and physical rubbish, probably on the grounds that both effect social safety. And a few of the admonitions on the instruction sheet given the film censors are noteworthy.

One asks them to check on the presence of a "No Admittance" sign at the entrance to the projection room, and whether ushers "or other unauthorized persons" frequent the "booth." All of which would seem to make Maryland projectionists pretty exclusive.

The censor-inspectors are also asked, "is the relief projectionist competent?" Who is going to answer that one, the censor-inspectors? (Boy, page Mr. Richardson!)

Then the inspectors are supposed to see if the projection room walls are free of posters, pictures, etc. We've seen some in projection rooms that were hot enough to need censoring, but not on the grounds that they constituted a fire hazard.

Two other questions supply their own gags. One: "Are shutters on *peep* and *focus holes* in good working order?" Two: "Are 'No Smoking' signs posted in the *auditorium?*"

The other bit of governmental notice recently given our business is a bill submitted to the New York Legislature, regulating projection room plans and construction. There are many provisions in this to suggest insufficient information about projection, but especially notable is one which would make the minimum size for a two-projector room, 72 square feet. The SMPE standards call for 192 square feet, while dimensions of only 12x8 would make 96 square feet. Perhaps the legislators won't take it seriously, either.

That Balcony Problem: An Inquiry from an Architect

[EDITOR'S NOTE: S. Charles Lee of Los Angeles—one of our very best specialists in theatre design, of course—wants to know what you theatre owners and managers think about the need for a balcony. Do your patrons like it? Is it worth the cost? What does your experience show? We'll forward your opinions gladly.]

DEAR EDITOR:

Ever since the motion picture started to become the major attraction, and the stage show the minor attraction, I have been thinking about the future of the balcony. What has been turning over in my mind is whether the balcony is like the horse that performed an essential purpose in its day, has become an evil on the highway of progress most of the time, but when needed to pull through certain difficult spots is almost indispensable.

During the time when we had stage entertainment generally, a balcony was almost indispensable. First, in order to get capacity to cover the overhead on the stage production every available seat was essential within the range of sight and hearing; and as the average balcony was built from 60 to 70 feet from the proscenium, an extra set of front row seats was created and sold to certain customers that otherwise would have been lost to the box office.

With the increasing popularity of the motion picture, some of these balcony merits became less important. The comfort of the patron is now being stressed to an ever-increasing degree, and with the gaining popularity of neighborhood theatre construction, a grave question of decision greets the theatre operator.



S. (for "Sim") CHARLES LEE

There are certain "downtown" locations bearing high rent values that require maximum capacities. There is also a condition in many cities where smoking is allowed in the balcony and not on the main floor. This creates a patronage for balcony seats where such a law exists. Where such a law does not exist the deficiencies of the balcony again appear.

It would be interesting to hear from your readers as to the relative merits and shortcomings of a balcony as noted by them in handling the public. And here is the thing that they might bear in mind—the cost of the construction of a balcony is greater per seat, generally speaking, than the first floor construction.

A few interesting observations of the theatre operator, such as the resistance of some people to walking up the stairs to a balcony—the "claustrophobia complex" of certain persons against seating beneath the balcony—how to segregate smokers without a balcony—and the relative cost of operation per seat—these angles would form a basis for an intelligent analysis of the balcony problem, which might prove helpful to theatre owners themselves.

Sincerely yours,
S. CHARLES LEE.

EDITOR'S P. S.—You'll be hearing from Mr. Lee soon again in these columns.

Building Notes

Indication of theatre building and large-scale modernization underway in the East-Central part of the country came recently in the course of gathering material on one of the theatres featured in this issue, Louis Wiethe's new Westwood in Cincinnati. This was designed and built by the F. & Y. Building Service of Columbus, which now has on its boards or in construction a 900-seat house in Cincinnati for Ackermann Enterprises, one of 500 seats at Cleves, Ohio, for Robert and Walter Harrell, a 450-seat theatre for Miles and Netha Vance in Hamilton, Ohio, one for a group including J. E. Crawford, J. R. Loofbourow and Joseph Luhn at Fort Thomas, Ky., while Max Matz is remodeling his Colonial at Bluefield, W. Va., at a cost of $20,000.

Something New—Rare Flowers

A theatre project which introduces a new wrinkle is that of S. C. Meyers in Glencoe, Chicago suburb. Mr. Meyers is the operator of Teatro del Lago which gained some fame from its location in a former "no man's land" between two suburbs which did not permit theatres. His new theatre is to have a "cry room," but that's hardly an innovation. What probably is brand new is his plan to have a conservatory of rare plants as a permanent part of the theatre layout.

An 80-Foot Screen—Wow!

These drive-in's do get into the news. For instance: E. M. Loew plans to improve his Miami enterprise, and among the "improvements" will be an 80-foot screen. That's giving the young blades some *real* competition! —*G. S.*



Auditorium treatment, with "baffles," applying "black light" to decorative scheme in the Tower theatre, Fox West Coast house in Fresno, Calif. (design and installation by Keese Engineering Corporation, Hollywood).

Painting the Theatre with "Canned Light"

• Since discussion of the innovation in Better Theatres a year ago, "black light" has arrived as a new tool of showmanship; and from its increasing application, more about its practical use has been learned. Here an engineer identified with many "black light" installations offers counsel out of his experience

By JOHN T. SHANNON

UNTIL QUITE recently the application of "black light" to the theatre has been left almost entirely to the tastes and ideas of decorators who were not familiar with either the nature or the full potentialities of the device they were using. Consequently the fluorescent materials which constitute a vital link in the "black light" system were thought of and applied exactly as if they were so much paint. Some pleasing or novel effects of decoration are often obtained in that way, but the full possibilities of "black light" are not realized, nor even approached.

Black light can, in fact, do three things for the theatre. Affording novel or different decoration is only one of these. It can also serve as a source of utility lighting of a very special and valuable kind; and it can create specific and striking atmospheric effects.

Good and Bad Effect

In its simplest decorative function, to which it has until recently been almost wholly confined, "black light" decoration consists essentially of geometric or other ornamental patterns applied to wall or ceiling surfaces in the form of luminescent materials which may or may not be visible under ordinary light. When illuminated by a source of more or less invisible near-ultra-violet light, these materials glow in various colors. Since the ultra-violet light which excites their fluorescence is not discerned, the ornamental pattern gives the illusion of being self-illuminated, or of glowing from within. Complex and interesting decorative designs have been evolved, and strictly as decoration there is no limit to the effects that may be obtained with "black light" except the skill of the artist using it.

A decorative variation recently evolved has been to coat statuary with fluorescent material and place it in dark niches where it is illuminated only by invisible light and appears to be self-glowing.

A common fault in decorative practice to date has been the excessive use of materials which glow in blue or green colors, producing a somewhat ghastly effect which is quite needless, since a wide range of colors is available and it is just as easy to use materials that show cheerful pinks and yellows.

The atmospheric effect of "black light" has been too little understood. By use of red, yellow and pink-glowing fluorescent materials a "sunrise" effect can be created on ceiling or walls, the normal painting and lighting of which represent a night scene; or by the reverse choice, a ceiling which normally presents the aspect of a daylight sky can be made to glow in a rich night-blue with gleaming moon and stars, all brought out by ultra-violet light.

"Black light" adds a third-dimensional effect to mural paintings, but also makes it possible to fade into or out of such paintings background details or additional figures. The picture can be designed to appear nearly the same under black light as under ordinary light, partly the same, or entirely different. A central theme or figure may be so painted as to appear unchanged while the background, or even the clothing of that figure, alters completely when the lighting is switched from visible to ultra-violet, or vice versa.

As Source of Illumination

Least used to date of all its possibilities is the power of "black light" to provide ordinary utility illumination. Carpets impregnated with fluorescent substances and lighted by invisible sources have very recently come into use. But walls and ceilings similarly treated and lighted may be made to provide illumination for the auditorium or for the area surrounding the screen, or both. White fluorescent illumination is obtainable in this way, since if walls are painted in two complementary colors (for instance, a pure red and pure green) the light emanating from those walls will mix a short distance from them and produce the effect of white fluorescent lighting. Other colors or tones may be obtained in the same way, and the color

(*Continued on page* 26)

Built for High-Standard Operation in a Working-Class Neighborhood



General view of the front with its architectural brick facing trimmed in terra cotta. The Wagner attraction boards include provision for 4-inch letters.

FAMILIES OF office workers, small businessmen and skilled laborers provided the bulk of the patronage of the new Westwood, young Louis Wiethe's latest theatre in Cincinnati. Mr. Wiethe began his career as exhibitor twelve years ago, at the age of 18, and has since built the Bond in Cincinnati, the Kentucky in Latonia, a suburb; and the Westwood. He also has owned and operated other houses in Latonia and Fort Thomas. His first important step toward large-scale operation was achieved by remodeling, when he converted a "lemon" of long standing, the Derby in Latonia, into an exceptionally valuable property.

The new Westwood is located in a neighborhood shopping center, drawing from a population of approximately 40,000. The seating capacity is 900. F & Y Construction Company of Columbus, Ohio, were the designers and engineers.

The basic construction is of concrete, brick and steel. Glass, brick, terra cotta, tile and stainless steel are used on the facade. Cost of the building, exclusive of equipment, was approximately $70,000, including air-conditioning and lighting, with common labor at 75c per hour, masons at $1.62½, and carpenters at $1.45. General equipment cost $20,000.

The Front

The facade above the marquee consists largely in two broad terra-cotta fields, one yellow, the other, which partially surrounds it, burnt umber striped vertically with blue terra-cotta fins. The vertical name sign has a maroon border trimmed in canary yellow. Stainless steel channel letters on each face of the sign display three lines of power neon, two lines of power green and one line of power gold, the green and gold being controlled by flashers. Passing vertically up each side of the sign and horizontally across the top are three lines of ruby red. Three stainless steel spinnings at the top of each side of the sign, each illuminated at night by two lines of ruby red neon, reproduce the effect of the stainless steel spinnings which light the entrance and the poster displays under the marquee.

The field of the marquee is painted maroon brown. Upper and lower chasers have borders of canary yellow and bottoms of white enamel. The nose of the marquee blue. The vertical tubes at either side of the nose are blue; the three horizontal tubes along the projecting ornaments at the top of the marquee are power green. Incandescent lamps in the chaser borders and along the nose are flasher-operated. The Wgner silhouette type attraction boards provide for 4-inch letters as well as larger sizes.

Approximately 200 ten-watt incandescents illuminate the soffit in a herringbone pattern, three lines of lamps radiating to each side from the central rib, which is a continuation of the line of incandescents that runs down the nose of the marquee. Additional light sources are concealed by the stainless steel spinnings. Eight dome lights illuminate the porcelain soffit over the entrance doors, and there is fluorscent neon tubing in the stainless steel display cases.

Entrance Area

The ticket booth is built of mahogany colored granite face terra-cotta, which also forms the base course of the theatre front. The ticket register equipment, incidentally, includes the new General Register automatic window price register.

The vestibule is framed almost entirely in glazed materials, with a porcelain enamel soffit overhead, the plate glass of the ticket office on one side and a cornice of Owens-Illinois glass block at the other side. The floor is terrazzo. Entrance doors are of glass, trimmed with sand-blasted horizontal lines, set in natural birch frames.

Patrons pass into an entrance lobby (see floor plan) wainscoted in wine-colored plaster, reproducing the mahogany terra-cotta base course of the facade. Mauve-colored horizontal fluted plaster ornamentation is set at the bottoms and sides of the display frames. The remainder of the wall area is done in robin's-egg blue leading to a ceiling treated in three shades of blue-green flat paint, and traversed by two concealed light troughs with bluff-colored plaster reflecting surfaces. Illumination is provided by 10-watt incandescents set on 6-inch centers in these troughs and in a central dome. Lobby frames are painted wood fitted with lumiline lamps. The doors leading to the foyer are 2¼-inch solid slab birch finished in natural color and grain.

The foyer is integral with the standee area of the auditorium at one side (see

(*Continued on page* 46)

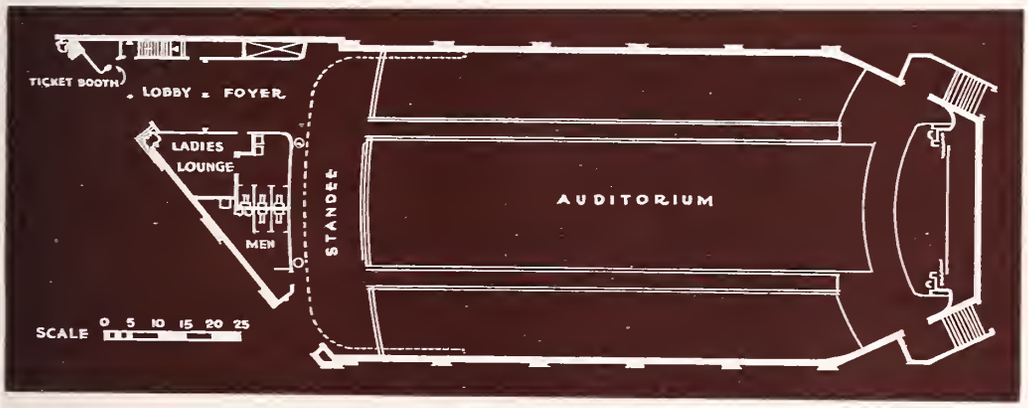
. . . describing, and on this and the following two pages, picturing the new 900-seat Westwood theatre in an outlying business district of Cincinnati, the second theatre to be built there within the last six months by Louis Wiethe for the patronage of modest-income groups



SECTION OF LOBBY.



NIGHT VIEW OF THE ENTRANCE AREA AND FRONT.

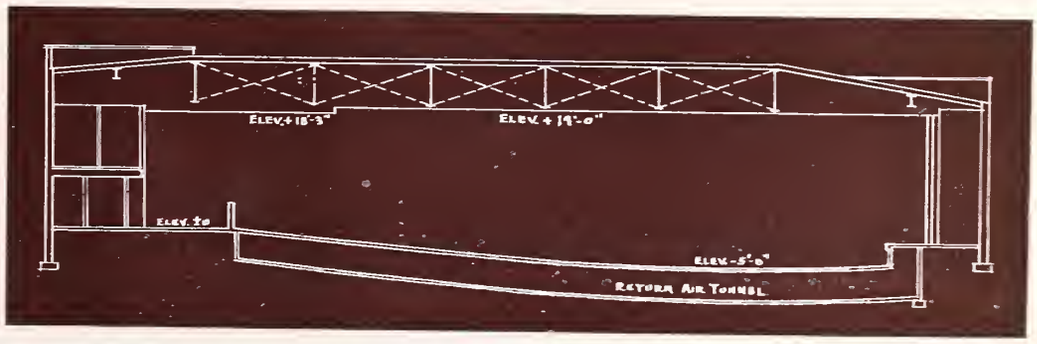


Left:
FLOR PLAN

Below:
LONGITUDINAL SECTION

WESTWOOD THEATRE
Cincinnati

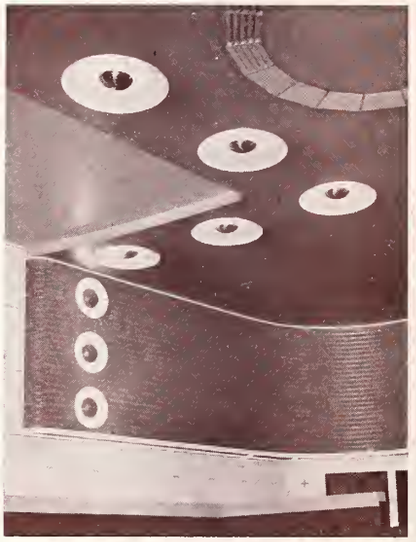
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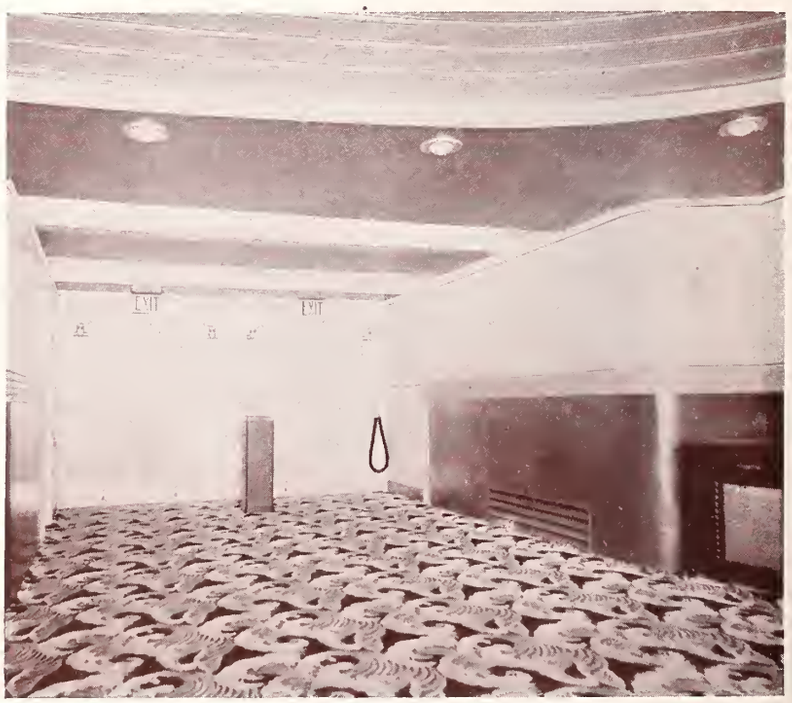


AUDITORIUM TO REAR (note staggered seating).

DETAIL: AUDITORIUM
REAR WALL and CEILING



■ An interesting feature of the interior treatment of both the auditorium and the foyer is the general use of leatherette as the wall finishing material. Leatherette has previously been used for theatre interior finish, but seldom, if ever before, on this scale. The simulated leather employed is Naugalite (a U. S. Rubber Company product basically similar to this manufacturer's Naugahyde, a heavier leatherette widely used for seating upholstery). Naugalite is used to finish the interiors of buses and pleasure cars, and the side wall design of the Westwood auditorium (see photograph on opposite page) indeed suggests inspiration from the streamlined buses of the Greyhound line. On the walls of the auditorium and the foyer, ivory Naugalite (leatherette of this type is washable with soap and water) is laid in square pieces, each stretched over a wood frame, which is secured by one-quarter-inch mould driven into furring (for further details see text of descriptive article beginning on page 10). The face of the standee rail is covered with Naugahyde (see photograph on opposite page). The rear view of the auditorium, above, shows clearly the method of staggering the seating.



VIEW OF FOYER FROM STANDEE AREA (see floor plan)



TWO VIEWS OF AUDITORIUM.

■ Of plush velour, the proscenium curtain enters directly into the general auditorium treatment. Note in photograph above how the bar pattern repeats the stripe motif of the wall, while the stars appliqued on the leather appear in the lower curtain "bubbles."

■ The women's lounge, finished in plaster, is triangular in shape (see floor plan). The wall shown in the picture at right is painted in three shades of green. The ceiling is pale turquoise blue, which color is carried into the opposite wall, with the remainder apricot. Furniture is blonde birch with upholstering in mauve and green mohair. Carpeting has gold and cream figures on a blue ground. Glass block windows enclose one end (see front photo).



SECTION OF WOMEN'S LOUNGE.



Architectural glass, strong, easily applied to new or existing structures, available in a great variety of colors and patterns, brings to theatres large and small eye-appeal with refinement. Here is an example of its application to the smaller theatre, in Mrs. P. M. Thomas's Parker theatre in Parkersburg, W. Va. Below the porcelain-enamel marquee, with its Wagner silhouette attraction panels, the front is finished in Vitrolite, the ground color being ivory, the bases black, and border banding red.

From the researches of the industrial arts, the theatre has in many instances been one of the first fields to benefit. Development of architectural glass products, improvement in the porcelain-enamelling of metals, are potent factors in the great change in front design. Always conscious of appearance, the theatre has been also quick to combine function with decoration. Here are some recent examples.

GLASS



Probably one of the most elaborate uses of the new glass blocks yet made in the theatre field is that by the Webster theatre in Hartford, Conn. Readily lending themselves to the curved design, Pittsburg-Corning glass blocks provide exterior "flash" by day and night, light for interior public areas by day. These blocks are in the Argus pattern, of pebbled effect.



Colorful, mirror-like, refined and clean-cut in pattern is the facade of the Florida theatre, Sparks circuit house in Fort Lauderdale, Fla., designed by Roy A. Benjamin. With a base course of Florida Keystone in tan, this front has a central panel of tropic-green Vitrolite applied with extrudalite aluminum mouldings, between side panels of light cream smooth-finish stucco.

Porcelain; Steel



A notable example of how porcelain enamel, a relatively economical material, lends itself today to impressive architectural effects. With the marquee also in porcelain enamel, the entire installation was made by the Artkraft Sign Company, Lima, Ohio, using for the facade, Davidson ripple-finish porcelain enamel in terra cotta and ivory, tan, brown and red. This is the Uptown, Kalamazoo, Mich.



The front treatment of this new theatre, the College in Brooklyn, N. Y., designed by John Eberson, combines stone with such modern materials as stainless steel and phenolics. The facade is cast stone, with a base course in black Albarene stone, while Kawneer stainless steel store front construction is used, and the vestibule is finished in Formica. The ticket booth base is black serpentine stone.

Light & Air



Ceiling pendent suspended from an Anemostat air diffuser in the women's lounge of the Senator theatre in Baltimore, designed by John J. Zink. This room is papered in blue and ivory, the plaster ceiling painted deep ivory. The fixture has reeded metal sides, and the metal-disc Anemostat appears as an integral part of it.



The circular cove method of combining Anemostat air-diffusers with light sources, here shown as used in the Randforce circuit's Clinton theatre in Brooklyn, N. Y., designed by William I. Hohauser. Simply done, this foyer-standee area has walls of coral-tinted hard plaster, ceiling of cream acoustic plaster. The coves thus are dominant decorative devices. They have fluted rims and a central plaster baffle into which the Anemostats are set, and above which are 15-watt lamps, twelve to each cove.

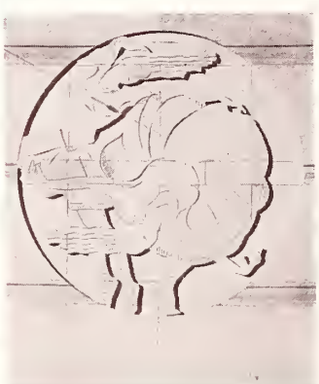
MODERNIZED

THE UPTOWN IN MINNEAPOLIS —TRADITIONAL STYLING IN TODAY'S FORMS



DETAIL, MEDALLION

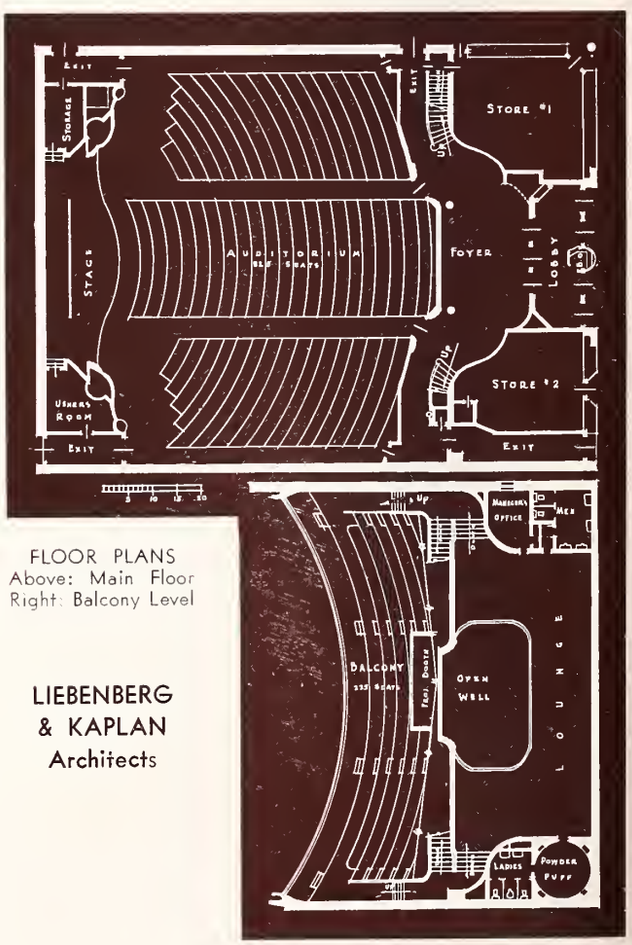




DETAIL, MEDALLION

Left:
STUDY, FRONT MASSING

■ The Minnesota Amusement Company's Uptown theatre in Minneapolis, located in a neighborhood shopping center, is virtually a new house, having been modernized throughout at a cost of $65,000. The broad upper area of the new front is pink and buff Kasota stone, against which ground color are placed the green, maroon and buff of the name sign. Channel letters in the name sign are painted in ivory and illuminated by incandescent lamps. The marquee, carrying Wagner silhouette attraction boards (note how they bend around the cornice), is of stainless steel and illuminated by both filament lamps and fluorescent neon (zeon). The design basis followed throughout the theatre, from front to auditorium, was one of minimizing the bluntness and angularity of a basically functional design by means of gentle, curving lines. This may be noted in the marquee, front medallion, and sign crown. The soffit carries incandescents without reflectors. Fluorescent tubing is used in the alumilite display cases. The base course is of rainbow granite in brown, red and tan, and the same material forms the base of the ticket booth, which is completed in wood and glass. Entrance doors have large glass panels sand-blasted in curved baroque designs. The remodeling was carried out at a basic cost of 85c per hour for common labor, $1.25 for carpenters, and $1.37½ for masons. (The Car-dell Company of Minneapolis were the general contractors.)

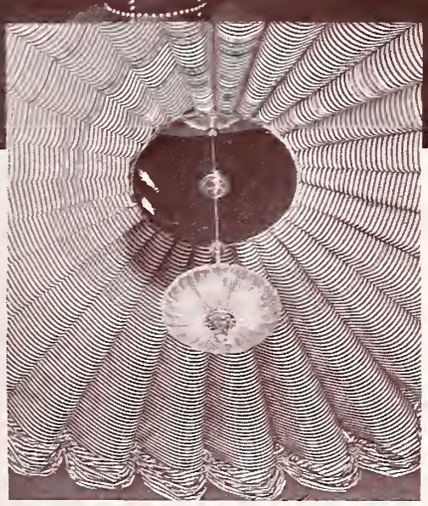


FLOOR PLANS
Above: Main Floor
Right: Balcony Level

LIEBENBERG & KAPLAN
Architects



MAIN LOUNGE IN MEZZANINE

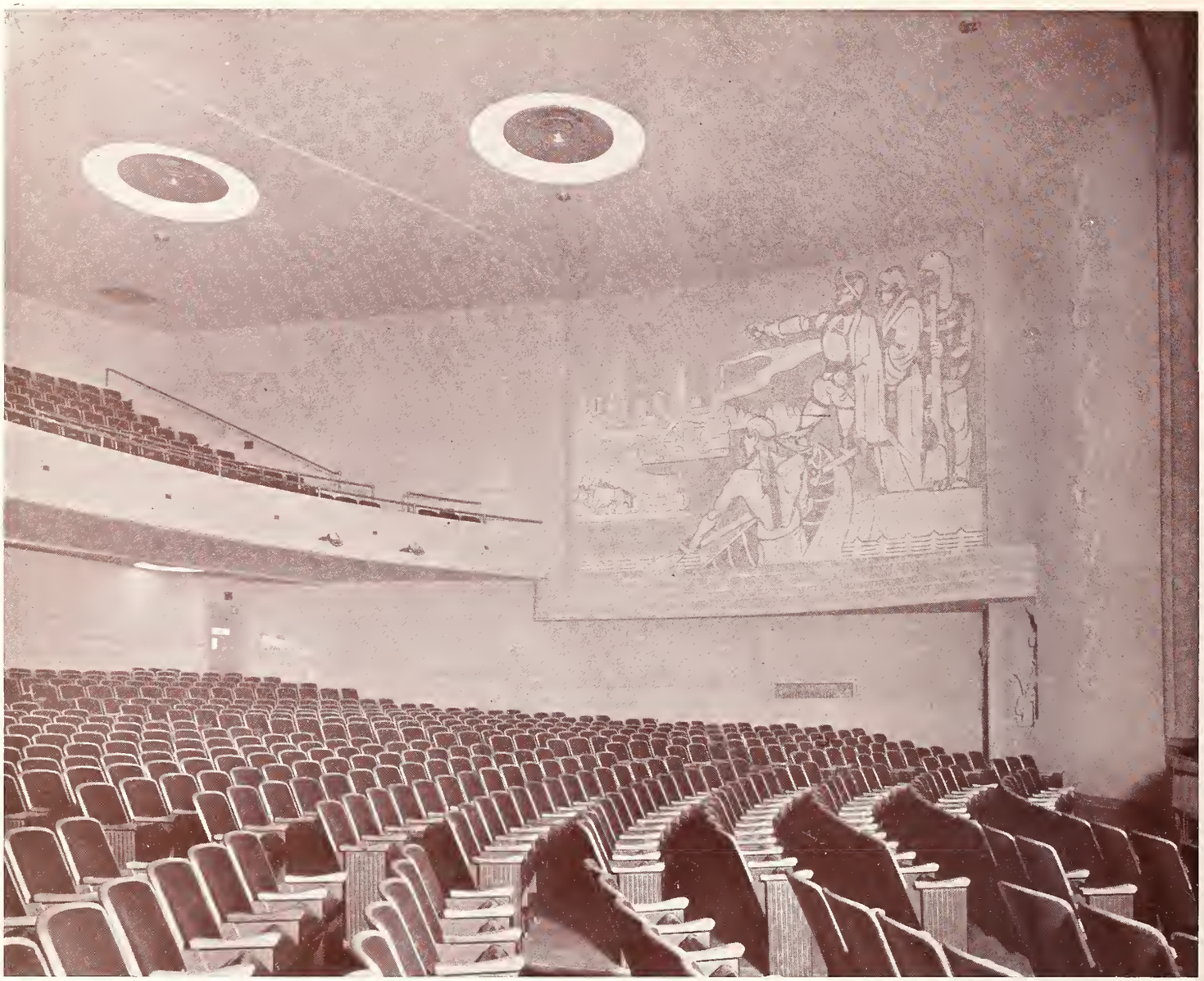


CEILING, WOMEN'S LOUNGE

■ Above is shown the general lounge in the mezzanine of the Uptown and, at right, the foyer, which areas constitute essentially one room two stories high, linked by an open ceiling well. The foyer entrance doors are finished in blond maple. Bone white plaster designs in modern baroque ornament the wall above them and are carried around the curved corner walls at either side. The Lokweave patent-back type broadloom carpet has figures cut in modern baroque pattern in gray, laid against a burgundy ground. Three of the foyer walls are painted canvas on plaster; the fourth is a huge two-story mirror, which forms the mezzanine wall opposite the large centerpiece shown in the upper picture. The mezzanine wall seen in the background is covered in specially designed hand-blocked paper, which extends around the curved corner area. The mezzanine parapet consists largely in wooden rails on metal supports, panelled with glass sandblasted in harmonizing designs. Fluorescent tubular fixtures in the mezzanine ceiling furnish the principal illumination for the entire two-story area. The ceiling of the circular women's lounge, off the main lounge, is upholstered in red, white and blue tent effect, with a colored mirror centerpiece.

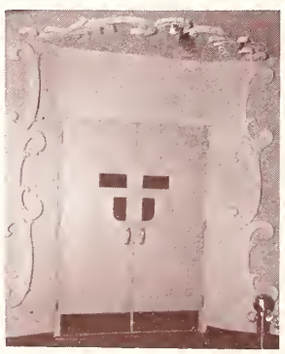


VIEW OF FOYER. Note matching Lokweave carpet and wall figures.



VIEW OF THE AUDITORIUM WITH ITS LUMINESCENT BAS-RELIEFS CARVED IN ACOUSTI-CELOTEX

■ Dominating the treatment of the Uptown auditorium are two large, bas-reliefs on either side wall, carved in Acousti-Celotex and painted in luminescent lacquers to form glowing murals during the performance under the ultra-violet light of mercury lamps recessed into the balcony parapet. The lamps are fitted with reflectors designed by the architects and have convex filters (these bas-reliefs are further discussd on pag 19). Acousti-Celotex is also used to finish the balcony parapet and all wall areas above plaster wainscot. The ceiling is plaster, as is also the proscenium. A total of sixteen fluorescent tubular lamps in two colors (requiring in all less than 3 kilowatts) provide general auditorium lighting as well as decoration. They are concealed in vertical troughs along the side walls, in the balcony soffit, and in circular ceiling coves from which are suspended Anemostat air diffusers. The colors are rose pink and blue. Basic color scheme of the auditorium is delft blue and bone white, with burgundy red in the stage drapes and on the back and seats of the chairs. The capacity is 1,000, with 250 chairs located in the balcony. All seating is on a three-bank plan on floors having conventional downward slope. Rows are spaced 33 inches, and chairs are from 20 to 22 inches wide, with backs upholstered in mohair, the seats in leatherette. . . . The inset at the bottom of the page shows the plaster ornamentation bordering the foyer doors leading into the auditoriums, harmonizing with the baroque ornamental plaster at either side of the proscenium opening and elsewhere.

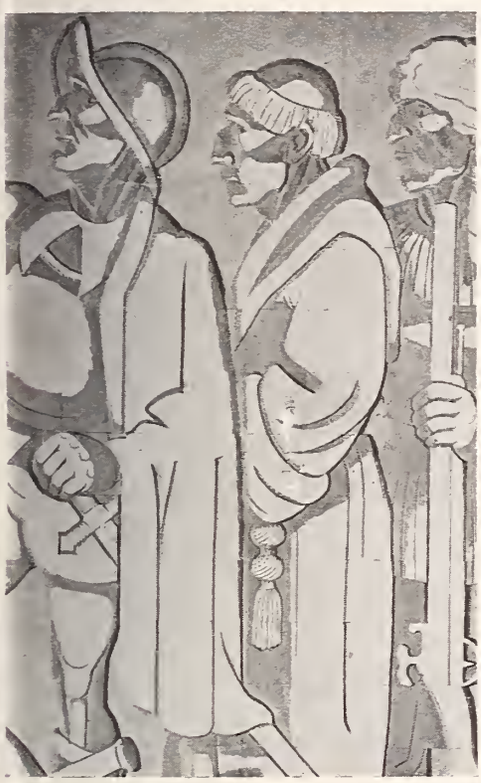


AUDITORIUM DOORS

BAS-RELIEF THEMES: The luminescent murals (as they quite properly may be called) on either side of the auditorium between the proscenium arch and balcony, are by Gustave W. Krollman, a well known painter and an instructor in the Minneapolis School of Fine Arts. The theme of the composition shown in the above photograph is an allegorical presentation of the Catholic Fathers who explored the region in which Minneapolis lies—Fathers Hennepin, Marquette, Nicollet and LaSalle, who view a pioneer country contrasted with the modern city which stands there today. . . . On the opposite wall, the composition delineates in allegorical figures based on their historical or legendary origins, the lakes of Minneapolis, which pour their waters into the Mississippi, Father of Waters. The figures in both compositions are of heroic size, and the whole renditon, having a conventional mural effect under visible light, becomes pastel-outlined in a greenish glow under the near-ultra-violet light of the concealed mercury lamps.

Broadening the Decorative Use of Perforated Tiles

THE LUMINESCENT murals featuring the auditorium treatment of the Uptown theatre in Minneapolis (described in preceding pages), illustrate an additional method of adapting fibre boards and tiles having great acoustical correction efficiency, to decorative purposes. In the Uptown designs, Acousti-Celotex (perforated mineral tile) is the material with which the artist, Gustave W. Krollman, has worked. The compositions, one on each wall and both of allegorical character, and carved in low relief into the tiles,



Detail of bas-relief luminescent "mural" in the Uptown theatre (on close examination of the picture the square tiles can be discerned).

are attached by rawl plugs and cement to the walls, projecting 2 to 3 inches.

The design is outlined and highlighted with U. V. Liquid Stroblite 29, which has a green glow under the "black light" cast by mercury lamps concealed in the balcony parapet. The compositions thus are really bas-reliefs in colored light combining in something of a new technique, sculpture, painting and illumination.

The use of acoustical fibre materials in this way of course permits still further the acoustical treatment of walls with decorative effect. Other methods are indicated by the adaptation of Acousti-Celotex to overall tinting or design ornamentation with oil paints, casein paints, gold and silver left, etc., without impairment of the acoustical properties, in addition to pattern application effected by sawing to desired shapes and by bevelling.



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QUIGLEY BOOKSHOP

ROCKEFELLER CENTER, NEW YORK CITY

by BEN SCHLANGER
Theatre Architect and Consultant

Theatre PLAN & FORM



These columns are regular features of *Better Theatres* dealing with methods by which the theatre may be planned as efficiently as possible for the exhibition of motion pictures. Both Mr. Schlanger and Mr. Potwin are consultants to *Better Theatres*. All inquiries concerning planning should be addressed to *Better Theatres* Service Department.

ACOUSTICS in Form & Decoration

by C. C. POTWIN
Consultant in Acoustics



FORMING "BOWLED" FLOORS

THE EXPRESSION "bowl floor" commonly used in reference to floor slope design for the motion picture theatre is often misused and misunderstood. First, the "bowl floor" is a floor shape which forms automatically when the seating is arranged in concentric arcs, in connection with a floor slope designed for the purpose of providing proper sightlines.

Because concentric arc or radial plan seating is necessary in theatres having ten or more seats in the complete inside width of the auditorium, and some degree of floor slope is needed in most all instances, the "bowl floor" shape is necessary.

Why a "Bowled" Floor?

The name "bowl floor" seems to have become popular because the resultant floor shape appears to be like that of a portion of a saucer or shallow bowl.

The bowl floor can be deliberately or unknowingly avoided even with the combined use of concentric seating and sloped floor, but only at the cost of serious disadvantages. When the bowl is thus avoided, the chairs will have one support standard lower than the other in each chair, and the floor slope at the extreme sides will be inadequate as compared to the slope in the center of the auditorium. When the bowl is avoided, the changes in floor slope occur on straight lines extending across the width of auditorium at right angles to the side walls, thereby setting a given curved row of chairs *on various levels*, instead of all of the chairs for that row being on a *uniform* level.

Construction Procedure

To construct a bowled floor properly the following procedure should be followed:

Stakes should be driven into the ground and a 7/8-inch continuous board should be nailed to these stakes with the top of the board being set true level for the entire length of the given row of seats, the row of course being shaped to a concentric arc. For each row in which a change in floor slope is indicated this form board must be erected.

The concrete should then be poured and the top cement finished in alternate rows. After the concrete is cured the form boards are pulled up and the remaining in-between rows are poured, using the previously finished rows as formwork.

Chair Back Angles And Slope of Floor

MORE consideration should be given to the problem of chair back angles in seating installations. One of the outstanding faults is that of using a similar chair back angle for all seats in a given theatre. This fault may account for extreme lack of seat-posture comfort in theatres having more than twenty rows of depth, or where the seating is on more than one level, because it is in these instances where variation in chair back angles is most desirable.

Chair back angles should be measured in relation to a vertical line of gravity, or plumb line. Each change in angle will affect the manner in which the body will be supported. However, there is range of chair back angles within which proper support is adequately provided for. The smallest chair back angle which will not throw the body too far forward is 16°, and the largest chair back angle which will not throw the head too far back is about 23°. This suits average needs.

Balcony and Main Floor Angles

For best results on upper levels of seating chair backs should have minimum angles. On the main floor level a change in angles is advisable for every four rows of seats, the smaller angles being used in the seats farthest from the screen, and the larger angles being used in the rows nearest the screen.

Chair back angles should never be changed by altering the angle originally fixed between the seat cushion and the back of the chair. All chair back angle changes must be formed by adjustment of the height and angle cuts of the seat standards and by the pitch of the floor. These specifications should be made part of the contract used in purchasing seating. Most of the reliable seating manufacturers will submit drawings showing these details of design for checking by the architect or owner of the theatre, before the seats go into production.

Seat Height Distances

Any adjustment made in the chair back or seat standard should not cause the crown of the seat cushion to be any less than 16 1/2 inches from the floor, nor more than 17 1/4 inches above the floor.

SELECTION OF MATERIALS

THE SELECTION of the proper type of sound absorbing material to be used for acoustical treatment is a problem with which almost every exhibitor and theatre architect is at some time confronted. The appearance of the material, its adaptability to a suitable decorative scheme, and its maintenance qualities are all very important considerations governing its selection and use.

Maintenance Factors

The subject of maintenance is especially important from the practical viewpoint. The operation of ventilating and air-conditioning systems during performances, as well as nightly cleaning of the theatre, results in an almost continuous circulation of dust particles.

These dust particles adhere very readily to soft and porous surfaces, and for this reason it is often necessary to select a material which can be brushed, vacuumed, or otherwise easily cleaned, particularly if the material is rather light in color. The fireproof qualities of a material, as well as its ability to withstand wear and impact on areas close to the audience, are also important considerations relative to theatre construction and operation.

If, in evaluating all of these factors, however, acoustical properties are considered of secondary importance and a material is selected mainly on the strength of its appearance and structural qualities, the primary purpose of its use may be defeated. The material may have either too much or too little sound absorption for the particular surface on which it is installed.

Acoustical Needs First

As explained previously in these columns, *almost every theatre has its own individual requirements which must be met in planning acoustical treatment.* Materials should be selected, first with a view to meeting these requirements — that is, having the proper type and amount of absorption for the rear wall, the side walls, or the ceiling, as the case may be, as well as correct values at different frequencies.

There is certainly enough variety in the types of materials now available to make it possible to meet the demands imposed by almost any type of theatre structure without sacrificing acoustical qualities to gain the architectural effect one wishes to achieve.



Beauty underfoot by BIGELOW—

in Loew's State Theatre, Los Angeles

It's not surprising that the theatre owners of California want their theatres to be "super" stunning!

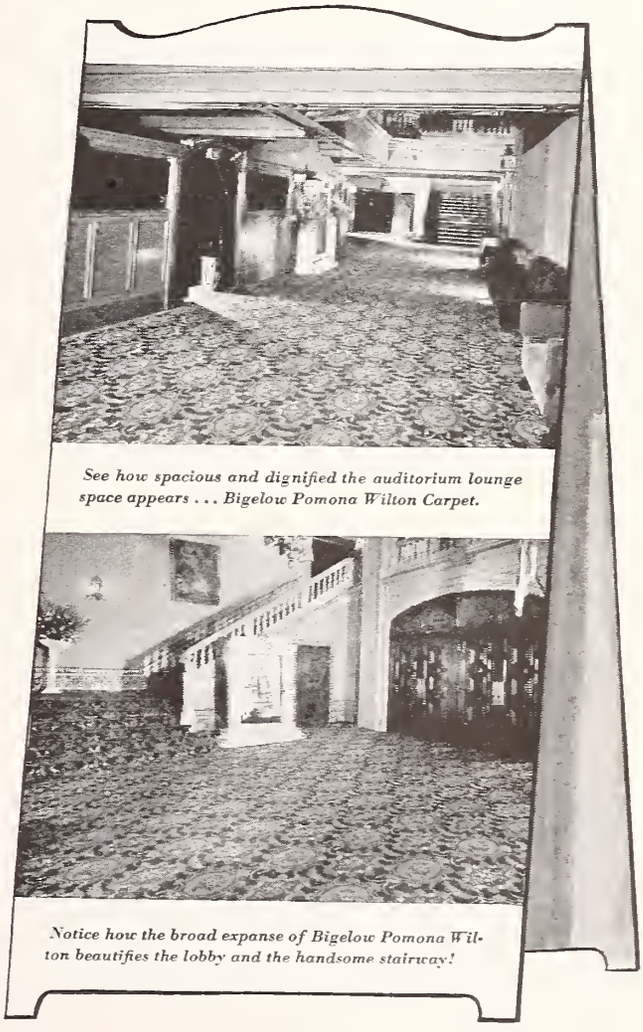
So perhaps it was only natural that the decorators for Loew's State Theatre in Los Angeles (which is an important house in the Fox West Coast Chain) turned to Bigelow and Bigelow's Carpet Counsel! They chose Bigelow's Pomona Wilton carpet, and approximately 2200 yards add charm to the interior of Loew's State.

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Foyer and lounge floors, and stairways, are always conspicuous—keep them well groomed.

Carpeting to Get Special Design Effects

LOCAL SYMBOLIZATION



■ Expression of local background has a ready medium in carpeting, which often needs no aid from expensive architectural tricks. This has been done in the Motor City theatre in Detroit (foyer shown above), in which 1,200 yards of Alexander Smith Crestwood Velvet of special design supplies skyscraper-automobile motifs in a colorful pattern of maroon, gold, tan and orchid. . . . The Wyandotte theatre in Wyandotte, Mich. (foyer shown below) goes to the past for its theme, the local Indian background being carried out in large murals. Covered with Masland Wilton, the floors are predominantly in solid copper-color, but into it have been introduced woven medallions based on Indian decorative figures, in the greens and tans of the murals.



FLOOR-PLAN ORNAMENTATION



■ To distinguish patent-back carpeting in application as well as in physical characteristics, one may say that it is a means of achieving special woven floor covering designs mechanically. Instead of weaving or printing the pattern, with its coloration, pieces of long-wearing broadloom carpeting of desired color, are cut into desired forms and cemented to the backing. A recent installation that well illustrates the special design advantages of patent-back broadloom floor coverings is that in the Miller theatre in Augusta, Ga., pictured here. This is a Bigelow-Sanford Lokweave with the main body of the carpeting in wine-color, and ornamental inset designs and border strips in blended tones of beige, rust and blue. With walls throughout the foyer and standee area essentially plain, the carpet supplies the principal ornamentation. Moreover, the special designs and border strips are located with direct reference, both decoratively and directionally, to architectural forms and plan.



On-Floor Cleaning With New Moist Powder Shampoo

DEVELOPMENT of a new fabric cleaner in moist powder form, called *Drisorbene,* supplies yet another method by which it is feasible to clean theatre carpeting without removing it from the floor (the use of a special liquid cleaner called *Carbona Soapless Lather,* was discussed in the department, "Cleaning Aids and Methods," in the February and March issues). Drisorbene, which was developed by the technical department of the Bigelow Sanford Carpet Company of New York.

Before applying the cleaner, all loose dirt is removed with a vacuum cleaner. Any areas which are greatly matted or soiled, should be "opened up" by scrubbing with a stiff-bristled brush without cleaner. Stains are then spot-removed with Drisorbene (water will remove some stains more readily; if used, the fabric should be allowed to dry before applying cleaner). Then the Drisorbene is crumbled and spread over a portion of the carpet that can be completely cleaned in about twenty minutes, and brushed evenly into the pile. In from two to four hours the carpet will be dry. Any loose spent powder can be removed with a vacuum cleaner tufting tool, while particles adhering to baseboards may be readily wiped off.

Drisorbene is similarly applicable to all fabrics, pile type or otherwise.



redecorated and reseated a year ago, but without changing the neo-classic style of the original design, the auditorium of the Rialto theatre in Louisville has now been given a definite modern touch with the addition of Mohawk Wilton in a design that ingeniously suggests both styles. Even modernistic in figure scheme, it has an overall effect akin to that of traditional patterns. Shadings of tan effect the ground tones; the figures are in red, brown and green, harmonizing with the wall patterns, pillar brackets, seating and chrome-trimmed Chinese-red doors. The Rialto is managed by J. J. Musselman who, in supplying this information, adds, "We have spent quite a lot of money modernizing, but it's worth it."



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THE MARQUEE

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Boosting Front Display Value

THE EVOLUTION of the modern marquee began with making it architecturally integral with the entire front. In remodeling, when the facade remains unchanged, this integration may be accomplished by including a vertical or other prominent sign in the job and relating it closely to the marquee, with all of these structures adapted in *weight* and general "feeling" with the front design.

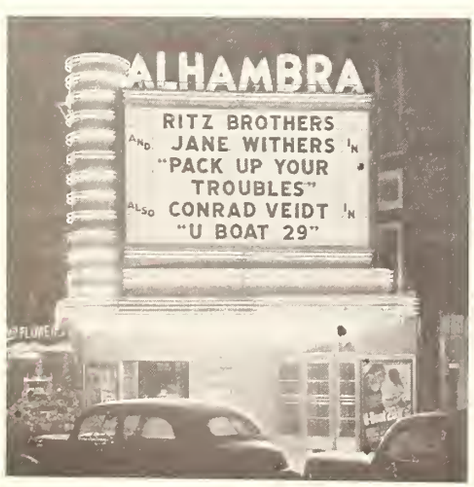
The rest of the development of the modern marquee consisted in making it more directly an attraction advertising medium, and more and more effective as such. The silhouette type of attractional panel was regarded, with few exceptions, as a definite step in advance, since it made the advertising more conspicuous and did so efficiently. This was followed by increasing the area of the marquee occupied by attraction panels and the development of multiple-line boards.

Although the silhouette type panel brought greater visibility at a distance, there have been attempts to increase legibility still further, through modification of the letter, the panel and the lighting. The marquee of the Cinderella theatre in Detroit shown in an accompanying photograph, represents a recent effort in this direction. This marquee, designed by Charles Burton, Paramount architect and engineer, is really a remodeled structure, Adler frame equipment of multi-decker type being erected along its sides in trapezoidal formation. Instead of white opal glass, Mr. Burton specified lemon-yellow Vitrolux for the purpose of reducing foot-candle intensity without substantially impairing contrast.

The need for increased height of attraction panels in order to make full use of the multiple-line, combination-letter equipment now available for "typographical" displays, may well result in greater adoption of arrangements like that shown in the accompanying photograph of the Alhambra theatre, also in Detroit. Here Adler frames square in shape, accommodating a variety of letter sizes, were placed over the marquee.



Cinderella theatre in Detroit, with yellow Vitrolux attraction panel glass.



Alhambra theatre in Detroit.



Robins theatre, Warren, Ohio.

Varying Design In Prefabrication

DEVISED TO simplify the marquee design and erection procedure, the "prefabrication method" of manufacture has steadily increased its flexibility so that specific requirements may be more readily met. Two recent installations by the Artkraft Sign Company of Lima, Ohio, illustrate the range of design achieved.

In the Robins theatre in Warren, Ohio operated by Robins Brothers, we have a relatively elaborate structure both in structural lines and lighting, using a dozen lines of neon trim, and incandescent borders. The colors are cream, brown and orange.

The marquee of the Avalon in Jeanerette, La., operated by L. C. Lampe, is colorfully decorative, yet simple in pattern with lighting confined to neon. The color scheme here is blue, orange, red and yellow. The vertical sign was part of this Artkraft installation.



L. C. Lampe's Avalon in Jeanerette, La.

LIGHT

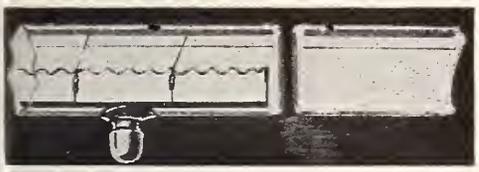
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Incandescent Tube Lamp Adapted to Luminous Designs

FILAMENT TYPE tubular lamps providing physical flexibility of application (they can be bent around severe corners and to make complete circles), light output up to 200 watts per foot of tube, and continuity of light (sockets between individual lamps are eliminated) are now being made available in the United States by Filament Tubes, Inc., of Buffalo. These lamps have been in use in England and Canada for a number of years; their manufacture has been started in the United States and distribution in this country is now being organized.



Schematic drawing indicating the construction of the lamp and how units are placed immediately adjoining. The wavy line is the filament; heavy line at bottom of tube is the busbar, with filament anchor members extending up from it. Knob extending from tube is the plug, or "base." Separation here shown between tubes is closed in application to form a continuous line of light.

Available in lengths varying by multiples of 6 inches (6, 12, 18, etc.), and in three diameters (30, 40 and 50 millimeters), this type of lamp is plugged into the lighting trough or strip along its length, rather than by means of "bases" at the ends. Thus to form a long line of light, sections—each constituting a complete lamp—are arranged end to end, immediately adjoining, so that when lighted they form an essentially uninterrupted line of light.



An application of bent tube, indicating how this type of incandescent lamp may be shaped to outline architectural forms, follow decorative designs, or make their own ornamental patterns.

Stock tubes are available in a number of bent shapes adapted to average requirements of fixtures and architectural lighting, while special shapes may be arranged for. For cove and related indirect lighting, clear glass units may be obtained; for exposed application, the tubes are available in opal and the cheaper sprayed (non-glossy) types, and colored tubes are obtainable as well.

In general application, the filament tubular lamp may be regarded as a means of effecting architectural lighting without coves, troughs and other built-in devices. The latter of course have their definite place in modern illumination schemes, particularly those in which decorative or "environmental" effect, rather than light intensity is stressed. A special value of filament tubular lamps, when of opal or glazed glass, lies in the fact that they may be exposed.



A sprayed white lamp as it appears lighted, plugged in sockets along its length rather than at ends. Stock lengths are available up to 36 inches, other lengths up to 48 inches on special order. For continuous, long lines of light, lamps adjoin each other.

For color lighting, they have the same limitations that all incandescent lamps

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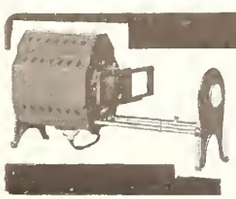
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THE "LIQUID LIGHT THAT COMES IN CANS"
HAVE BEEN USED IN
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BLACK LIGHTING
IN THEATRES SINCE FOX WEST COAST PIONEERED WITH THEM IN THE ACADEMY AT INGLEWOOD, CALIF.
PRODUCTS OF 5 YEARS OF CONTINUOUS RESEARCH, THEY ARE *UNEQUALLED* IN BRIGHTNESS, PERMANENCY, EASE OF APPLICATION, AND COLOR RANGE.
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CONTINENTAL LITHOGRAPH CORP.
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KEESE ENGINEERING CO.
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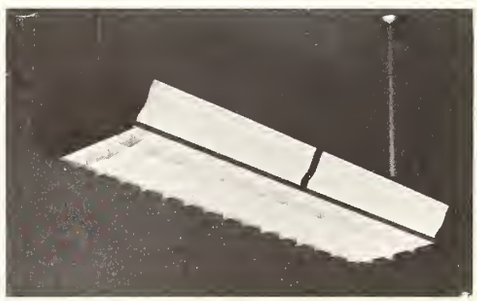
ULTRA-VIOLET LIGHTING UNITS
(BLACK LIGHT)
EXTRA POWERFUL, EASILY CONCEALED LIGHTING OUTFITS FOR CREATING EXTRAORDINARILY BEAUTIFUL AND USEFUL EFFECTS FOR THEATRE AUDITORIUMS - STAGE SHOWS - PAINTINGS AND MURALS
KEESE ENGINEERING CO.
LIGHTING ENGINEERS FOR 50 YEARS
DESIGNERS AND MFRS. OF SCIENTIFIC LIGHTING APPARATUS
JOHN T. SHANNON, *Mgr. & Chief Engr.*
HOLLYWOOD, CALIFORNIA


BEST
SLIDE PROJECTORS
● 1000 watt. Range 75-150 feet. With any focus lens 10 to 36 inches.
500 watt "BESTEROPTICON." Range up to 75 ft. With any focus lens 10 to 30 in.
At Your Dealers!
BEST DEVICES CO.
10516 Western Ave. Cleveland, Ohio.

have—inefficiency—and fluorescent tubular lamps, with which color is achieved, not by coloring the glass, but in the light itself, are normally indicated for exposed color sources. But with a wide range of light output available, the ability to bend the tubes, and continuity of light, the type of filament tubular lamp under discussion may be used to create surface designs in light, to outline or otherwise ornament architectural forms, as well as to form a variety of fixture designs.

Combination Ceiling Fixture Using Fluorescent Lamps

A NEW fluorescent mazda lamp ceiling fixture having the combined characteristics of a decorative luminaire, a source of diffused direct light, and a lighting trough, has been marketed by R. & W. Wiley, Inc., of Buffalo. Each luminaire is 48 inches long and 16 inches wide, and has 5-inch sides (see accompanying photo-



graph), with construction so that units may be yoked together to form a trough of a length to meet room requirements. Each unit may accommodate from four to six 40-watt fluorescent lamps (48 inches long and 1½ inches in diameter).

The side panels are of white moulded plastic, providing a light diffusing surface. The bottom of the luminaire consists in plastic louvers to diffuse the light downward; the top, of course, is open for the reflection of all available light from the ceiling.

Lamp auxiliaries ("Tulamp" type) are mounted in the center channel of the fixture; the starter switches (F. S.-4) are mounted at the side of the channel. The center panel also acts as a downward reflector. Total wattage, including the auxiliaries, is 200 for the four-lamp luminaire, and 300 for the six-lamp fixture. Lamps are inserted from the open top.

Externally, this luminaire is finished in semi-gloss cream-colored enamel, though other finishes may be obtained on special order.

The units may be supplied unwired, or completely wired for installation, with General Electric auxiliaries, sockets, starter switches and hangers.

Painting Theatres With 'Canned Light'

(*Continued from page* 9)

schemes of large mural paintings or of fluorescent geometrical ornamentation, may be taken into account in planning general illumination.

Fully effective application of "black light," utilizing all the possibilities of which it is capable to the best advantage, depends to a considerable extent on a fuller technical understanding of it than appears as yet to have become widespread.

Paints Available Today

The fluorescent substances, or paints—"canned light," for that is what it is—can be obtained in a great variety of colors, duplicating almost all the normally visible colors, and these in turn can be made to produce blended illumination effects by applying two or more of them near each other on the same surface, as above noted. Disregarding the color with which they glow under ultra-violet excitation, these substances or paints are of two general types, opaque and transparent. The transparent kind, painted over natural colors, is invisible when viewed by natural light, but when the same surface is illuminated only

Planning Service

¶ Better Theatres is glad to answer the questions of exhibitors concerning theatre planning. Better Theatres' Service Department annually deals with hundreds of inquiries regarding planning problems, equipment, furnishings, etc. This is strictly a service to readers for which there is no charge.

¶ In order that questions may be dealt with effectively, they should be specific, and all conditions bearing upon them should be clearly given. Often a rough sketch is helpful. It is of course understood that this service is in no way intended to supplant that of a theatre architect. Better Theatres cannot supply working plans, design sketches, etc., which must be procured from a licensed architect.

¶ Although Better Theatres' Service Department has leading specialists regularly available for consultation when and as an inquiry may advise this, all inquiries are answered by this department and should be addressed to it, as follows:

BETTER THEATRES
SERVICE DEPARTMENT
ROCKEFELLER CENTER, NEW YORK, N. Y.

by "black light," the underlying natural color is lost and only the fluorescence of the transparent layer can be seen—the color of that fluorescence having no necessary relation to the color of the underlying surface. Thus, by using a transparent fluorescent lacquer, and substituting ultra-violet for natural lighting, and vice versa, the appearance of the surface is changed at will. Using both forms of light simultaneously gives a three-dimensional illusion. Opaque fluorescent lacquer enamels, eliminating the need for an underpainting of ordinary materials, are also available.

Sources of ultra-violet and near-ultra-violet illumination are made in wide variety. In addition to 100-watt and 250-watt illuminating units, there are efficient projector lamps, similar in design to incandescent projectors, utilizing reflectors and throwing concentrated beams of light, but containing, instead of ordinary incandescents, high-intensity mercury lamps in hard glass or quartz envelopes which do not cut off the ultra-violet emission. Some of these lamps, however, need filters which stop most of the visible light, allowing only the ultra-violet or near-ultra-violet to get through. These filters must be heat-resisting. They are of two general types, red-purple and theatre blue. The former passes almost no visible light; the latter passes some and is used where the utmost brilliance and efficiency is desired. Where these lamps must be placed in view of the audience the light source can be observed, and while the light is in no way harmful, this is often thought objectionable, especially when the blue filter source is visible. In such cases spill rings or circular louvers are placed over the units, so the light cannot be seen.

Light Source Application

Light sources should be pointed, whenever possible, directly at the surface to be covered. Projector flood lamps will cause fluorescence at substantial distances; and at a distance of 40 feet or more, such a lamp will give an even spread over a 30-foot area. Where wider areas are to be covered, two or more lamps are located on 12 to 15-foot centers. Their beams are widened where necessary (as at the bottom surface of a wall) by use of special aluminum deflector plates. Other accessories—roundels and roundel filters, for example—are extensively available.

In general, it may safely be said that the use of "black light" will greatly increase as we come to think of it more and more in terms of illumination and atmosphere.

[The author is manager of the Keese Engineering Company, Hollywood, which has been a pioneer in the application of near-ultra-violet light to interior decoration, with designs and lighting installations including those of the Academy and Hawaii theatres in Los Angeles, the Tower in Fresno, and a number of restaurants. Mr. Shannon is the inventor of several special types of lamps for the use of mercury light sources in "black light" decorative treatments.]

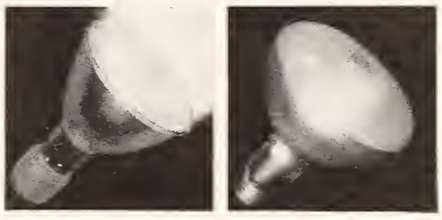
General Electric Announces

NEW LOW PRICES

ON FLUORESCENT AND OTHER G-E MAZDA LAMPS OF IMPORTANCE TO THEATRES



G-E MAZDA *Fluorescent lamps are recommended for use only with equipment providing good power factor. The lamp to the left in the above photo is the T-8 size which is 1" in diameter . . . the other is a T-12 size which is 1½" in diameter.*



G-E MAZDA Projector lamps (left) combine reflector, lens and 150 watt filament in one sealed-in unit. G-E MAZDA Reflector lamps (right) are for indoor use. Both lamps come in Spot and Flood types.

EFFECTIVE March 1, 1940, General Electric announces new low prices on G-E MAZDA F (fluorescent) lamps. Greater demand for these lamps has brought increased production. The resulting manufacturing economies are passed on to customers in the form of new low prices. Now it will be possible for theatres to obtain higher intensities of fluorescent lighting at lower cost than ever before.

Fluorescent (Daylight and White Lamps)

WATTAGE	BULB SIZE	WAS	NOW
15	T-8	$1.35	**$1.15**
15	T-12	1.70	**1.45**
20	T-12	1.90	**1.65**
30	T-8	1.85	**1.50**
40	T-12	2.70	**2.30**

Blue, Green, and Pink fluorescent lamps

15	T-8	$1.45	**$1.25**
15	T-12	1.80	**1.55**
20	T-12	2.00	**1.75**
30	T-8	1.95	**1.60**

Gold and Red fluorescent lamps

15	T-8	$1.55	**$1.35**
15	T-12	1.90	**1.65**
20	T-12	2.10	**1.85**
30	T-8	2.05	**1.70**

OTHER PRICES ALSO REDUCED. The 150 watt G-E MAZDA Projector lamp (both Spot and Flood types) is reduced in price from **$1.70 TO $1.40.** The 300 watt G-E MAZDA Reflector lamp (both Spot and Flood types) is reduced from **$1.90 TO $1.70.**

Also effective March 1, 1940, General Electric announces price reductions on G-E MAZDA Lumiline lamps and certain high voltage lamps.

G-E MAZDA LAMPS
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When they need new suits or hats or shoes, they go across the street or around the corner or down town in their own locality. Likely enough, you see these National men and their families next to you in church on Sunday. Their homes are furnished by their neighboring furniture store, their local milkman brings their milk and Max, the barber down the street, trims their hair.

Good neighbors, good citizens, the men who serve you at National Theatre Supply Company make their homes, raise their families, pay their taxes and spend their pay checks right in their local communities . . . their home place.

Every day of the year these National representatives contribute to the progress and the well-being of the communities in which they live.

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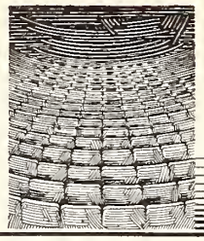
NATIONAL THEATRE SUPPLY COMPANY

NATIONAL

EVERY STORE A LOCAL INSTITUTION WITH A NATIONAL REPUTATION FOR RELIABLE SERVICE

SEATING the auditorium

". . . no theatre can be better than its seating."



Modern Type Chairs Help Solve Those Old Seating Problems



THEATRE SEATING is just as old as the theatre business, and older than motion pictures. Being so old in experience, theatre seating has become pretty much of an exact business, and there are few problems to which one has to search for an answer.

At one period in motion picture theatre development, I personally felt that theatre chair engineers were definitely behind the parade; however, if one has seen and experienced the sitting comfort of the new designs of the major chair companies, one must now admit that the chair engineers have regained their proper place in the parade of theatre comfort.

Seating problems are to be divided into three divisions:

A. New installations.
B. Reseating jobs.
C. Chair maintenance.

New installations involve fewer serious problems than either of the other two classifications. This is because the owner and the architect have designed the theatre to conform definitely to the specifications of good seating practice. There is little reason to spend much time on this subject other than to review what good seating practice really is.

Row Spacing

Back-to-back spacing of rows: I think 36 inches the most desirable; however, few operators feel that they can give up this amount of space. A good compromise is satisfactory. Assume a main floor of 30 rows of seats. Install the first eight rows at 32-inch back-to-back. (this is not bad because youngsters occupy the front rows mostly). Install the next twelve rows at 36 inches back to back (this takes in the choice section of the house and is the group of seats most used), and the remaining 10 rows at 34 inches back-to-back (this includes the group of seats that are second choice with the patrons).

Let's see now what floor space is used for seating. If all the seats were 36 inches back-to-back, 90 feet; whereas, with the above arrangement the same number of seats would go into 85 feet, 8 inches. With such an arrangement, one more row seats of the 36-inch group could be got comfortably into the 90-foot space. Such an arrangement, I am sure, would not bring forth any adverse comment from the patrons.

In the balcony the treads for seats should be 36 inches, and in this I do not recommend any compromise.

Staggered seating in the center (if there is one) section on the main floor is, I think, to be urgently recommended.

•

Reseating Considerations

Reseating jobs are usually difficult. The great percentage of reseating jobs call for a resizing and respacing of chairs so that the newly installed chairs will conform to the specifications of good seating. This sometimes involves the loss of quite a few seats; yet, it is surprising how few seats really *have* to be lost if sufficient study is given the plan.

The next problem that confronts one is that many of the holes for fastening the new seats come so close to those that had held the old seats that the actual fastening of the seats to the floor becomes difficult and unsatisfactory. In some instances this situation has been so bad that an air or electric drill has had to be used to cut the old holes larger and in the process undercut them so that a rich mixture of keen cement will take hold and bond into the holes. All this must be done before the new seats are installed.

•

Chair Maintenance

Chair maintenance is an everlasting job, and to be satisfactorily done, it must be a continuous, scheduled matter. An electric screw driver that can also be adapted for a socket wrench is certainly worth its cost in a large theatre in order to keep seats properly fastened to the floor (Black & Decker manufacture a grand screw driver that has proved very satisfactory for such work). With this tool a man can do more work in a given length of time, which means seats can be gone over more often.

Holding the seats securely to the floor

is the number one maintenance problem, because when seats become loose from the floor, the stress and strain on the chair from persons sitting in it quickly loosen up the whole structure of the chair. When a chair becomes thoroughly loosened in all of its joints it is a long job to tighten it up again, and it just is not done properly. With a seat tight to the floor the remaining mechanical maintenance is held to an absolute minimum.

•

Permanent Anchoring

In fastening seats to a concrete floor, a bolt made by the Chicago Expansion Bolt Company has proved far superior to any other type of bolt that I know of. The size which I have most used is the ¼ x ¾ size. This type of bolt, if by any chance it comes loose in the hole, can be reset with a tool which is provided for this purpose. However, one of these bolts properly installed in the first place seldom loosens up. These bolts are not cheap, they may cost you as much as five cents apiece in small quantities: but they are worth it.

•

Informed Selection

Jumping back to new chairs: New types of springs, new paddings, including foamed latex ("rubber"), and new material for upholstering are all available in the new models of the leading manufacturers. All of these innovations have proved their merit in test installations.

This is certainly a comfort to the chair buyer. The theatre chair is a specialized piece of equipment for a special purpose, even though some may think a chair is a chair and that there can be no mystery about it, with any furniture company able to manufacture such equipment. Just try using some of the chairs made by manufacturers without experience. If you do, I hope that your experience will be less disastrous than mine was.

Leatherette with Tiny Apertures for Cushion Ventilation

A NOTABLE instance of how developments in products are influenced by the needs of a number of radically different fields, is the improvement during the past year or two in simulated leather, or leatherette. No so long ago, such material had definite limitations as fabric for even household furniture. It peeled too readily, crazed with almost any amount of flexing, was highly susceptible to injury in maintenance, and was available in only a restricted choice of finishes and fast colors. Today leatherette is available in qualities adapted not only to theatre seating, but the material actually employed for theatre seating, when the better grades are used, is equally capable of withstanding the hard usage encountered in bus travel. At the

No Chance of This Upholstery Sticking to Her Dress—



PATRONS of your theatre won't complain about "sticking" to your seats because of tackiness of the upholstery material . . . not if you make sure they're upholstered in CAVALON! CAVALON is free from exudation of oils or softeners, and will not become tacky or sticky when subjected to elevated temperatures.

And there are some other mighty good reasons for specifying CAVALON when buying new equipment or reupholstering old seats! CAVALON resists general abrasive wear, edge wear, cracking and peeling—stands up under the severest treatment and assures you of long years of economical service! CAVALON is the result of years of Du Pont research, and is made by a special "case-hardening" process. The surface coating of CAVALON is processed with a patented chemical treatment that makes it outstandingly durable without affecting its pliability or texture! That's why BIG companies like American Seating use CAVALON on American Bodiform Chairs!

We'll be glad to send samples and complete information regarding CAVALON on request. Write E. I. du Pont de Nemours & Co. (Inc.), "Fabrikoid" Division, Fairfield, Conn. Or get in touch with your nearest authorized CAVALON dealer, listed below.

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same time, leatherette is now available in fast colors almost without limit, and in a wide variety of beautiful antique finishes as well.

Buses and auditorium seating probably operated equally to bring about the development of the ventilated type of leatherette recently brought out by the U. S. Rubber Company. The material itself is identical with this manufacturer's Naugahyde, which has certain distinctions of fabrication, but belongs to the general class of leatherette characterized by the use of rubber and genuine leather in combination. In the manufacture of Naugahyde, ground leather is mixed with rubber to form a compound, with which the backing ultimately becomes an integral part, while tempering of the compound itself, rather than glazing, provides the surface finish.

In the ventilated type—which is available in all of the colors and "grains" of regular Naugahyde—the material is given tiny apertures, not by piercing, but by a patented process of parting the threads. There are approximately thirteen such apertures to the square inch, each about the size of a pin hole. The resilient character of the material, of course, results in practical invisibility of the apertures when the material is installed on a cushion, except in the case of extremely light colors. These pores are seared for the purpose of rendering them permanent (so that they will not close or enlarge).

The reason for introducing the apertures into the fabric is to provide means for the air within the cushion to escape when a person sits or leans upon it. This has several aspects. One effect considered is that with such outlet for air upon compression of the cushion, there would be no tendency of seams or attached edges to break. It has also been pointed out that the apertures effect self-ventilation of the cushion, reducing the accumulation of heat within the cushion itself. In this connection is cited tests which show ventilated Naugahyde to have about eight times the porosity for "air permeability" of unperforated fabrics.

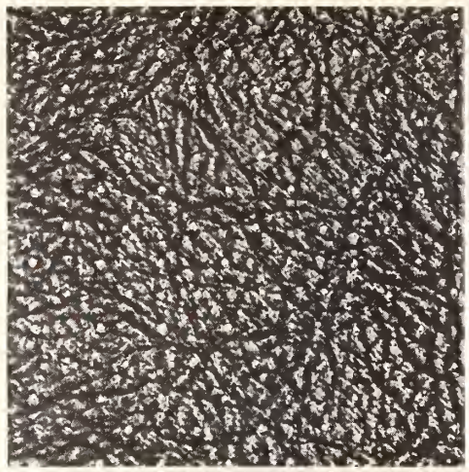
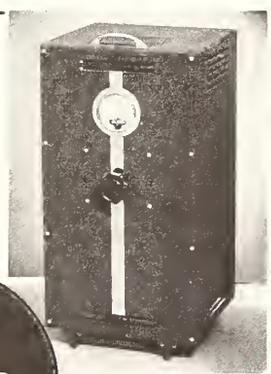


Photo for BETTER THEATRES *by Cosmo Sileo, N. Y.*

Actual photograph of a section of ventilated Naugahyde. In order to show the tiny aperatures, strong light was placed in back of the fabric. Actually, they blend with the grain of the leatherette.



THE NEW GARVER RECTIFIER

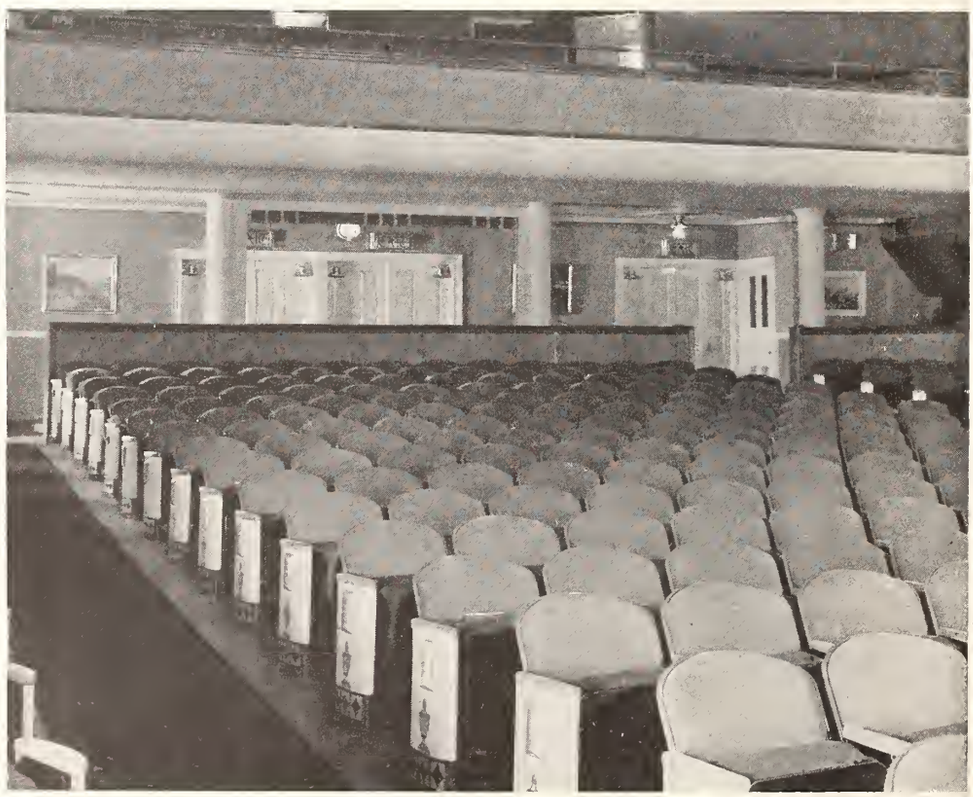
Carefully designed and built to give greater efficiency, smoother performance and longer bulb life. An improved winding, higher grade steel and unique natural draft cooling make this new 15 to 30 ampere rectifier most ideal for Low Intensity operation.

GARVER 45-60 AMPERE ROYAL RECTIFIER

for better, more economical operation with Suprex-type high intensity projection lamps.

Circular may be obtained from your dealer or by writing

GARVER ELECTRIC CO., UNION CITY, IND.



Auditorium of the new Westfield theatre in Westfield, Conn., opened recently by the Casey & Wheeler circuit. Designed by John Eberson, the Westfield is of Colonial architecture throughout and seats 550 on two floors. The seating, by Heywood-Wakefield, has special standards designed by the architect, with a pattern of Colonial theme executed in rust on a taupe ground. Both backs and seats are upholstered in corduroy, the backs in orange, the seats in rust. The back panel forms a rounded edge over the fabric. Chairs on the main floor have spring backs and extra-deep spring-edge seats; those in the loge section (mezzanine) have full-floating Marshall type spring backs and seats with special double-decker coil cushions. Main floor row spacing in the Westfield is 38 inches back-to-back.

GENERAL CHAIRS
"The Worlds Finest"
GENERAL
SOLD EVERYWHERE BY DEALERS SQUARE

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TO STEP UP YOUR PROFITS



...TURN TO

Keep patrons coming back . . . by making them comfortable all year 'round!

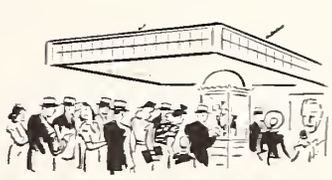
Perhaps you've noticed it. Sometimes patrons come out of grand five-star shows yawning and slightly wilted. They seem annoyed—and they *are*. Is the entertainment always at fault? Of course not!

If patrons begin drooping out of your theatre, and your box-office sags in summer, what you need is a really *good* air conditioning system. Your theatre should be properly de-humidified—the air should be circulated without drafts—there should be no hot or cold spots.

There is a size and type of *General Electric* Air Conditioning equipment to meet your needs—to give your patrons the comfort they demand—whether your theatre's seating capacity is small, medium or large.



Install G-E Air Conditioning and watch how patrons relax and enjoy your shows—how they come back more often—bring friends with them.



Send for your copy of "Air Conditioning for Business." It answers many theatre air conditioning problems. Then talk with your local contractor or consulting engineer about a G-E installation.

AIR CONDITIONING BY

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• Be sure the system design and the equipment are right; but to get what you pay for you must demand informed, conscientious supervision of operation

By J. T. KNIGHT, JR.

WITH YOUR consideration of the possible purchase of air-conditioning for one or more of your theatres, it is in my opinion important that some existing conditions be brought to your attention. For several years I have tried in every conceivable way to impress upon theatre owners, executives, managers, the seriousness of air-conditioning in theatres, with the object of having them more fully appreciate the investment.

It is true that you circuit operators did not employ your managers because of their ability as engineers, and it is equally true that you have no desire to convert them into engineers; but, I am sure, you *do* expect them to have an appreciation of the responsibilities that go with the custodianship of your property.

A Fair Example

For instance, let's assume that in one of your theatres you have an air-conditioning system consisting of compressors, evaporative condensers, cooling coils, blower, filters, dampers and automatic controls. Let's further assume a day in early spring or summer, or even early fall, where the temperature and humidity outside are quite comfortable, yet the conditions inside the theatre demand some cooling: Now if one has not yet filled the water tank of his evaporative condenser, then one electrically disconnects the evaporative condenser water pump by pulling the disconnect switch or the fuses, and operates the plant with the condensers operating as air-cooled condensers. This is just as bad as draining all the water out of one's car and then starting out for a four- or five-hour drive. No manager would think of doing such a thing.

Whether or not such operation results from an overemphasis on economy, in any case it is wrong and damaging to your equipment, and I assure you that the saving representing by not operating a 1½ or 3-horsepower pump will not be discernable in the electric power bill. Most frequently such things happens as the result of careless or thoughtless negligence. And they happen frequently.

The manager who does them is the one who will operate his plant with his filters removed because he does not want to spend the money for clean filters. By this practice he will collect dirt on his coils, which will gradually reduce the efficiency of the entire system, and if this occurs for prolonged periods, it is likely (depending upon the type of coils) to result in a situation that will be a real expense to correct.

As the efficiency of the plant declines, the manager may tamper with the controls so that he can throw all the compressors on the line to meet a certain condition, whereas with a well maintained plant, perhaps one compressor could do the job. Then what has happened to the "penny wise and pound foolish" idea of savings?

But worse than failure to effect savings is that such tampering with controls indicates a very definite lack of appreciation of control equipment. Because of this lack of appreciation of the delicacy of control equipment and its normal functions, the manager may leave the covers off the controls because, of course, he intends to come back and reset them (if he can) to their normal position. Other matters demand his attention, however, when the particular situation is past, and the controls remain open and collect dirt and dust, and finally, they demand the services of a control engineer because they have become inoperative altogether. Yes, I have even found wads of paper stuck into controls to keep them from performing their normal functions in the prescribed way.

Just one more instance: There are certain kinds of safety controls which operate by pressure generated in a gas filled bulb. This bulb is connected to the actual control element by a copper tube of, say, ⅛-inch diameter. As the bulb heats up the gas, it exerts a pressure through this small capillary tube to a pressure bellows, which makes or breaks an electrical contact which puts that particular control into operation. That little tube is always exposed, and any person knowing that it once was connected, should realize that if it is broken, something is out of order. Yet, there are those who, to save a couple of dollars repair charge, are operating their systems without any high pressure cut-outs, in which case, I really do not need to tell you, the chances are excellent for something to happen which would cause not only major repair expenses, but perhaps precipitate a serious situation with the local or state authorities.

What Causes Trouble

I could continue at great length to relate to you the conditions that are found in some theatres, but I only want to impress upon you that in the buying of air-conditioning you have not finally, nor fully, solved your problem, and that you have the right as owner to expect intelligent supervision of the valuable and fine equipment which you have installed.

Return for a moment to air-conditioning troubles. Plant troubles can be confined to two classifications:

1. Apparent troubles
2. Emergencies

Under the first heading the usual complaints are: (a) *house conditions not comfortable;* (b) *compressors not operating;* (c) *compressors operating but not handling the load.*

Under the second heading the major

emergencies are: (a) *leaks in refrigerant lines, coils or valves;* (b) *burned out electrical apparatus;* (c) *broken or worn out mechanical parts.*

Emergencies should only be corrected by an experienced service man.

Apparent troubles are of a comparatively simple nature as a general rule and can be corrected quickly by the layman. A summary of the usual apparent troubles is given below.

When House Conditions Are Uncomfortable

Symptoms	*Possible cause*	*Remedy*
Therhumiter reading high.	System shut down.	Check and start system.
Air movement sluggish.	Dirty filters.	Replace with new ones or remove, clean and replace until new ones arrive.
Unpleasant odor.	Fresh air damper closed.	Check fresh air damper and if disconnected from motor reset in ¾ open position and report to service man.
Temperature inside rising.	Compressors running.	Note suction and discharge gauge pressures and temperatures and call service man.

Starting and Stopping

The method of starting and stopping the plant operation, during the summer cooling season, has been simplified to the process of pushing one button to start the conditioning unit fan. On combination cooling and heating installations the seasonal switch must be set to the proper position—namely, summer—during the months requiring cooling; and *winter* during the months requiring heating.

After the conditioning unit fan is started, the attendant should remain in the engine room until the compressors start operating, and he should make certain that the condensers start *first,* and after the compressors are operating for ten or fifteen minutes the pressure gauges should register within the marked range of normal operation. The equipment is electrically interlocked, as previously explained, so the conditioner fan must start first, the condenser fan and pump next, and the compressors last, and at no time should a compressor be allowed to operate unless the corresponding condenser is running.

During the winter time heating period, do not start the conditioner fan until the boiler has operated long enough to generate the proper steam pressure. This precaution will prevent loading up the house with cold outside air and also will prevent the freezing of water in the steam coils during freezing weather.

During the summer time cooling season,



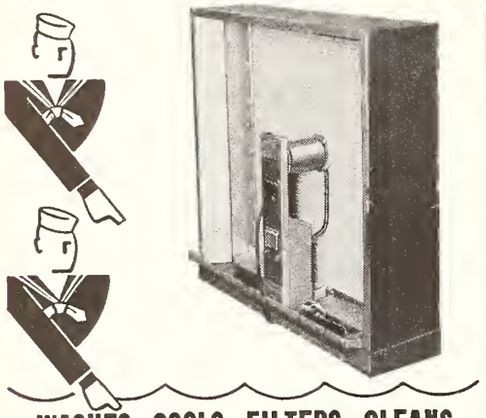
SERVICE

Sincere and expert counsel on all of the various matters pertaining to the theatre property and its equipment is always available from Better Theatres. Just write a letter clearly detailing conditions that bear upon your questions and your inquiry will be delivered at once to the proper department for prompt, impartial reply by mail.

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stopping the conditioning unit fan shuts down all the equipment.

During the winter heating season, stopping the conditioning unit fan shuts off the controls, and the boiler control switch must be disconnected to shut off the boiler and burner.

Don't close a compressor discharge valve while a compressor is running.

Don't start a compressor while the discharge valve is closed.

Don't operate a compressor when the oil pressure gauge pressure is the same as the suction gauge pressure.

Don't operate a compressor which has a continuous internal mechanical knock.

Don't operate an air-conditioning system without water flowing over the condenser coil.

Don't operate a compressor that is heating excessively.

Don't change any control settings or step controller cam adjustments.

In emergencies report the trouble by phone to your service engineer. As a second installment of this discussion, a "Trouble Diagnosis Chart" will be presented in these columns in the May issue of Better Theatres. This chart will explicitly describe the symptoms and give the possible cause and the remedy. It will cover every trouble that is likely to develop. It may often often make a call to the service engineer unnecessary, thereby saving time and possible expense.

Comment on Equipment

By J. T. KNIGHT, JR.

The New Wall Type Anemostat Diffuser

SOME YEARS ago a type of diffusing ceiling air outlet was introduced into this country. The particular principles involved had been developed in Europe, and practical usage over there had ironed out all the kinks until, when we saw it over here, it was a thoroughly practical and efficient outlet. At that time it was "intriguing" in appearance even if to some it might have appeared clumsy. Since then, however, the Anemostat has been refined to such an extent that no one can think of it in any other terms than those of efficiency and beauty.

Most everyone has become familiar with the ceiling Anemostat in the smartest cocktail lounges, the best hotels and the most-up-to-date theatres. Engineers have specified it because of its efficiency; architects have used it because of its decorative beauty.

Now the Anemostat Corporation of America has announced a wall type Anemostat. The development of this wall type, which is designed along the same lines as the ceiling type, has really resulted from popular demand. There is no reason whatever to question the manufacturers' claims for the new Type "W" Anemostat because of the well known performance of the ceiling type, and also the performance of the wall type where it has been used.

Flexibility in Setup Of Cooling Plant

IN EVALUATING load and operating conditions when laying out a theatre air-conditioning system and deciding on the equipment best fitted to meet both known and possible requirements, it is curious how different engineers will approach the problem in different ways. Many good application engineers, for example, will connect up compressors of different capacity, while I don't like that at all. I have done it only twice.

I don't like more than three compressors on a job because more than that complicates the piping to some extent, and with every pipe connection there is a chance of leak. But even so, if I were to specifiy for a 150-ton job, instead of one 100-ton and one 50-ton compressor, I would select three 50-ton units. Following are my reasons:

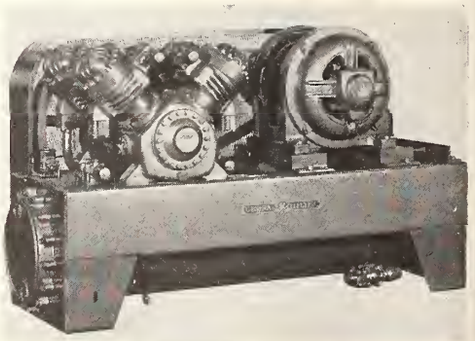
1. My chances are about three-to-two that in case of a shutdown, I can hold conditions in the house with 100 horsepower on the line.

2. Parts for three compressors of the same size are interchangeable.

3. With a step-controller, I can rotate the order in which my machines come on the line so that in a season of 300 operating hours, each of my 50's will have operated approximately 200 hours.

4. The lifetime wear on my compressors is more uniform, therefore their efficiency more nearly matches.

5. My piping and valving is simpler, especially my partial unloading by-pass valve, because with three 50's, each having a 50%, or two-step by-pass, I can balance my load to within one-sixth of my total capacity.



In the March issue the self-contained unit and central-plant refrigeration equipment manufactured by General Electric were discussed. The refrigeration machine shown above is basically representative of the line, which includes 15 basic types. All refrigeration machines employ Freon condenser units and are available in capacities up to 50 tons. Shown above is a 50-ton machine.

Be Sure of Smooth Curtain Action Always

• Embarrassing moments when the screen traveller jerks and stops. A shabby performance when it creaks, when cues are slow. You don't have to put up with it, no matter what size your theatre

By J. J. SEFING

NOTHING GIVES a theatre a shabby character, or makes a performance appear amateurishly presented, more than noisy, jerky curtain action on the stage. The theatregoing public no longer fails to note the noises, general creakiness, and the occasional mishaps that occur with poor stage equipment. On the other hand, patrons expect prompt smooth curtain action in motion picture theatres that are not mere "shooting galleries." A curtain that provides swift and silent movement improves any show.

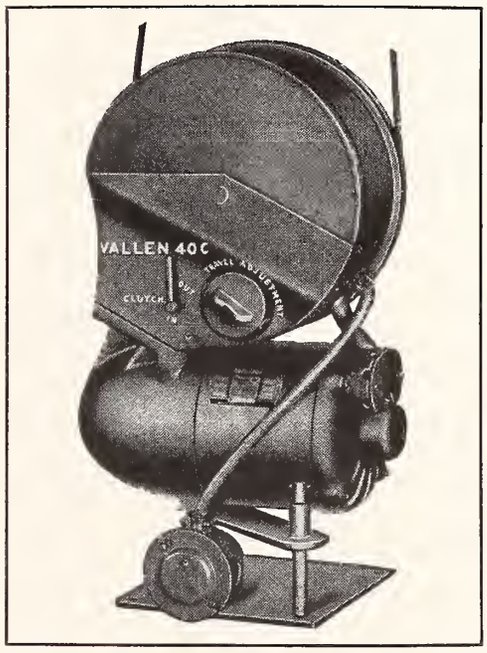
Some theatres have the most up-to-date projection equipment, chairs, carpets and decorations, yet have an obsolete wooden track, or the wrong type of track. How many times on "opening night" does the stage curtain start to open in an uneven, halting manner, then stop entirely, halfway opened. When this happens the audience begins to whisper, and the roguish-minded even openly enjoy the embarrassment of the frantic theatre owner.

Track Requirements

To make every picture program a show of velvet smoothness, careful consideration should be given even such items as curtain track and control. The problem is to select the equipment to fit the work it is to do.

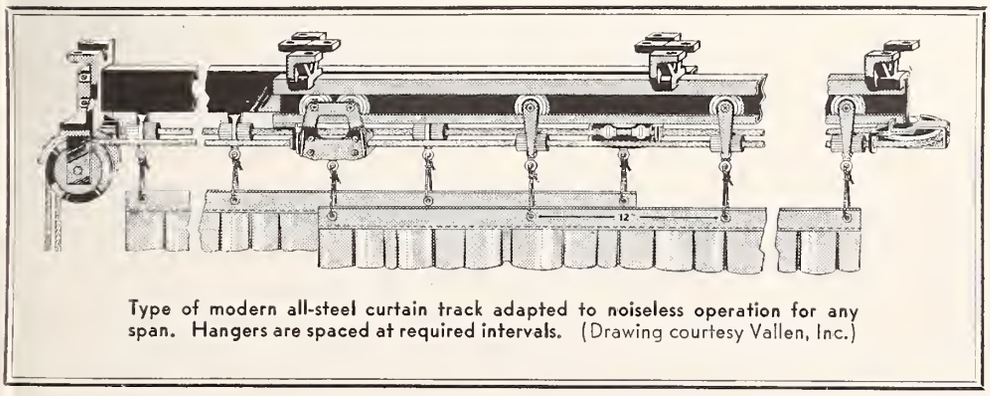
For average curtains up to about 40 feet wide, a light all-steel curtain track should be used. This track sells at such a low price that there is no need of using an obsolete wooden track that is noisy, that warps and gives constant trouble. The track is constructed of rugged cold-drawn steel channels with carriers of roller-bearing single-wheel type having rubber composition for elimination of noise. The supporting hangers of malleable iron have holes drilled for anchorage to wall or for suspension from ceiling. These hangers are of the sliding type and are adjustable. It has oil-less operating sheaves and carriers. The carriers "swivel" to allow the curtain to fold freely and without twisting.

A quick and easy installation can be effected with this track which will give indefinite trouble-free operation; however, strong and rigid fasteners should be provided at the ceiling to prevent swaying.

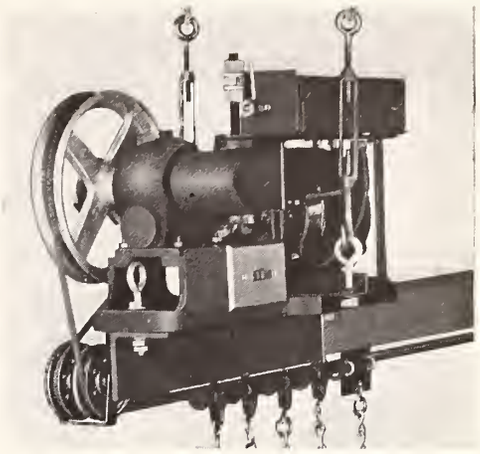


Modern type control for automatic operation.

Ample space should be allowed for the curtain to bunch properly at the end of the travel. When ordering the track, at least 18 inches should be allowed for over-lap at the center of the stage of the curtain, and at least 24 inches beyond the proscenium arch at each side.



Type of modern all-steel curtain track adapted to noiseless operation for any span. Hangers are spaced at required intervals. (Drawing courtesy Vallen, Inc.)



An "aerial" type automatic control, for clear stage needs. (Photo courtesy Automatic Devices Co.)

Automatic electric control of curtain operation is of course advisable today. The old hand-operated curtain makes for crudity and uncertainty. Smooth, swift action is practically impossible, and cues are not sharply responded to. The controls on the market today operate at speeds 90, 115, 125 and 225 feet per minute. For curtains up to 40 feet in width, any one of these control speeds can be used up to 125 feet per minute. A speed of 115 feet per minute is the average for the average curtain operation; one of 225 feet per minute is used exclusively for the larger stages, where heavy-duty high-speed, quick action electric braking are required.

Control Equipment

The 115-feet-per-minute control has a ¼- or ⅓-horsepower specially designed motor directly connected to the control mechanism. All moving parts are enclosed in oil-tight cast iron housing. The single drive sheave has a V-type friction groove, and in some cases is equipped with automatic safety disc clutch.

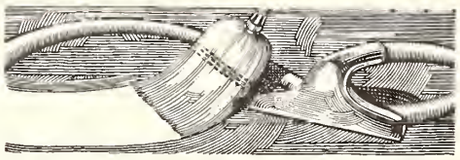
Two idler sheaves with separate tension springs are mounted on top of the control housing. Some motors on these controls have magnetically operated and mechanical limit switches inside of the control mechanism. The device that limits curtain travel is part of the gear unit. This control is operated by one push station for start, stop or reverse of curtain, and of course the control station can be in the projection room or on the stage, or both, as well as any other location not accessible to the public.

To install the control, a suitable location should be chosen and the common cart cast-iron bed plate be securely lagged to the floor or wall. To "cable up" the control to the track, have curtains entirely open or fully closed. Place cable around the single drive sheave and then through the two idler sheaves on top of the control; pull cable taut and fasten the ends securely with a cable clamp about 5 inches above the

(*Continued on page* 42)

CLEANING AIDS & METHODS

■ ■ ■ including
DEODORIZATION
AND SANITATION



Maintaining Retiring Rooms So as to Maintain Good Will

• Beginning a discussion of lounge and toilet areas—the fourth of a series of articles on theatre care for cleanliness and economy

By S. BRAVERMAN

"EVEN YOUR best friend won't tell you," say the advertisements of halitosis. Similarly, all too often the theatre owner and manager are not personally close enough to the public to know what is said "behind their backs."

When one goes into the retiring rooms of a theatre, especially the toilet, and finds everything spic and span, with supplies neatly available, strong odors absent, one immediately has an impression to the effect that here is theatre management that knows its business, is on its toes, has pride in itself and appreciation of the patronage of its community. Of all the public parts of a theatre, the retiring rooms are of course the "headache" of maintenance; but of all the public parts of a theatre, this is the very one which, if not constantly and effectively looked after, can cancel out much of the appeal of splendid architecture and handsome interior treatment.

Directional Signs

To consider this retiring-room area in order, we should begin at the foyer or standee space from which it is entered. Directional signs should be immediately visible without being hunted for; they should be clean and fresh-looking—if they have begun to look shabby, they should be renovated or replaced so that they always suggest refinement and neatness.

It may be well to point out here that in recent years theatre has been some tendency to make such directional signs "subtle"—a feminine silhouette. or a figure of a man smoking. When such figures are left to tell the whole story, their use is questionable, for directional signs should guide the patron accurately at a glance. Devices of this kind should be use ornamentally, not as a substitute for words. And the word for the men's room emphatically is *not* "Gents." It is "Men" or, preferably, "Gentlemen," just as it is "Ladies" for the women's lounge.

Particularly when the lounge-toilet areas are off a foyer that is more or less standee space as well, and therefore approached in dim light, the doors leading into them are often shabby. People are inclined to ignore push plates, and the doors become finger-marked; also, decorative elements wear off.

Care of the Floors

In some of the older theatres, especially the small houses, linoleum is used in the lounges or anterooms leading into the toilet rooms. This is of course to be mopped.

Similarly, carpeting is vacuumed daily. But carpeting in lounges needs more special attention than elsewhere (except possibly right at the foyer entrance doors), since in lounges it is subjected to cigarette burns and even stains from falling flakes of lipstick. Stains can often be removed with a suitable fabric cleaner, such as Carbona (some stains are soluble in water). Noticeable burns are to be "spotted" with dye—but except when the theatre has a porter or manager or maintenance engineer who is familiar with such matters, this should be done by a competent carpet dealer or carpet cleaning firm.

The best way to keep cigarette and match burns at a minimum is to provide plenty of sand urns and ash trays at the entrances to the lounges, and in them. Which reminds me that I have noticed cuspidors—yes, the good old-fashioned *spittoon*—in men's retiring rooms. Unless placed there as ballyhoo for the current attraction like "Virginia City," they just don't belong in a theatre today.

Furniture Care and Blocking

The care of furniture of the kinds used in lounges, was dealt with in connection with foyer cleaning in the February issue. It should be inspected daily for tears and bad scratches, severe soil and stain, and for gum and candy, which should be rectified with mending, polishing, cleansing with fabric cleaner, gum remover, etc., as necessary. Soft fabrics should of course be vacuumed daily, and leatherette wiped off.

As previously pointed out, soft fabrics can be substantially restored to original beauty (except when badly worn or faded) by complete shampooing with a suitable dry type cleaner, such as Carbona Soapless Lather (*see February issue*).

Another point concerning lounge furniture is that it is a good plan to contrive some means of blocking it so that it cannot be pushed against the wall. One way of preventing wall scars from this source is to attach a narrow block of wood (a piece of furring strip will do) to the legs of the chairs and settees that stand along the walls. If the furniture is metal, the wood block can be attached with a wire or screw clamp (a tin band will also serve). With wood furniture, still another method is to screw in rubber-tipped door guards (the slender metal ones are preferable from an appearance point of view).



A toilet room in the new Westwood theatre in Cincinnati (which is pictured and described elsewhere in this issue).

Wall and Fixture Cleaning

Care of the walls depends upon the finish. Painted (but not calcimined) walls can be washed down with a weak solution of neutral soap and water. If the walls are papered, they can be washed with clear water *if the paper ls the washable kind*; otherwise it should be cleaned, as necessary, with gum-eraser type wall paper cleaner (which makes a messy job) or with soapless lather. For spot cleaning of wall paper (to remove small patches of soil or stain), carbon tetrachloride may be used; it should be dobbed on gently, allowed to soak in, then blotted and finally rubbed *lightly* with a clean soft cloth.

As to lighting fixtures, they are of course to be dusted and wiped out daily, and washed as necessary to keep them immaculate. They were dealt with in the February issue, but it may be well to point out here that lighting fixtures in lounges are usually at a far smaller distance from patrons than those in foyers and auditoriums, therefore fly specks, particles in bowls, etc., are more readily visible.

So much for the lounges themselves. From here we enter the toilet room, discussion of which will be begun in the May issue.

[*The author, formerly a manager of theatres for both circuits and independent operators, is now specializing in the maintenance of theatres and comparable buildings. He is head of the State Sanitary Products Company, New York.*]

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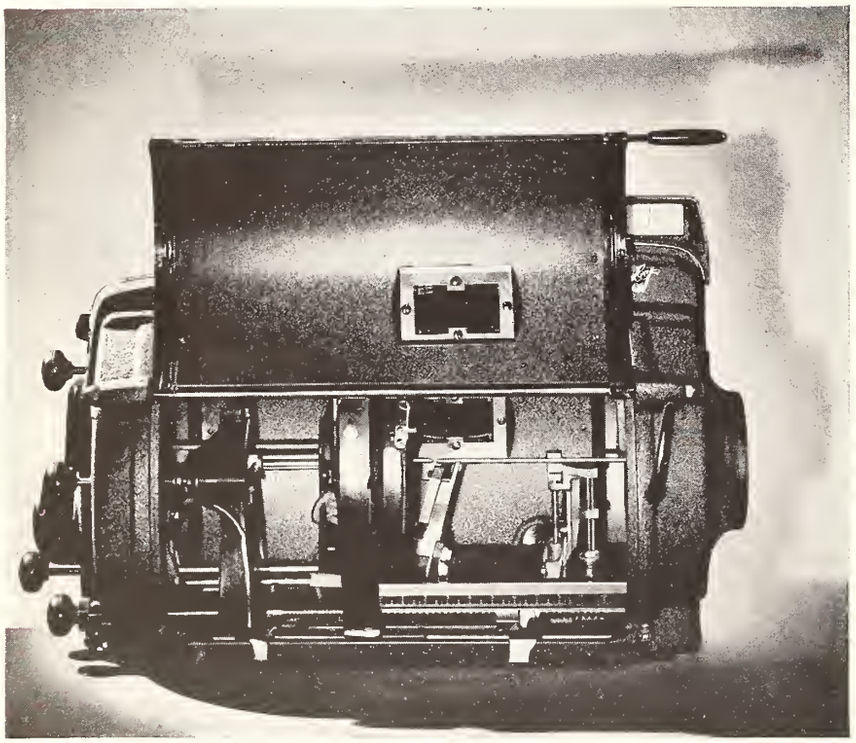
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EMERGENCY CUE MARKS—SAFELY

IT would be easier to maintain the position that the marking of changeover cues on prints is never to be resorted to by the projectionist if all prints had standard cues that were plainly visible on the screen from the projection room. Unfortunately, however, the film distributors are occasionally remiss in this respect. It must be admitted, too, that in the older prints, which have been spliced many a time, footage containing the standard cues is wont to be eliminated.

Recognizing that practical projection requires some compromise between what-should-be and what-is, one sees that there are occasions when the projectionist is warranted in affixing to the film his own cue marks. The rule in such "emergencies" should be: Make your cue mark, since you must, but do not mutilate the print. Such marks also should be of a kind not readily discernible to the audience as cues, yet easily visible to the projectionist who is watching for them.

A method apparently adapted to such situations is offered by Paul Beck, Effingham, Ill., who, noting in F. H. Richardson's columns that the Academy's Research Council is seeking suggestions for preview cue-markings, writes:

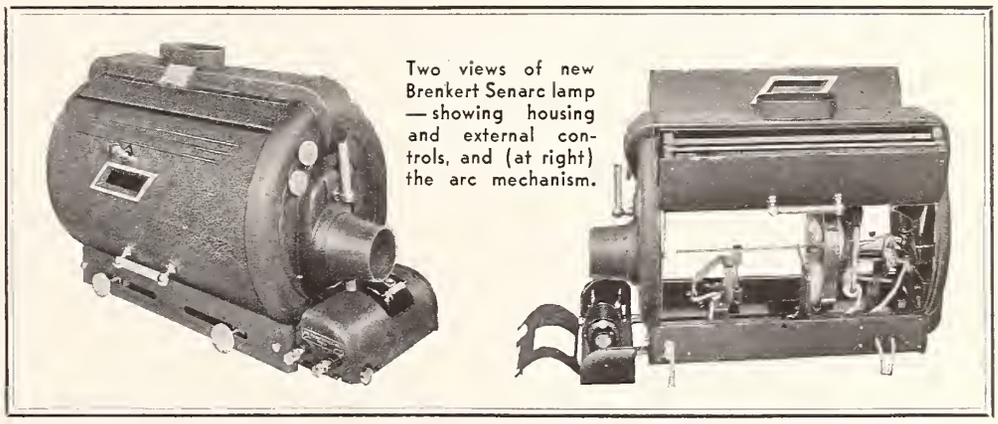
"May I suggest a very simple method which does not one particle of damage to the film, will not rub off, can be located where it will be visible, and can be removed—or its location changed—with almost no trouble at all."

Mr. Beck's method consists in making a round mark on the frame or frames to be cued, with opaque paint used by artists (Chinese white), obtainable at drug or artist supply stores. By adjusting the amount of water used, it can be worked into a thick paint, which dries quickly. Application is by means of a small water color brush, and on the celluloid, not the emulsion, side. On the screen this mark appears only as a dark dot. To remove, one merely moistens the substance and wipes it off.

Such a scheme may not be what the Research Council is after, but it is one which can safely supply cue marks when they are missing, and for cueing short subjects as well. Its very lack of permanence is its recommendation: it does not mutilate the film. And film mutilation must stop.

New Intermediate Type D.C. Lamp with Dual Arc Control

A NEW LAMP representing further development in the field of low-power, direct-current light sources for the small theatre and employing the new so-called "1-kilowatt" negative carbon, has been brought out by the Brenkert Light Projection Company of Detroit. Featuring a choice of carbon trims, and with a rated operating cost, for current and carbons combined, of from 11 to 16 cents per hour (depending upon local conditions, it is pointed out) the new lamp, called the Brenkert Senarc, is intended to produce the white light of high-intensity arcs at a screen intensity of approximately 10 foot-candles.



Two views of new Brenkert Senarc lamp — showing housing and external controls, and (at right) the arc mechanism.

The necessity for light of a whiteness not obtainable from the older type low-intensity lamps, has of course been increased both by the growth of colored pictures and by the newer artistry employed in black-and-white productions.

"The new Brenkert lamp," stated Karl Brenkert, head of the company in announcing the new lamp, "is designed to enable the smallest theatre to project colored prints with true and natural tones of color not obtainable with the yellower light of ordinary low-intensity sources and to bring out faithfully the careful shadings which are essential to the new beauty of modern black-and-white."

The "smaller theatre" for which the new lamp was specifically designed, is one of 800 seats or less, with screen widths up to 18 feet, and projection distances up to 100 feet from lens to screen. In such theatres, according to the manufacturer, the lamp will deliver 10 foot-candles with shutter running; this rating refers to the less efficient single-shutter type of projector mechanism, and an arc current of 40 amperes, representing an arc consumption of 1,150 watts.

Where seating capacities, screen sizes and projection distances are less than the maximum cited above, a new type of arc control permits operation with a smaller carbon trim, for the purpose of providing 10 foot-candles to a 14-foot screen, with an arc current of 30 amperes, equivalent to an arc power of 750 watts.

Carbon trims used, according to the adjustment of the arc control, are 6-mm. positive by 5-mm. negative, operating at 30 to 35 amperes; and 7-mm. positive by 6-mm. negative, operating at 40 amperes.

For maximum efficiency in current consumption, new power sources have been developed for use with the Senarc lamp. These are of two types—rectifier and motor-generator. The rectifier units utilize Tungar tubes. The motor-generators are of two kinds—the constant-voltage type requiring operation through a ballast resistor, and the double generator series type with which no ballast resistor is needed. These new power sources are rated, as to efficiency, at from 60% to 70%. For arc operation at 30 amperes, they draw very approximately 1,300 watts from the power

line; arc operation at 40 watts, with the new power sources, involves a line drain of 1,960 watts.

Where the more efficient double-shutter type of projector is in use, the resulting saving of light will permit reduction of power line drain below the figures cited without sacrifice of the desired 10-foot candle illumination.

Cost of operation for current and carbons varies, of course, not only with the actual amount of current consumed to maintain the necessary screen brightness, but also naturally with the local power rate per kilowatt-hour. The makers draw the comparison with modern 45-65-ampere high-intensity light sources in terms of lumens of light, as against cost of operation, rating the new Senarc lamp at 3,300 lumens with 30-ampere illumination, and 4,300 lumens with 40-ampere illumination and an operating cost of 11-16c per hour; and the high intensity lamp at 5,000 to 6,200 lumens, with an operating cost of 22-32c per hour. In both cases the screen illumination is assumed to be 10 foot-candles (since the larger lamp must spread its light over a greater screen area), and in both cases the light is said to be of the same degree of whiteness.

Portable Flutter Indicator for Use in Theatres

MOST EXHIBITORS and projectionists remember the wavering quality of singers' voices and the harsh, raspy dialogue reproduced from the early sound equipment. Such unpleasant effects were usually caused by non-uniform motion of the film and were generally referred to as "wows" and "flutter." Variations in film speed as small as a few tenths of 1% were sufficient to product noticeable distortion.

While the problem of constant film speed, to a large extent, has been solved by research and improved design, it is still necessary of course to be on guard against maladjustments in modern equipment. Lack of attention to the delicate film scanning mechanisms may result in sound as unnatural as that produced by antiquated apparatus.

It is easy to detect flutter by ear, but it is difficult to detect slight changes in flutter content, or to reduce such effects, except by instrument. Flutter measuring devices are standard equipment in recording studios, but these instruments are designed for the laboratory and are not adaptable for use in theatres. A portable instrument has now been developed by the RCA Photophone service division, a compact self-contained unit requiring no external power supply.

Figure 1 shows the simplicity of the operating controls. The accuracy of this instrument is said to compare favorably with that of the more elaborate laboratory equipment. Since flutter is the result of variations in film speed, it appears as a frequency change. For example, if a film with a constant 3,000-cycle recording is run through a soundhead which produces flutter, the reproduced frequency will vary continuously between two limits, say, 2,970



Figure 1. Portable flutter indicator set.

cycles and 3,030 cycles. In the case of low-frequency flutter, or "wow," the variations from one limit to the other will occur at the rate of a few times a second. The instrument measures the magnitude of the frequency variations which occur when a constant frequency note is reproduced.

This is accomplished by a simple "Wheatstone Bridge" network with a sharply tuned circuit in one leg, as shown in *Figure* 2. Reactor L-3 and capacitors C-8, C-9, and C-10 are tuned to resonance at 3,000 cycles. When a note of exactly 3,000 cycles is fed to this network, the bridge circuit will be balanced, hence the meter (M-1) connected across the bridge will read zero; however, if the frequency of the note varies above or below 3,000 cycles, the bridge will become unbalanced and the meter will show a deflection. The greater the deviation in frequency, the more the bridge circuit will be unbalanced, hence the greater will be the meter reading.

In using the flutter indicator, the instrument is connected directly to the output of the system amplifier, and a specially recorded 3,000-cycle test film is run through the soundhead under test. If the soundhead contains flutter, the frequency variations which occur will register on the meter, which is calibrated to read directly in per cent flutter.

An input transformer with several taps is provided so the instrument can properly terminate the system amplifier used for the tests without the use of additional loading resistors. The input control, R-1, is used to control the amount of signal that is fed into the measuring circuits. The signal then goes through a 3,000-cycle band-pass filter (capacitors C-1, C-2, C-3, C-4, C-5, C-6, and C-7, and Reactors L-1 and L-2) before being applied to the bridge network. This filter removes any hum or harmonics which may have originated in the amplifier system. If these unwanted signals were not eliminated they would register falsely.

An attenuator pad (Resistors R-2, R-3 and R-4) may be cut in or out of the signal path by means of the "Range-Selector" switch. In this way, two ranges of sensitivity are provided, either 0-0.5% or 0-2.0%. The double-pole, double-throw "Read-Calibrate" switch connects the meter either to the input of the bridge or across the bridge so the same meter may be used for calibration and for flutter readings.

The variable capacitor, C-10, is provided in the tuned leg of the bridge circuit to shift slightly the frequency at which balance occurs to allow for small variations in the speed of different soundheads.

The chief advantage of the flutter indicator lies in the fact that it can be used as a guide in making adjustments while the soundhead is in motion. One can see at a glance whether or not adjustments are in the right direction.

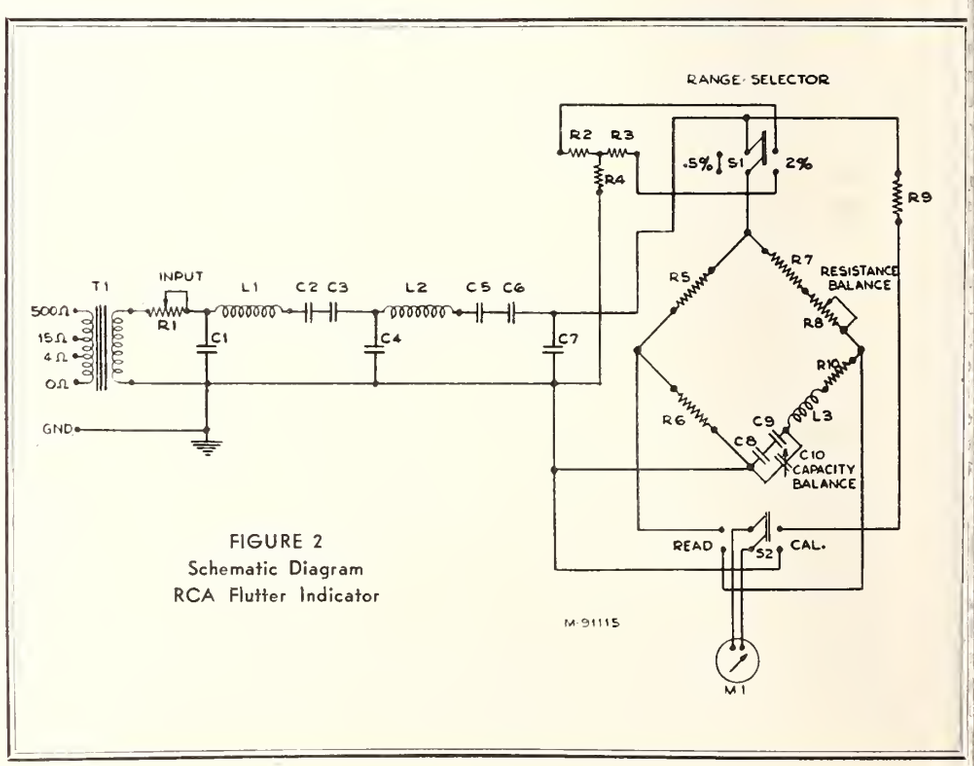


FIGURE 2
Schematic Diagram
RCA Flutter Indicator

Real Economy in Adopting Projection Carbon Combinations

& Other Articles . . . by F. H. RICHARDSON

FRANK MYERS of the purchasing department of Wometco Theatres, important Florida circuit operating about twenty theatres, writes, "We have followed your articles in BETTER THEATRES with much interest. We wish to express our appreciation for the fine service you are rendering theatre projectionists in their problems.

"At present six of our theatres are using low-intensity projector light sources, some taking current from rectifiers, others from generators. All use 10-mm. and 8-mm cored positive carbons, and 7-mm. and 8-mm. solid negatives. We have been advised by some of our projectionists and others to use 12-mm. cored positives, and 8-mm. cored negatives.

"As you know, the cost of these diameters would be higher than that of those we are using, and we ask your advice as to which would be the most economical for our service. The small difference in light is not of very great importance to us. We are advised that our power units have sufficient capacity to take care of these larger diameter carbons."

First, the correct carbon diameter is purely a matter of the number of amperes used. Now the National Carbon Company makes and sells carbons and naturally it has keen interest in having its carbons deliver the best results possible. Accordingly, it has a large staff of capable engineers constantly making experiments to determine what improvements can be made in carbon manufacture, carbon combinations, etc. For the d.c. reflector type, horizontal trim lamp, it has determined that a positive cored carbon should be used for all amperages, but that up to 20 amperes a solid negative is best; above that amperage the cored is deemed preferable. Their recommendation of combinations for such lamps is as follows:

Ten to 15 amperes, 9-mm. positive cored, 6.4-mm. negative solid; 16 to 20 amperes, 10-mm. positive cored, 7-mm. negative solid; 21 to 25 amperes, 12-mm. positive cored, 8-mm. negative, solid or cored; 26 to 30 amperes, 13-mm. cored, 9-mm. negative cored; 31 to 35 amperes, 14-mm. positive cored, 10-mm. negative cored.

While I appreciate the very proper desire of purchasing agents to secure maximum economy, here is a matter in which *apparent* economy may easily represent actual loss. It is well to remember that carbon represents the basis of projection light and that the light it serves to produce not only forms, but actually is, in its delicate shadings, the screen image theatre audiences pay their money to look at. The better the light, the more beautiful the screen image (the picture) will appear, and the more beautiful the picture appears on the screen, the more effective the entertainment, and that's what develops and maintains the motion picture public.

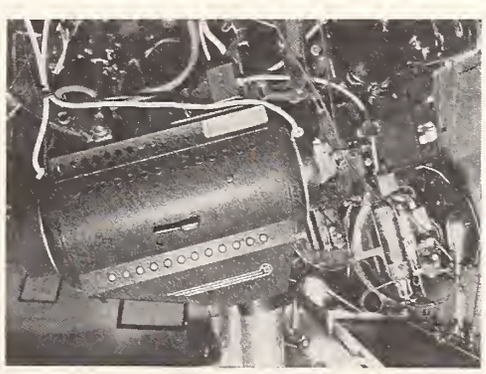
Is it wise to attempt to save a relatively small sum on carbons by departing from what would be *most* effective? I think not, hence must advise in any situation of this kind that regardless of differences in cost, the recommendations given above should be followed.

In the Bluebook of Projection carbon combinations are given for all light sources used in projection. The National Carbon Company also has published a booklet which supplies these combinations and much helpful information concerning projection carbons.

A New H. I. Lamp With Air Channel

TED HALL, formerly of the famous "team" of Hall & Connolly, which company for many years supplied the industry with excellent arc lamp equipment, is now head of the General Arc Lighting Company of Long Island City, N. Y., and he has designed a new low-voltage high-intensity (suprex carbon) arc lamp for the theatre market. I examined this equipment the other day and shall try to give you a word picture of its salient features.

It of course holds the carbons in the standard high-intensity arc position, rotating the positive and feeding both forward



The new General Arc suprex carbon arc lamp.

automatically, the rate of feeding being controlled by a small knob at the rear of the lamphouse.

The flame shield, an important item in high-intensity lamps, is in two pieces. One (the larger) is fixed permanently; the other (some 2½ inches square) rests in grooves upon the larger plate, from which it may be lifted at will. The thickness is about $\frac{3}{16}$-



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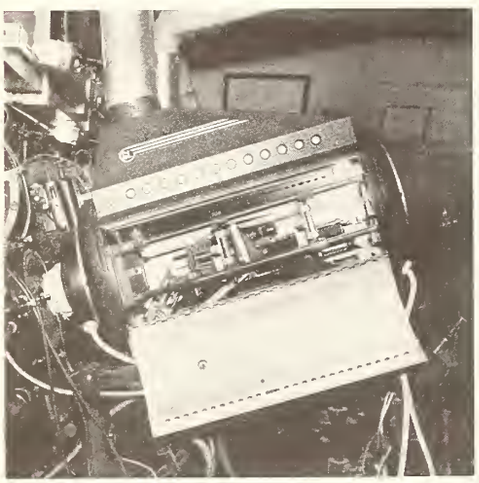
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inch. The shields examined have been withstanding a 125-ampere arc for about two months in one of the early installations, without perceptible damage. They are of nicrome metal.

There is only one carbon regulating handle; shoved inward, it controls the negative carbon; pulled backward, the positive. The positive carbon is fed forward and



Open view of the General Arc high-intensity lamp.

rotated by a wholly enclosed mechanism which, together with its housing, may be removed intact merely by loosening three screws.

The positive electric contact consists of two composition rollers 2 inches long by 1½ inches in diameter, the surfaces of which are machined into six alternate contact surfaces and grooves of equal width. This enables the air stream, described further along, to circulate through the contact to aid in keeping it cool. Contact pressure is supplied by a spring-controlled lever located immediately near the carbon, its handle far enough back to escape most of the arc heat. All pressure may be removed from the contact, and the whole assembly lifted out, merely by depressing this lever.

The condenser assembly is located wholly within the lamphouse, about 3 inches in back of its front wall. Both the lamp and condenser are adjustably mounted on the same supporting rods.

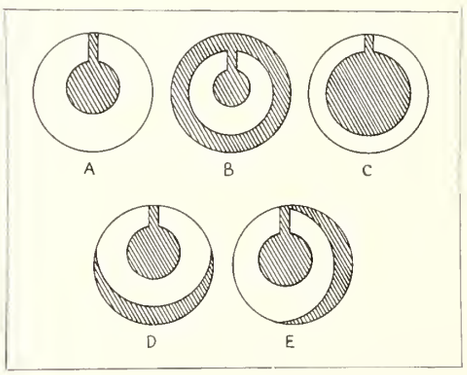
I noted also that an inch above and near the rear end of the lamphouse floor, a metallic chute extends up and forward, its upper end located immediately beneath the positive carbon contact. The lower end of this chute is bell-shaped, having an inlet area of 16 square inches. Its upper end is much smaller, and is curved so that it is level with, and close to, the contact. The result is that a stream of cool air flows *over* the positive contact constantly and, because of the grooves before mentioned, actually *through* it, which most certainly will aid largely in lowering operating temperature.

I believe this covers the important features of this new lamp, except to say the lamphouse is large, has a door upon each side, and that all things the projectionist must have ready access to, are conveniently located.

Exact Adjustment of Lamp Mirrors

I BELIEVE it may be fairly said that a goodly number of projectionists using reflector-type light sources fail to grasp the importance of exactly correct adjustment of the reflector with relation to the light source. Recently Heyer-Shultz, Inc., forwarded to me copies of a 31-page, paper covered booklet they have issued containing an illustrated description of a pinhole method they have devised by means of which the reflector may easily be exactly adjusted. It is entitled: "Getting the Most out of Your Precision Metallic Reflectors." Metallic mirrors are what this firm manufactures for use with projection light sources. The method set forth in the booklet is, however, applicable to both metallic and glass reflectors.

I immediately forwarded copies of the booklet to John Griffith, Ansonia, Conn., projectionist, to J. R. Prater, of Palouse, Wash., and to Richard Keuster, New York City, projectionist. Mr. Griffith, who has made a hobby of optics, replied that the method was practical and fundamentally sound. Friend Keuster answered that he would make the test just as quickly as he could get access to a few reflector type lamps. Mr. Prater made some tests to show the practical effect of mirror misplacement, which he demonstrates in the accompanying drawings. He writes, "The



method for adjusting and aligning mirrors set forth in the booklet is really splendid. Unfortunately, I do not at the moment have access to light sources using the suprex trim. Just as soon as I can pay a visit to Spokane I will try it out with a suprex arc. I have tried it with low-intensity and enclose drawings showing results brought about by various slight maladjustments. I have also tried it in a theatre using Peerless low-intensity reflector lamps and an 8-inch diameter condensing lens.

"The results were much the same as the drawings show, though there was somewhat greater latitude in misplacement before shadows appeared for the reason that SRA trim was being used at 30 amperes, which overloaded the optical system to considerable extent. The drawings show results obtained by test on Strong low-intensity lamps, employing an 8-inch diameter reflector located at 23 inches working distance, carbon trim 8-mm. negative, 12-mm. positive, at 24 amperes.

"There is no visible change in color in the mirror image when the adjustments are changed, but there was a very definite alteration in the distribution of light, as the drawings show.

"*Figure A* shows normal image when mirror adjustments are exactly correct; *B* shows what happens when the mirror adjustment is ⅛-inch too close to the light source; *C*, when it is ⅛-inch too far away; *D* shows what happens when the reflector is *in correct focus with the light source,* but out of line *vertically; E* illustrates the effect when the mirror is *in focus with the light source,* but out of line *horizontally.*"

●

Be Sure of Smooth Curtain Action

(*Continued from page* 35)

two idler sheaves. Disengage clutch by turning clutch release knob or control; then operate control electrically until the cable clamp moves in a direction away from the idler sheaves. Finally, engage the clutch by turning clutch release knob *counter-clockwise*—curtains are then ready to be operated by the push station.

To adjust the control for proper curtain travel, move the two stopping fingers on the control *clockwise* for increase, and counter-clockwise for decrease. The curtain travel should be set a little less than the track travel required to prevent master trip from hitting at center or curtain carriers from jamming at the end. However, *never adjust the clutch tension on the control;* it is properly set at the factory for the control motor's capacity.

A very important item that is often overlooked is the operating cable for the curtain track and control. Each type of control must have its special cable for efficient operation. Cables should have high tensile strength, flexibility, small factor of expansion and contraction, and tight braiding.

For trouble-free operation, only steel or steel-centered cables should be used with electric automatic motor curtain controls. A handline used with a motor control will expand and contract with weather changes and under load; one day it will be too tight, on another day too loose on the sheaves. Installing an adjustable turnbuckle in the hand line will not entirely solve this trouble. However, the Vallen line includes a curtain control unit that is self-adjusting. This unit rests on the cable that operates the curtain and its weight maintains a constant tension that is able to "take-up" as much as 12 inches of cable slack.

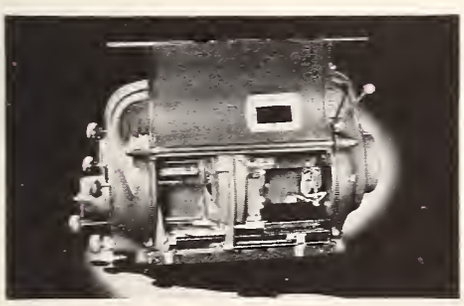
[*The author has made specifications for, and supervised the installation of, curtain tracks and control equipment in many theatres, as a staff engineer with both equipment dealers and architects. Mr. Sefing is a member of the Projection Practice Committee and also the Theatre Design Committee of the Society of Motion Picture Engineers.*]

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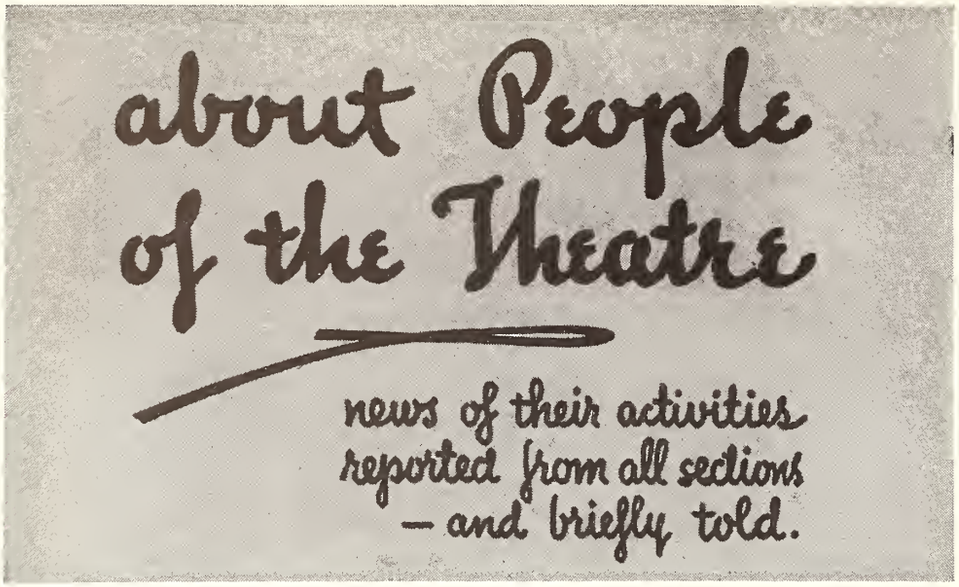
"The densest black and white films fairly sparkle and I realize now that it's impossible to show colored films properly without the snow-white light of the high intensity."



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P. R. TOURNEY, who operates the Princess at Wauseon, Ohio, has taken a lease on a storeroom in the business section there and will remodel the property into a 300-seat theatre.

C. M. KING of New Hampton, Ia., has bought the Plaza theatre at Monona from MR. AND MRS. PAULSEN.

The Downieville theatre at Downieville, Calif., has been reopened by V. C. SHATTUCK.

BEN C. BROWN, operator of the Temple and Vernon theatres in Viroqua, Wis., has entered on his 50th year in show business in that town. Mr. Brown started in the amusement field in Viroqua in 1891 when he took over the Opera House there.

EMILE DUFAULT, former manager of the Greendale in Worcester, Mass., is now assisting ERNEST DORAU in the operation of the Capitol and Middlesex theatres at Middletown, Conn.

EDWARD GRAINGER, vice president of the Shea Theatre Corporation; LEONARD SATZ, technical advisor of the Century Circuit, and HENRY BEHR, technical advisor of the Wilmer-Vincent circuit, were recent visitors at the Camden research and engineering laboratories of RCA. They were the guests of BERNARD SHOLTZ and W. W. JONES of the New York Photophone office. Dr. V. K. Zworykin of the research department demonstrated some of the latest advances in television.

FRED M. ROWLANDS, owner of the Parsons, Columbia and Main theatres in Columbus, Ohio, who recently took a ten-year lease on the 480-seat Hollywood there, has reopened the house after remodeling it.

The property occupied by the Neptune Beach theatre at Alameda, Calif., has been purchased by ARTHUR A. RICHARDS.

JOHN DWYER has been named assistant manager at the Gables theatre in Miami, Fla. Mr. Dwyer has been connected with Paramount Enterprises for the past year and a half, having been transferred to the Gables from the company's art department.

J. EBERSOLE CRAWFORD and JOHN F. LOOFBOROUGH, operating the Cheviot in Cincinnati, will lease the 650-seat house to be built at Ft. Mitchell, Ohio. The theatre will be that town's first.

The Florida theatre in Vero Beach, Fla., has undergone extensive alterations. New equipment was installed at a cost of $25,000, including RCA sound system, Simplex projectors, Arctic Nu-Air cooling and heating system, modern lighting fixtures, new carpets and furnishings. A marquee 90 feet in length was also installed.

The Ironton Theatre Company has been incorporated for $25,000, at Ironton, Ohio, by A. J. SEXTON, JR., HAZEL SEXTON and FRONIZ SEXTON, to operate the Marlowe and Lyric, recently acquired from JOSEPH STEARN and his brother.

■ ■ ■

In order to provide motion picture entertainment while a new theatre is being built at Lake City, Ia., to replace the Iowa theatre, recently destroyed by fire there, DALE BUCHOLTZ and BOYD DRUARY, former employees of the Iowa, have installed 600 seats and projection equipment in the city community building.

MRS. JESSIE L. HOWE and ERVIN WHEATLEY, managers of the Strand, Hot Springs, Ark., have installed a new ventilating system in that house.

DONALD PATTEN has reopened the Hart theatre at Ferndale, Calif.

HALE CAVANAGH, formerly with the Minnesota theatre in Minneapolis, has taken over the Granada in Racine, Wis.

R. L. SCHMIDT, owner of the Strand and Temple in Berwick, Pa., has acquired two properties. One is the former Agnew Opera House at Shickshinny, Pa., the other is the Cort at Mocanaqua, Pa.

RADER BROTHERS of Columbus, Ohio, have opened their new 500-seat James theatre at Eaton, Ohio.

The new Lake theatre in Lake Worth, Fla., has been opened. The building cost approximately $70,000 and seats 860.

JOE WILLIAMS has been promoted from projectionist to manager of the Ritz in Avery, Tex., succeeding J. K. JACKSON.

J. R. and R. A. KLOPFENSTEIN, business men at Mound City, Kan., have taken over the Aladdin theatre there from ROY WILLIAMS. The house, which was damaged by fire some time ago, is now being rebuilt for an early opening.

■ ■ ■

MAURICE CHASE, who recently leased the 250-seat Crescent in Cincinnati, will build an addition at the rear of the house and increase the capacity to over 500. The theatre, owned by John and Adeline Crone until sold to the Harris Realty Company some months ago, formerly was operated by MILES VANCE. Mr. Chase also operates the neighborhood Avon in Cincinnati, and formerly conducted Chase Pictures, Inc., an independent exchange there.

BOB ELLSWORTH, formerly with the Royal theatre in San Francisco, has been made manager of the Alhambra in that city. Both houses are operated by Nasser Brothers.

Waverly Theatre Corporation of Franklin, Va., with maximum capital of $25,000, has been granted a charter to conduct a motion picture theatre. H. J. LYON is president.

CLARENCE F. WALL, for the past two years manager of Fox's Lloyd theatre in Menominee, Mich., has also been named manager of the Fox in Marinette, Wis. The cities are adjacent to each other.

A. M. BOWLES, manager of the Northern California division of Fox West Coast Theatres, with headquarters in San Francisco, has been named a member of the California Commission for the 1940 Golden Gate International Exposition.

The Allied theatre, operated by C. H. MCCROSKEY at Dermott, Ark., has been reopened. The house was severely damaged by fire in December.

The Interstate circuit has leased the River Oaks theatre in Houston, Tex., from PAUL SCOTT, who was lessee from the River Oaks Corporation, builders of the new 1,000-seat house.

The Universal Producing Company of Fairfield, Ia., which has operated the State

about People of the Theatre (continued)

in Milton, Ia., for the past two years, has closed the house and moved the equipment to Fairfield. R. A. Moore has been manager of the theatre since December 1.

C. C. Parker, owner of the Fontanelle at Fontanelle, Ia., has moved his equipment into a building he recently purchased there and has remodeled the structure and reopened it as the Parker theatre.

The Lake theatre at Fox Lake, Wis., operated by Reuben McBernie, was recently damaged by fire with an estimated loss of $1,500.

Sid Metcalf and S. B. McSwaim, owners of the Ritz at Morrilton, Ark., which was damaged recently by fire, are constructing a new theatre there. Malco Theatres, Inc., are also constructing a theatre at Morrilton.

Fanchon & Marco have purchased property a block east of the Grand Boulevard theatre area in St. Louis, Mo., and will raze a three-story building on this property, as well as lease 80 feet adjoining it, for the purpose of establishing a free parking lot for three theatres, the Fox, Missouri and St. Louis. The lot will be 137 feet wide and 120 feet deep.

The Rio Investment Company of San Francisco, will open a theatre at Merced, Calif., upon completion of alterations to a building there.

■ ■ ■

Atwater Theatres, Inc., has been incorporated at Glendale, Calif., with a capital stock of $25,000, by Grover L. Smith, Joseph S. Thompson and Eddie W. Kite.

Robert Fox, operator of the Fox theatre at Marion, Wis., has taken over the Manawa at Manawa, Wis., from Ray Goggins.

J. C. Noble, operator of the Harlem at Greenville, Miss., has extended his theatre operations by the purchase of the Temple and Rex theatres at Leland, Miss., from Mr. and Mrs. W. R. Pattie. The Temple will be closed for complete renovation.

Mr. and Mrs. Walter Krusienski are modernizing the auditorium and projection room of their Douglas theatre in Racine, Wis.

Alice Johnson, owner of the Oriental theatre at Bonaparte, Ia., has bought the Rialto theatre at Lynville, Ia., from Mrs. O. Benson. Miss Johnson also has leased the building at Milton, Ia., formerly occupied by the State theatre, and plans to install new equipment and reopen the house. Robert and John Cone of Milton have been employed to operate the house there.

Saxe Amusement Management, Inc., has taken over the Ogden in Milwaukee, formerly operated by the Fox Wisconsin Corporation.

The old Majestic theatre in Fort Worth, Texas, built in 1911 and one of the first steel beam theatres in the South, is being entirely remodeled by the Interstate Circuit.

Dick Vlastos has opened his new Fowler theatre at Fowler, Ind. Mr. Vlastos operates theatres in two other Indiana cities, Williamsport and Knox.

Sidney Levy is the new manager of the Paramount theatre in Greenville, Miss., replacing J. Adolph Meise, who is confined to a local hospital.

Charles R. Gregg has completed plans for completely remodeling his Liberty theatre in Caney, Kan. The architect is Larry Larsen.

C. E. McConaughy is the new manager of the Dream theatre in Indianapolis, Ind., succeeding Harry Nagel, who resigned because of illness. Mr. McConaughy was formerly in the office of Exhibitors Exchange, Inc., in Indianapolis.

R. E. Reynolds, who operated the Texas theatre at Big Lake, Tex., has leased and reopened the Iris theatre in Lockney, Tex. The Texas is now operated by H. L. Senteny.

N. L. Googin is enlarging his Town Hall at Cazenovia, N. Y. New RCA sound equipment will be installed.

Warner Brothers' Belmar in Pittsburgh, Pa., has been reopened after being closed for alterations. Jules Green is manager.

Charley Potter's Saline Theatre Corporation has taken over the operation of the Bijou in Kansas City, Mo., from C. E. Easterley. Mr. Potter's company now has five theatres.

Charles Goldman, owner of the Rivoli and Senate theatres in St. Louis, has purchased the O'Fallon at O'Fallon, Ill.

Irving C. Jacocks, Jr., operator of the Branford theatre in New Haven, Conn., has taken over the 748-seat Capitol theatre and building.

Albert Pickus, operator of the Stratford theatre in Stratford, Conn., plans to enlarge the house.





AL. TEC

Al. Tec *says*

There are worries that *nobody* can take off an exhibitor's shoulders. Choice of product, for example, and exploitation. Those are the essentials of showmanship. But technical problems are worries that *can* be delegated. Delegate problems of sound, of projection room repairs and replacements, to the leading service organization of your industry: namely, Altec.

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Theatre Division
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¶ The F&Y Building Service is today constructing profit-producing theatres at costs impossible without large scale specialization and undivided responsibility.
¶ Friends tell friends. F&Y's building service grows and grows.
¶ Beautiful theatres, with every modern feature, built entirely by F&Y, such as The Westwood, Cincinnati (featured in this issue) are amazing progressive theatre owners.
¶ The convenience of dealing with one concern and placing full responsibility where it must stay has established F&Y as a leader in this specialized field.
¶ Proper mechanical equipment, proper sight and sound engineering, beautiful exteriors and interiors are found in every F&Y planned and built theatre.
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We provide the services of registered Architects, Building Engineers and Mechanical Engineers.

The Westwood—Built for High-Standard Operation

(*Continued from page* 10)

floor plan), with toilet rooms off one side. The floor is carpeted in blue with a cream and gold pattern, which is the carpet design used throughout the theatre. The wainscot is maroon plaster. Above this the walls are panelled in Naugalite, a simulated leather that is texturally identical with the Naugahyde used for theatre seating, but is of lighter weight. The color is off-white, with yellow veining. This treatment has been carried into the auditorium, where the Naugalite broadens into "streamlined" panels on the side walls.

In application, this leatherette has been "stretched" firmly over square wood frames, which have in turn been attached to furring by ¼-inch mouldings. Each square (except at the large auditorium panels) is decorated by a painted wood appliqué in a four-pointed star pattern.

The foyer ceiling is fitted with 15 flame-color bulls-eye ceiling lights, and its rearward extension, just inside the lobby doors, is further illuminated by two transverse lighting troughs.

Foyer furniture is of white maple, with upholstery in mohair in light moss green. Velour in Indian red drapes the entrance to the women's lounge.

Lounges

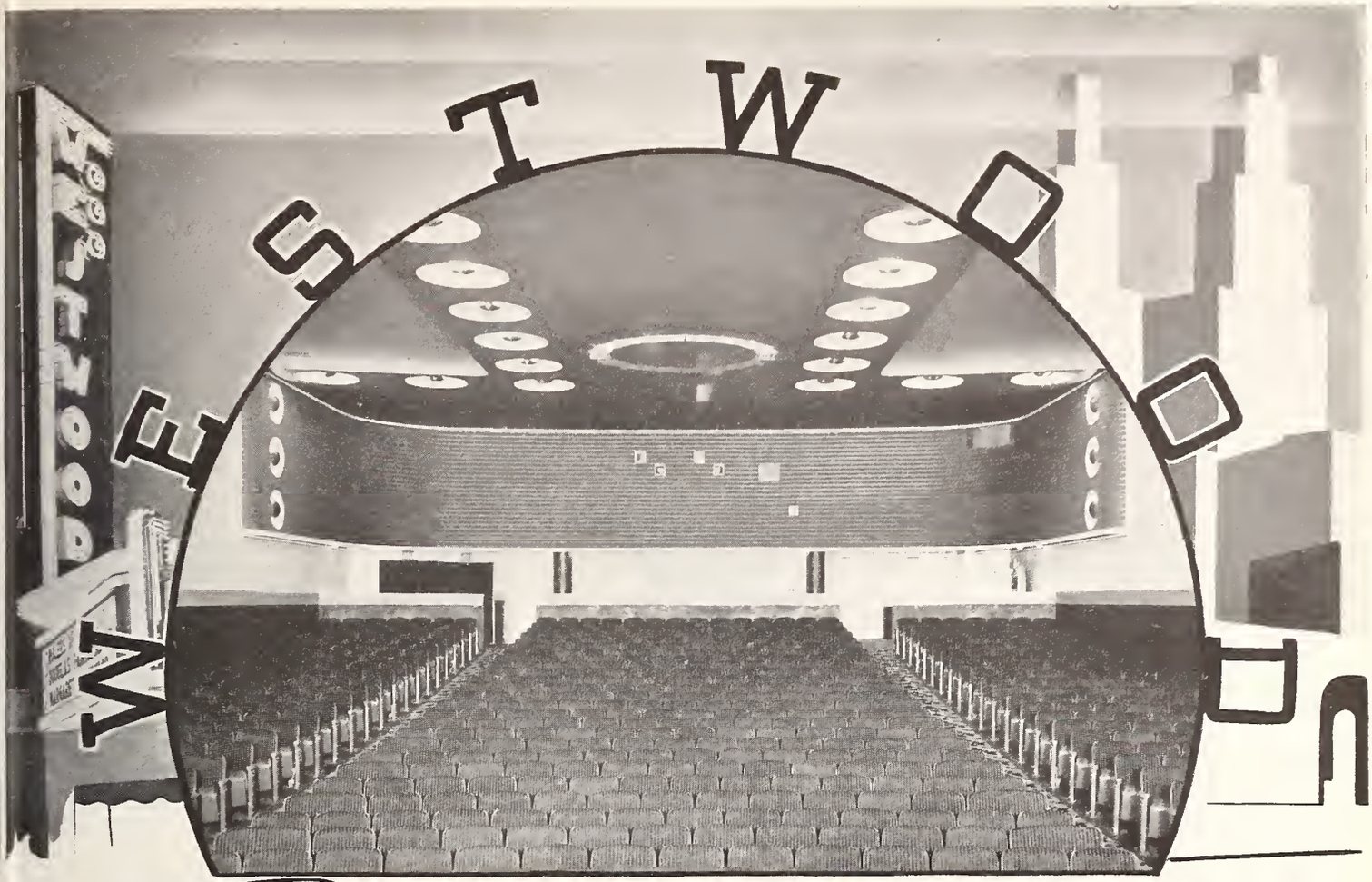
This lounge is carpeted with an extension of the auditorium carpet. Walls and ceiling are plaster. The ceiling and one wall are painted turquoise blue. Another wall is painted three shades of green in horizontal bands, fading from dark green at the bottom to pastel at the top. The remainder of the wall surface is done in deep apricot. Cosmetic tables are black glass and chromium. Chair and settee fabrics are mauve and green mohair on wheat-finished birch.

Distinction is further achieved in the women's toilet by painting the walls tan in one portion and deep burgandy in another, with tan ceiling above the burgandy walls and slate blue ceiling above the tan walls. Under this plaster scheme is a blue tile wainscot with peach-colored feature lines, a terrazzo floor in three colors, and marble stall partitions.

The men's lounge has a floor of patterned terrazzo, wainscot of wine-colored tile with yellow feature cap, canary yellow walls and a two-tone ceiling of canary yellow and brown. Furniture in the men's lounge is chrome and leather.

The Auditorium

With light leatherette wall panels as previously indicated, and blue, striped damask and red velour elsewhere, the auditorium is given a striking pattern by thirty indirect lighting fixtures set into a dark



Congratulations



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LABORATION WITH MR. LEO
YASSENOFF TO FURNISH SEATING
FOR YOUR NEW MAGNIFICENT
WESTWOOD THEATRE

DISTRIBUTED BY —
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CINCINNATI — OHIO





Seating by

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ARCHITECT

INTERNATIONAL SEAT CORP.
UNION CITY — INDIANA
MANUFACTURERS OF
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The firms listed below represent firms and manufacturers whose services and materials have become a part of many F & Y LIFETIME THEATRES

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Deep Well Pumps

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Ray Riethmiller
Columbus, Ohio
Plastering

Cooling & Heating Supply Co.
364 North High Street, Columbus, Ohio
Dewitt H. Wyatt
Consulting Mechanical Engineer

The Berkhemer White Co.
Columbus, Ohio
Brick and Tile

The Tarrier Steel Co.
Columbus, Ohio
Ornamental Iron

The Pollak Steel Co.
Cincinnati, Ohio
Reinforcing Steel

Artcraft Decorators
Columbus, Ohio
W. H. Price — Wm. Garfield

Macomber, Incorporated
Canton, Ohio
Trusses—Bar Joist—Steel Deck

Carlisle Signs
New Carlisle, Ohio
Signs and Marquees

Wege Marble & Tile Co.
Columbus, Ohio
Marble and Tile Work

The Gustav Hirsch Organization
Columbus, Ohio
Electric Construction, Signs and Marquees

B. & J. Jacobs Co.
Cincinnati, Ohio
Sheet Metal, Air Conditioning Work

The Cincinnati Builders Supply Co.
Cincinnati, Ohio
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The Moores-Coney Corporation
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Contractors' and Builders' Supplies

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Neon and Electric Signs of All Descriptions

Brockamp Building Materials Co.
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Brick and Tile

Kimberly-Clark Corporation
Neenah, Wisconsin
KIMSUL—Flexible Blanket Insulation Used in F & Y THEATRES for Acoustical Correction

Fischer Lamb
Covington, Kentucky
Electrical Contractors

Vallen, Inc.
Akron, Ohio
Curtain Track and Control

U. S. Rubber Co.
Mishawaka, Indiana
Naugahyde and Naugalite

Business Boosters Equipment Company
328 East Town, Columbus, Ohio
Stage Curtains, Rubber Mats, Lighting Equipment, Air Conditioning Filters, Acoustical Felt

Lackner Sign Co.
Cncinnati, Ohio
Electric and Neon Signs and Marquees

Cast Aluminum Push Bar Co.
Columbus, Ohio
Special Door Hardware

Hook Mfg. Co.
Pittsburgh, Pennsylvania
Gas Fired Water Tube Boilers

Wagner Sign Service
Chicago, Illinois
Marquee Letters and Changeable Copy Equipment

McQuay, Inc.
Minneapolis, Minnesota
Air Conditioning and Heating Coils

Martina Mosaic & Tile Co.
Cincinnati, Ohio
Terrazzo, Mosaic and Tile Contractors

The Moeschl Edwards Corrugating Co.
Cincinnati, Ohio
Fire Doors—Kalamein Doors

The Crawford Erecting Co.
Silverton, Ohio
Steel Erectors

Joe Kampsen & Son
Covington, Kentucky
Painters and Decorators

General Refrigeration Corporation
Beloit, Wisconsin
Commercial Refrigeration and Air Conditioning

Monitor Controllers
Baltimore, Maryland
Complete Air Conditioning Electrical Control Boards

Sioux Metal Products Co.
Sioux City, Iowa
Nulock Store Front Construction

Note: *The F & Y Building Service does not supply theatre equipment such as seats, sound, screen, and projection room equipment. It gratefully acknowledges, however, the cooperative spirit of the following theatre equipment manufacturers who have helped exploit the F & Y Building Service, Theatre Division, in connection with the Westwood Theatre: The International Seat Corp., General Register Corp., J. E. Robin, Inc.—Generators, Brandt Automatic Cashier Company, Brenkert Light Projection Company, Mid-West Theatre Supply Company, R. C. A. Mfg. Co.*

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The fine new Westwood was designed and built by F&Y Building Service (Theatre Div.), Columbus, Ohio.



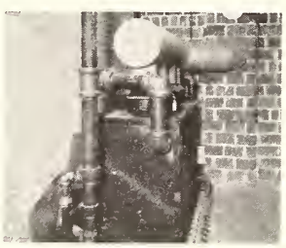
ceiling, by sweeping horizontal lines curving toward the proscenium, and a "cyclorama effect" sweeping across the upper portion of the rear walls. The walls emanating from the proscenium arch are covered in Indian red velour, trimmed with painted wood mouldings on 10-inch centers, as far as the Naugalite panels. The carved wood star-shaped appliqués have been omitted from the panels of the forward portion of this area, but on either side of the auditorium is a metal star of the same shape, measuring 9 feet tip-to-tip, lighted from behind. The rear wall above the Naugalite panels is covered with delft blue damask with woven brown and Indian red horizontal satin lines.

The ceiling has a central field of delft blue, while recessed side panels are bright, deep orange. Flush in the central panel are 12-foot circular air outlets incorporating light sources. These consist in plaques rimmed by grilles, with the plaques acting as baffles for neon lighting. Bordering the central panel are circular light wells 4 feet in diameter, each containing a 16-inch, three-tier brushed aluminum fixtures with six 7½-watt and one frosted 75-watt incandescent lamps, wired to give both bright and dim sets in three different color effects. These light wells are carried down each side wall toward the rear, tying walls and ceiling together in a unified pattern. Illumination in the standee area is by ceiling fixtures and by a trough concealed by the crown of the standee rail.

Masonry forms the basis of the standee

THE BIG WESTWOOD THEATRE
IS HEATED BY THIS LITTLE BOILER





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RCA Sound Equipment
Robin Imperial Generator
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International Theatre Chairs

MID-WEST THEATRE SUPPLY CO.
of CINCINNATI, OHIO

J. Stallings J. N. Gelman

partition, which at either side is finished in plaster and topped by a four-tier wood moulding, but has a center section heavily tufted in flesh-colored Naugahyde, under an upholstered bull-nosed top, which conceals the lighting trough. Neon tubing along this trough throw a rich illumination over the Naugahyde and the carpeted floor.

The proscenium is constructed as a series of lighting troughs, one of which illuminates the curved velour wall area to either side; another projects two lines of blue light on the orange field of the ceiling, while still another lights the screen curtain.

This curtain is of deep flame plush, angularly graded in color from the center bottom to the top outsides. It is hand painted in a design of bars, ellipses and "bubbles" in brilliant colors, with yellow and royal blue predominating; it was designed and made by the designers of the theatre.

Seating Plan

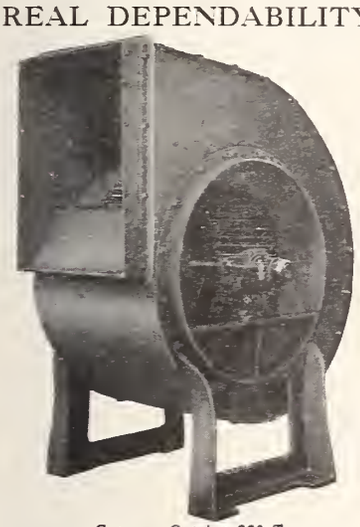
Seating is arranged in three banks, with two aisles, and with the floor slope employing the "reversed incline" principle (*see longitudinal section*). Further, seating in the middle bank is staggered, with the stagger effected by making the end chairs of alternate rows of extra width (*see photograph of auditorium on page* 12). Normal rows of the middle bank contain fourteen seats, alternate rows thirteen; the side banks have seven seats to the row. Normal chairs are 20 inches wide, while rows are spaced from 34 to 36 inches back-to-back. Backs are upholstered in blue mohair, seats in black simulated leather.

Projection; Air Supply

The projection room, located above the foyer area, measures 21 feet wide, 10 feet deep, 8½ feet high. It has a linoleum floor, olive green walls, and buff acoustic plaster ceiling. Lighting is by drop lamps.

Plans for the air conditioning plant were incorporated in the structural features of the building, with masonry air shafts raised

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The New Westwood Theatre, Cincinnati, Ohio. Equipped with McQuay heating and cooling coils. Owned and operated by Louis Wiethe. Designed and constructed by F & Y Building Service, Columbus, Ohio

McQuay Direct Expansion Coil for control fan systems. McQuay evaporative condenser coils, hot blast coils and auxiliary heating coil also installed in the Westwood Theatre.

F & Y BUILDING SERVICE *uses*

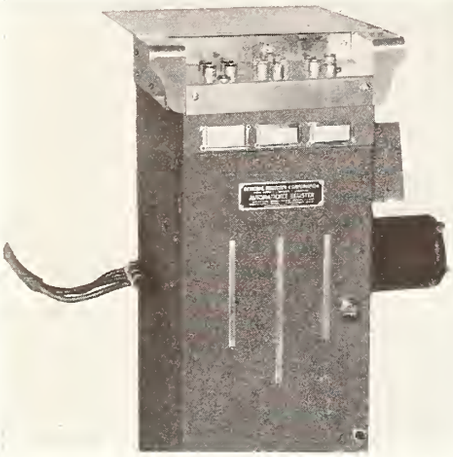
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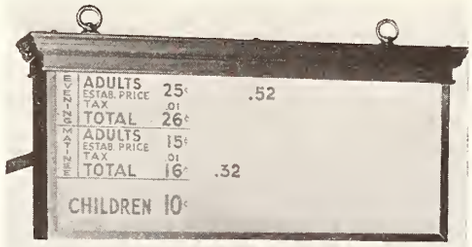
TO use their own words, F & Y Building Service have been "faithful users and pluggers for McQuay Coils" and again have installed them in the Westwood Theatre. . . . It is easy to understand why. McQuay heating and cooling coils have long been accepted as standard in the theatre industry. The exclusive McQuay process of expanding tubes to form a permanent bond with the fins not only gives greater durability, but increases efficiency as well. Yet with all their advantages, McQuay Coils cost no more than ordinary products. McQuay engineers stand ready to work with your engineers or contractors on any heating or cooling problem. McQuay, Inc., 1614 Broadway N.E., Minneapolis, Minnesota.

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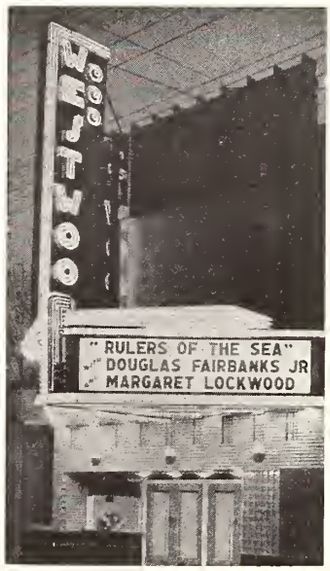
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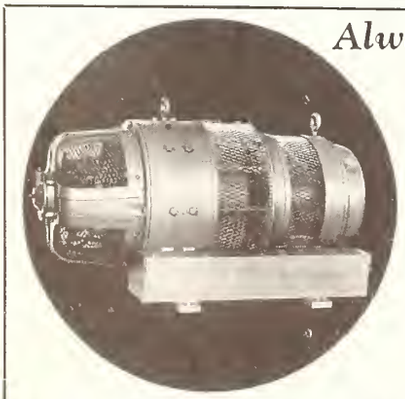
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simultaneously with the walls, and fireproof slabs poured at several levels with sufficient strength and area to support blower fans, coils, refrigeration machinery, condensers and even the boiler. Distribution of air takes place through the steel bowstring trusses that support the roof, at the rate of 18,000 cubic feet per minute.

The system takes 10,000 cubic feet of air per minute from the outside, and 8,000 from high level auditorium exhaust. The system has an automatic control panel built by the Monitor Controller Company and equipped with Tork Telechron time clock, Ranco high-pressure cut-in and synchronizing controls, and Ranco thermostatic air switches. Transfer equipment consists in McQuay steam heating and four-circuit down blast dry expansion cooling coils. Other equipment includes a 16-section Hook automatic gas boiler; four 15-ton General Refrigeration Lipman compressors; a 60-ton moist-air remote condensing unit with a four-circuit, six-row counter flow McQuay condenser coil; three 21-inch Bishop & Babcock fans, and Garden City non-overloading fan. All machinery is mounted on Firestone vibration dampers.

The air conditioning installation was made by the Jacobs Company of Cincinnati, from designs elaborated by DeWitt H. Wyatt, consulting engineer, in collaboration with the F & Y Building Service.

Equipment & Furnishings

Marquee and sign: **American Sign Company, Cincinnati, Ohio.** Attraction boards and letters: **Wagner Sign Service, Inc., Chicago.**

Display frames (**Garden City Plating Company**), interior fixtures (**Vimlite, Inc.,** and **Ruby Lamp**), proscenium curtain and drapes (**H. D. Mendelsohn**), lounge and foyer furniture (**Heywood-Wakefield**): **Business Booster Equipment Company, Columbus, Ohio.**

Ticket register (**General Register**), ticket chopper (**Golde**), projectors (**Brenkert**), projection lamps (**Brenkert**), rectification equipment (**Robins-Imperial**), rewinder (**Golde**), film cabinets (**Neumade**), changeovers (**Brenkert**), sound system (**RCA**), lenses (**Projection Optics**), auditorium chairs (**International**), carpeting (**Mohawk**): **Mid-West Theatre Supply Company, Cincinnati, Ohio.**

Dimmers: **Ward-Leonard Company, Mt. Vernon, N. Y.** Curtain control equipment: **Vallen, Inc., Akron, Ohio.**

Compressors: **General Refrigeration Corporation, Beloit, Wis.** Fans: **Garden City Fan Company, Chicago.** Hot blast heating coil, direct-expansion cooling coils, evaporative condenser coils: **McQuay, Inc., Minneapolis.** Gas-fired boiler: **Hook Manufacturing Company, Pittsburgh.** (Air-conditioning and supply equipment contracted for through Cooling and Heating Supply Company, Columbus, Ohio.)

Front trim, mouldings: **Sioux Metal Products Company, Sioux City, Iowa.**

Coin changer: **Brandt Automatic Cashier Company, Watertown, Wis.**

Compressor motors, auditorium fan and small fan motors: **Wagner Motors Company, St. Louis, Mo.**

Vibration dampers: **Firestone Tire & Motor Company, Akron, Ohio.**

Control board for cooling and heating system: **The Monitor Control Company, Baltimore, Md.**

Air filters: **Wilson Edgeseal Filter Company, Chicago.**

Acoustical blanket (Kimsul): **Kimberly-Clark Corporation, Neenah, Wis.**

Lobby mats: **Hamilton Rubber Manufacturing Company, Trenton, N. J.**

THE BUYERS' INDEX

A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, OPERATING SUPPLIES AND ARCHITECTURAL MATERIALS, ALPHABETICALLY LISTING DEALERS BY STATES, AND MANUFACTURERS ACCORDING TO CLASSES OF PRODUCT

Territorial Dealers in Equipment and Furnishings

The Buyers' Index is divided into two sections, one listing territorial dealers of the United States by States and of Canada by Provinces, the other section listing manufacturers alphabetically by classes of product.

Territorial dealers which are commonly the immediate source of supply, are designated as dealers either in general theatre equipment and furnishings or in some specific kind of theatre supplies. Manufacturers listed are those catering to, and active in servicing, the theatre.

In referring to the various classes of product for the purpose of ascertaining names of manufacturers, it should be noted that a manufacturer listed in bold-face type has an advertisement in this issue which may give information desired concerning the classes of product being referred to. The page on which the advertisement appears is indicated in the listing. For the further convenience of readers referring to The Buyers' Index, a cross-reference index of advertisers appears on page 86.

ALABAMA

QUEEN FEATURE SERVICE, INC., THE 1912½ Morris Avenue, Birmingham. *All classes equipment. General repair service.*

ARIZONA

ARIZONA FILM SUPPLY COMPANY, 84 W. Pennington Street, Tucson. *All classes equipment.*

CALIFORNIA

BRECK PHOTOPLAY SUPPLY COMPANY, 1969 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service.*

FILBERT, JOHN P., COMPANY, 1956 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service.*

MOTION PICTURE ACCESSORIES COMPANY, 2200 S. Vermont Avenue, Los Angeles. *All classes equipment.*

NATIONAL THEATRE SUPPLY COMPANY, 255 Golden Gate Avenue, San Francisco. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1961 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service.*

PREDDEY THEATRE SUPPLIES, WALTER G., 187 Golden Gate Avenue, San Francisco. *All classes equipment. General repair service.*

PROJECTION EQUIPMENT & MAINTENANCE COMPANY, 1975 S. Vermont Avenue, Los Angeles. *All classes equipment. Projection and sound equipment repairing.*

SHEARER COMPANY, B. F., 1968 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service.*

SHEARER COMPANY, F. B., 243 Golden Gate Avenue, San Francisco. *All classes equipment. General repair service.*

WESTERN THEATRICAL EQUIPMENT COMPANY, 222 Golden Gate Avenue, San Francisco. *All classes equipment. General repair service.*

COLORADO

GRAHAM BROTHERS THEATRE EQUIPMENT, 546 Lincoln Street, Denver. *All classes equipment. Stage, projection equipment and repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 2111 Champa Street, Denver. *All classes equipment. General repair service.*

CONNECTICUT

MODERN THEATRE EQUIPMENT CORPORATION, THE, 133 Meadow Street, New Haven. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 122 Meadow Street, New Haven. *All classes equipment. General repair service.*

DISTRICT OF COLUMBIA

BEN LUST, 1001 New Jersey Avenue, N. W., Washington, D. C. *All classes equipment. General repair service.*

FLORIDA

UNITED THEATRE SUPPLY CORPORATION, 110 S. Franklin Street, Tampa. *All classes equipment. Projection equipment repairing.*

GEORGIA

CAPITOL CITY SUPPLY COMPANY, INC., 161 Walton Street, N. W., Atlanta. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 187 Walton Street, N. W., Atlanta. *All classes equipment. General repair service.*

WIL-KIN THEATRE SUPPLY, INC., 150-4 Walton Street, N. W., Atlanta. *All classes equipment. Projection and sound equipment repairing.*

ILLINOIS

FULTON, E. E., COMPANY, 1018 South Wabash Avenue, Chicago. *All classes equipment. General repair service.*

GOLDBERG, JOE, INC., 1245 S. Wabash Avenue, Chicago. *All classes equipment. Projection and sound equipment repairing.*

GUERCIO & BARTHEL COMPANY, 908 S. Wabash Avenue, Chicago. *All classes equipment. Chair and projection equipment repairing.*

MIDWEST THEATRE SUPPLY COMPANY, 1223 S. Wabash Avenue, Chicago. *All classes equipment. Projection and sound equipment repairing.*

MOVIE SUPPLY COMPANY, LTD., 1318 S. Wabash Avenue, Chicago. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1325 S. Wabash Avenue, Chicago. *All classes equipment. Equipment repair service.*

STANLEY THEATRE SUPPLY CO., 1235 So. Wabash Ave., Chicago. *All classes equipment. General repair service.*

INDIANA

GER-BAR, INC., 442 N. Illinois Street, Indianapolis. *All classes equipment. General repair service.*

GOLDBERG, INC., JOE, 316 N. Illinois Street, Indianapolis. *All classes equipment. General repair service.*

MIDWEST THEATRE SUPPLY COMPANY, Merchants Bank Bldg., Indianapolis. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 436 N. Illinois Street, Indianapolis. *All classes equipment. General repair service.*

IOWA

DES MOINES THEATRE SUPPLY COMPANY, 1121 High Street, Des Moines. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1115 High Street, Des Moines. *All classes equipment. General repair service.*

SERVICE THEATRE SUPPLY COMPANY, 514-12th Street, Des Moines. *All classes equipment. Projection and sound equipment repairing.*

KANSAS

SOUTHWEST THEATRE EQUIPMENT COMPANY, 309 W. Douglas Avenue, Wichita. *All classes equipment. General repair service.*

KENTUCKY

CENTRAL THEATRE SUPPLY, 5th Avenue at 318, Louisville. *All classes equipment. General repair service.*

FALLS CITY THEATRE EQUIPMENT COMPANY, 427-9 South 3rd Street, Louisville. *All classes equipment. General repair service.*

LOUISIANA

LOUSIANA MOTION PICTURE EQUIPMENT COMPANY, 226 South Liberty Street, New Orleans. *All classes equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 220 S. Liberty Street, New Orleans. *All classes equipment. General repair service.*

MAINE

MAINE THEATRE SUPPLY COMPANY, 507 Forest Avenue, Portland. *All classes equipment, General repair service.*

MARYLAND

DUSMAN MOTION PICTURE SUPPLIES, J. F., 213 N. Calvert Street, Baltimore. *All classes equipment. Electric and stage equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 417 St. Paul Place, Baltimore. *All classes equipment. General repair service.*

MASSACHUSETTS

CAPITOL THEATRE SUPPLY COMPANY, 28 Piedmont Street, Boston. *All classes equipment. Projection and sound equipment repairing.*

CIFRE, JOE, INC., 44 Winchester Street, Boston. *All classes equipment. General repair service.*

INDEPENDENT THEATRE SUPPLY COMPANY, INC., 47 Church Street, Boston. *All classes equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 40 Piedmont Street, Boston. *All classes equipment. General repair service.*

STANDARD THEATRE SUPPLY COMPANY, 78 Broadway, Boston. *All classes equipment. General repair service.*

MICHIGAN

AMUSEMENT SUPPLY COMPANY, 208 W. Montcalm, Detroit. *All classes equipment. General repair service.*

MODERN THEATRE SUPPLY COMPANY, 320 Douglas Street, N. W., Grand Rapids. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 2312-14 Cass Avenue, Detroit. *All classes equipment. General repair service.*

OLIVER THEATRE SUPPLY, INC., 210 W. Montcalm Street, Detroit. *All classes equipment. General repair service.*

MINNESOTA

CINEMA SUPPLIES, INC., 38 Glenwood Avenue, Minneapolis. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 56 Glenwood Avenue, Minneapolis. *All classes equipment. General repair service.*

WESTERN THEATRE EQUIPMENT EXCHANGE, INC., 45 Glenwood, Minneapolis. *All classes equipment. Projection and sound equipment repairing.*

MISSOURI

CENTRAL THEATRE EQUIPMENT COMPANY, 115 W. 18th Street, Kansas City. *All classes equipment.*

ERKER BROS., 610 Olive Street, St. Louis. *All classes equipment. Projection and sound equipment repairing.*

EXHIBITORS SUPPLY COMPANY, 3238 Olive Street, St. Louis. *All classes equipment. Projection and sound equipment repairing.*

INDEPENDENT THEATRE SUPPLY COMPANY, 115 West 18th Street, Kansas City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 223 W. 18th Street, Kansas City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 3210 Olive Street, St. Louis. *All classes equipment. General repair service.*

STEBBINS THEATRE EQUIPMENT COMPANY, 1804 Wyandotte Street, Kansas City. *All classes equipment. General repair service.*

MONTANA

WESTERN THEATRE EQUIPMENT COMPANY, 214 N. 15th Street, Butte. *All classes equipment. Projection and sound equipment repairing.*

NEBRASKA

QUALITY THEATRE SUPPLY CORPORATION, 1511 Davenport Street, Omaha. *All classes equipment. Projection and sound equipment repairing.*

THE BALLANTYNE COMPANY, 219 North 16th Street, Omaha. *All classes equipment. Projection and sound equipment repairing.*

WESTERN THEATRE SUPPLY COMPANY, 314 N. 15th Street, Omaha. *All classes equipment. Projection and sound equipment repairing.*

NEW YORK

AMUSEMENT SUPPLY COMPANY, INC., 341 W. 44th Street, New York City. *All classes equipment. Projection and sound equipment repairing.*

AUBURN THEATRE EQUIPMENT COMPANY, 5 Court Street, Auburn. *All classes equipment. General repair service.*

BECKER THEATRE EQUIPMENT, INC., 492 Pearl Street, Buffalo. *All classes equipment. Projection and sound equipment repairing.*

BEHREND MOTION PICTURE SUPPLY HOUSE, INC., 630 9th Avenue, New York City. *All classes equipment.*

CAPITOL MOTION PICTURE SUPPLY CORPORATION, 630 9th Avenue, New York City. *All classes equipment. Motor generator, rheostat and projector repairing.*

CROWN MOTION PICTURE SUPPLIES CORPORATION, 614 Ninth Avenue, New York City. *All classes equipment. General repair service.*

EMPIRE THEATRE SUPPLY COMPANY, INC., 1003 Broadway, Albany. *All classes equipment. General repair service.*

EMPIRE THEATRE SUPPLY CORPORATION, 334 W. 44th Street, New York City. *All classes equipment. General repair service.*

HORNSTEIN, JOE, INC., 630 9th Avenue, New York City. *All classes equipment. Projection and sound equipment repairing.*

KAPLAN, SAM, MANUFACTURING & SUPPLY COMPANY, INC., 729 Seventh Avenue, New York City. *Projection and sound equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 92 Gold Street, New York City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 498-500 Pearl Street, Buffalo. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 356 W. 44th Street, New York City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1039 Broadway, Albany. *All classes equipment. General repair service.*

S. O. S. CINEMA SUPPLY CORPORATION, 636 Eleventh Avenue, New York City. *All classes equipment. National distribution on mail-order plan.*

STATE SANITARY PRODUCTS COMPANY, 630 Ninth Avenue, New York City. *Cleaning materials and implements. National distribution on mail-order plan.*

UNITED PROJECTOR & FILM CORPORATION, 228 Franklin Street, Buffalo. *All classes equipment. Projector repair service.*

NORTH CAROLINA

BRYANT THEATRE SUPPLY COMPANY, 227 South Church Street, Charlotte. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 304 S. Church Street, Charlotte. *All classes equipment. General repair service.*

THE STANDARD THEATRE SUPPLY COMPANY, 124-128 East Washington Street, Greensboro. *All classes equipment. General repair service.*

THEATRE EQUIPMENT COMPANY, 211 S. Poplar Street, Charlotte. *All classes equipment. Projection and sound equipment repairing.*

THEATRE EQUIPMENT COMPANY, 261 N. Green Street, Greensboro. *All classes equipment. General repair service.*

THEATRE SUPPLIERS, INC., Box 1132, Greensboro. *All classes equipment. Projection and sound equipment repairing.*

WIL-KIN THEATRE SUPPLY, INC., 321-323 S. Church Street, Charlotte. *All classes equipment. General repair service.*

NORTH DAKOTA

MC CARTHY THEATRE SUPPLY COMPANY, 55 5th Street, No., Fargo. *All classes equipment. General repair service.*

OHIO

AKRON THEATRE SUPPLY COMPANY, 1025 N. Main Street, Akron. *All classes equipment. Projection and sound equipment repairing.*

AMERICAN THEATRE EQUIPMENT COMPANY, 165 N. High Street, Columbus. *All classes equipment. General repair service.*

AMERICAN THEATRE SUPPLY COMPANY, 310 St. Clair Street, Toledo. *All classes equipment. Projector repairing.*

DAYTON THEATRE SUPPLY COMPANY, 111 Volkenand Street, Dayton. *Projector repair service.*

MID-WEST THEATRE SUPPLY COMPANY, INC., 1632 Central Parkway, Cincinnati. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1637-39 Central Parkway, Cincinnati. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 2112 Payne Avenue, Cleveland. *All classes equipment. General repair service.*

OLIVER THEATRE SUPPLY, INC., 1611 E. 21st Street, Cleveland. *All classes equipment. General repair service.*

STANDARD THEATRE SUPPLY COMPANY, 3461 Franklin Street, Bellaire. *All classes equipment. Projection and sound equipment repairing.*

SUPERIOR MOTION PICTURE SUPPLY COMPANY, 1701 E. 23rd Street, Cleveland. *All classes equipment. General repair service.*

OKLAHOMA

DYER THEATRE SUPPLY, INC., 7 North Lee Street, Oklahoma City. *All classes equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 700 W. Grand Avenue, Oklahoma City. *All classes equipment. General repair service.*

OKLAHOMA THEATRE SUPPLY COMPANY, 708 West Grand Avenue, Oklahoma City. *All classes equipment. Projection and sound equipment repairing.*

OREGON

SHEARER, B. F., COMPANY, 1947 N.W. Kearney, Portland. *All classes equipment. Projection and sound equipment repairing.*

THEATRE UTILITIES SERVICE COMPANY, 528 N. W. 12th Avenue, Portland. *All classes equipment. Projector repairing.*

PENNSYLVANIA

CLEM'S MOTION PICTURE SUPPLY HOUSE, INC., 1224 Vine Street, Philadelphia. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1225 Vine Street, Philadelphia. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1721 Blvd. of the Allies, Pittsburgh. *All classes equipment. General repair service.*

PENN THEATRE EQUIPMENT COMPANY, 309 N. 13th Street, Philadelphia. *All classes equipment. Projectors and ticket registers repaired.*

SEILER, ALVIN, 1711 Boulevard of the Allies, Pittsburgh. *All classes equipment.*

STANDARD THEATRE EQUIPMENT COMPANY, 307 North 13th Street, Philadelphia. *All classes equipment. General repair service.*

A. & S. STEINBERG, INC., 1705 Blvd. of the Allies, Pittsburgh. All classes equipment. *Projection and sound equipment repairing.*

SUPERIOR MOTION PICTURE SUPPLY COMPANY, 84 Van Braam Street, Pittsburgh. *All classes equipment. General repair service.*

RHODE ISLAND

RHODE ISLAND THEATRE SUPPLY COMPANY, 357 Westminster Street, Providence. *All classes equipment. General repair service.*

SOUTH CAROLINA

TRIO AMUSEMENT COMPANY, INC., Box 394, Greenville. *All classes equipment.*

SOUTH DAKOTA

AMERICAN THEATRE SUPPLY COMPANY, 220 West 10th Street, Sioux Falls. *All classes equipment. Projection and sound equipment repairing.*

TENNESSEE

AMERICAN THEATRE SUPPLY COMPANY, 117-19 Seventh Avenue, N., Nashville. *All classes equipment. General repair service.*

MONARCH THEATRE SUPPLY COMPANY, 494 S. Second Street, Memphis. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 400 S. Second Street, Memphis, Tenn. *All classes equipment. General repair service.*

TEXAS

HARDIN THEATRE SUPPLY COMPANY, 714 Hampton Road, Dallas. *All classes equipment. General repair service.*

MODERN THEATRE EQUIPMENT COMPANY, 2009½ Jackson Street, Dallas. *All classes equipment. Projector repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 300 S. Harwood Street, Dallas. *All classes equipment. General repair service.*

SOUTHWESTERN THEATRE EQUIPMENT COMPANY, 1416 Main Street, Houston. *All classes equipment. Projection and sound equipment repairing.*

UTAH

NATIONAL THEATRE SUPPLY COMPANY, 248 E. First South Street, Salt Lake City. *All classes equipment. General repair service.*

SERVICE THEATRE SUPPLY COMPANY, INC., 256 E. First South Street, Salt Lake City. *All classes equipment. General repair service.*

VERMONT

BOARDMAN THEATRE SUPPLY HOUSE, 30 Church Street, Burlington. *All classes equipment. General repair service.*

VIRGINIA

WALKER C. COTTRELL, JR., 16 S. First Street, Richmond. *All classes equipment. General repair service.*

WASHINGTON

NATIONAL THEATRE SUPPLY COMPANY, 2400 First Avenue, Seattle. *All classes equipment. General repair service.*

SHEARER, B. F., COMPANY, 2318 Second Avenue, Seattle. *All classes equipment. Interior decorating service and supplies. General repair service.*

THEATRE SUPPLY & SOUND SERVICE COMPANY, 617 First Avenue. Spokane. *All classes equipment. General repair service.*

WESTERN THEATRE EQUIPMENT COMPANY, 2406 First Avenue, Seattle. *All classes equipment. Projection and sound equipment repairing.*

WEST VIRGINIA

CHARLESTON THEATRE SUPPLY, 506 State Street, Charleston. *All classes equipment. General repair service.*

WISCONSIN

NATIONAL THEATRE SUPPLY COMPANY, 1027 N. 8th Street, Milwaukee. *All classes equipment. General repair service.*

SMITH, RAY, COMPANY, THE, 635 N. 7th Street, Milwaukee. *All classes equipment. Projection and sound equipment repairing.*

CANADA

H. H. BURKO THEATRE SUPPLY CO., 1449 St. Alexander Street, Montreal, Que. *All classes equipment. Projection and sound equipment repairing.*

CANADIAN THEATRE & ELECTRICAL SUPPLIES, LTD., 61 Albert St., Toronto, Ont. *All classes equipment. General repair service.*

CANADIAN THEATRE SUPPLY COMPANY, 366 Mayor Street, Montreal, Quebec. *All classes equipment. Projector repairing.*

CANADIAN THEATRE SUPPLY CO., 510 Canada Bldg., Winnipeg, Manitoba. *All classes equipment. Projection and sound equipment repairing.*

COLEMAN ELECTRIC COMPANY, 258 Victoria Street, Toronto, Ontario. *Sound equipment.*

DOMINION SOUND EQUIPMENT, LTD., 1620 Notre Dame St., W. Montreal, Que. *All classes equipment. General repair service.*

DOMINION SOUND EQUIPMENT, LTD., 131 Simcoe St., Toronto, Ont. *All classes equipment. General repair service.*

DOMINION SOUND EQUIPMENT, LTD., 86 Hollis St., Halifax, Nova Scotia. *All classes equipment. General repair service.*

DOMINION SOUND EQUIPMENT, LTD., 65 Rorie St., Winnipeg, Manitoba. *All classes equipment. General repair service.*

DOMINION SOUND EQUIPMENT, LTD., 820 Cambie, Vancouver, B. C. *All classes equipment. General repair service.*

DOMINION THEATRE EQUIPMENT COMPANY, LTD., 21 Dundas Square, Toronto, Ontario. *All classes equipment. General repair service.*

DOMINION THEATRE EQUIPMENT CO., LTD., 847 Davie St., Vancouver, B. C. *All classes equipment. Projection and sound equipment repairing.*

EMPIRE AGENCIES, LTD., 211-215 Bower Bldg., 543 Granville Street, Vancouver, B. C. *All classes equipment. General repair service.*

GENERAL THEATRE SUPPLY CO., LTD., 104 Bond St., Toronto, Ontario. *All classes equipment. Projector repairing.*

LA SALLE RECREATIONS, LTD., 945 Granville Street, Vancouver. *All classes equipment. General repair service.*

PERKINS ELECTRIC COMPANY, LTD., 2027 Bleury Street, Montreal, Quebec. *All classes equipment. General repair service.*

PERKINS ELECTRIC CO., LTD., 277 Victoria St., Toronto, Ontario. *All classes equipment. General repair service.*

RICE, J. M. & CO., 202 Canada Bldg., Winnipeg, Man. *All classes equipment. Projection and sound equipment repairing.*

THEATRE EQUIPMENT SUPPLY COMPANY, 906 Davie Street, Vancouver, B. C. *All classes equipment. General repair service.*

THE UNITED ELECTRIC CO., LTD., 847 Davie St., Vancouver, B. C. *All classes equipment. General repair service.*

Classes of Product and Their Manufacturers

ACCOUNTING SYSTEMS

TO MEET business record and accounting needs of the individual theatre, special systems have been developed, procurable for periods of one or two years.

In general, these systems provide for daily receipts and expense records, tax calculation, film service accounts, and insurance data. One system, covering a year, makes special provisions for all classes of taxes now affecting theatre operation, and emphasizes simplicity of form.

Some circuits have found it of bookkeeping convenience to maintain at the home office an account book of this kind for each individual theatre.

Albert A. Chatkin Company, 111 W. Washington Street, Chicago, Ill.
Easy Method Ledger System, Seymour, Indiana.
George Fosdick, 4417 Stevens Avenue, Minneapolis, Minn.
Quigley Bookshop, Rockefeller Center, New York City.

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ACOUSTICAL PRODUCTS AND ENGINEERING

THE MANY considerations of function, appearance, site and cost entering into the designing of motion picture theatre auditoriums, normally rule out provision of good acoustical conditions through reliance exclusively on form; the use of materials somewhere (notably the rear wall) is practically always necessary. Such materials may be divided into two general groups: Those that are concealed, and those which have decorative qualities of their own. Acoustic treatment properly takes note of the entire range of available sound frequencies, hence the use of more than one type of material is sometimes advisable, since some are more efficient as absorbents of low frequencies than of the high frequencies, while others have contrary characteristics.

These materials are available in various forms and substances. Those most frequently used in motion picture theatre auditoriums are vegetable fiber and mineral tiles, rock wool and felt blanket, pressed wood veneers, and acoustic plaster (which latter may be tinted in mixing so as to eliminate painting). Ornamental fabrics are commonly applied over those materials which (like rock wool) are not decorative, but perforated tiles may also be used. Before painting any materials, the manufacturer, or competent acoustics engineers, should be consulted so as to make certain that the absorption efficiency be not too much reduced.

The decorative acoustic materials are also well adapted to the finishing of foyer and lounge areas that are immediately off the auditorium, where noise reduction may be importantly indicated.

Altec Service Corp., 250 W. 57th St., New York City (*acoustic counsel only*).
Armstrong Cork Co., Lancaster, Pa.
Atlantic Gypsum Company, Boston, Mass.
The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.
Certain-Teed Products Corp., 100 E. 42nd Street, New York City.
Electrical Research Products, Inc., 195 Broadway, New York City (*acoustic counsel only*).
General Insulating & Manufacturing Company, 370 Lexington Avenue, New York City.
The Insulite Company, 1100 Builders Exchange, Minneapolis, Minn.
Johns-Manville International Corporation, 22 East 40th Street, New York City.
Kimberly-Clark Corporation, 8 S. Michigan Avenue, Chicago, Ill.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Universal Gypsum & Lime Company, 105 W. Washington Street, Chicago, Ill.
Western Felt Works, 4029-4133 Ogden Avenue, Chicago, Ill.
Wood Conversion Company, First National Bank Bldg., St. Paul, Minn.

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AIR-CONDITIONING AND VENTILATING EQUIPMENT

THE EXTENSION of air-treatment facilities generally referred to as air-conditioning, to stores, restaurants, hotels and other classes of enclosures, has

vastly increased public expectation of such facilities, particularly summer cooling, in most motion picture theatres. At the same time, this growth has resulted in technological and industrial developments making equipment for such purposes accessible in cost to theatres that formerly could not afford comparable apparatus. Additionally, such equipment today offers a variety of methods to choose from accordingly as specific financial, structural and climatic requirements dictate.

Properly, air-conditioning facilities must consist in means of controlling automatically the temperature and relative humidity of the air, and of distributing the air so that it reaches all breathing zones at a temperature, percentage of relative humidity, and rate of motion representing comfortable and healthful atmospheric conditions for normal people. Dust, pollen and other particles suspended in the fresh air should also be filtered out before it is introduced into the distribution system.

For summer air-conditioning, such facilities may be confined to the adjustment of temperature and relative humidity to meet comfort requirements during periods of warm weather, and may not necessarily include a heating plant and humidification provisions as integral parts of the air-conditioning system. All-year air-conditioning of course signifies equipment providing mechanical control of temperature and relative humidity of the distributed air no matter what the condition of the air may be outdoors.

For summer air-conditioning, some measure of mechanical refrigeration is usually indicated; however, in areas of low relative humidity, a cooling-tower evaporative system may be employed, while well water (rarely water from city mains) may be used as the cooling agent for coils over which the air is passed, if a sufficient quantity of water at a low enough temperature (maximum 55°) is available.

A method designed to reduce the mechanical refrigeration capacity that would otherwise be necessary, is that of storage refrigeration, by which a relatively small compressor is operated a large part of the day to "build up" the air-cooling agent to a quantity sufficient for the load during performance hours.

The self-contained units of the general type used in stores and similar spaces (filters, mechanical refrigeration plant and fan equipment housed in a cabinet) are adapted to the summer air-conditioning of small auditoriums and several units of suitable capacity can be combined to serve medium-sized auditoriums, though it is commonly found that the distribution requirements of the latter advise other methods.

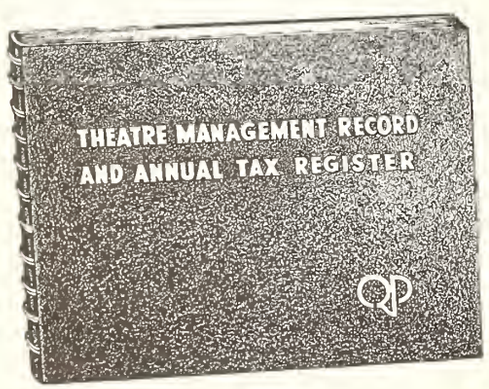
Distribution systems for the air-conditioning of theatres practically always consist in ducts with fans of proper capacity, and outlets, or grilles, providing control of air motion. It is of the utmost importance for the efficient air-conditioning of a theatre that the distribution system be designed by engineers of superlative skill and conscientiousness, and preferably by engineers who have had experience with enclosures presenting structural and operating conditions similar to those of the motion picture theatre. Fans—those of the multi-blade ("squirrel-cage") type are regarded by engineers as usually preferable—must be of a capacity and design to move the required amount of air against the resistance of the duct system, with the least expenditure of electric current, and without transmission of noise to the auditorium and other rooms. Air outlets should be of a design to assure thorough mixing of cooled air with room air before it is allowed to descend to the breathing zone.

Filtering equipment, which is installed as part of an air-conditioning system but which usually needs to be replaced from time to time, is of various types. Some filters use spun-glass fibers, some steel wool, others paper, hogs' hair, wood shavings, etc. The filtering material is held in a frame which is inserted into the duct or intake. Filters of this type are thrown away and replaced with a new one as the accumulation of dirt requires. Also available, however, is a self-cleaning type of air-filtering device, but it is seldom adapted in price to theatre installation.

Efficient operation of an air-conditioning plant requires dependable automatic control specifically adapted to the operating characterists of the plant. Control equipment available ranges from a simple cut-in for a single compressor to a motor-operated monitoring cabinet inter-relating all operating elements of the system, including the heating plant.

Two accessory instruments of value in theatre operation should be cited here. One is the recording thermometer, which provides continuous temperature readings automatically transcribed on paper, thus permitting the development of a "log" for guidance in determining load requirements and other operating factors.

The other is an "Effective Temperature" thermometer (marketed under the trade name of "Therhumiter"), which ingeniously combines response to the temperature of the air, moisture in the air, and the motion of the air so as to give a direct reading of their relative and aggregate effect upon the comfort conditions of the air, which reading is that of "Effective Temperature"—that is, the true temperature from the point of view of comfort. It thus eliminates



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ıe calculation necessary with dry-bulb and ret-bulb thermometers to determine what ıe Effective Temperature is, and it also rovides a simple means of determining the ercentage of relative humidity.

[*The functions of air-conditioning and r distribution equipment and systems, their ritical factors and operating considerations, tc., form too broad a subject for compre-ensive discussion here; they have been, and re being, constantly dealt with in special nd departmental articles in* BETTER HEATRES.]

Simple ventilation of theatres requires lower equipment of suitable capacity to raw in the fresh air and propel it through entilators (normally located adjacent to ıe proscenium arch or screen opening), lus any direct draft exhaust fans and duct ontacts with the outside (as from toilet ooms) that the structural plan of the uilding may require. The blower equip-ıent of course is of importance; it should e of a capacity to ensure the required ıpply of fresh air, be durably built, and e quiet in operation.

A simple ventilation system may provide r cooling for an auditorium by passing ıe outside air through a cold-water spray ıamber (air washer evaporative cooling). his also cleanses the air.

IR CONDITIONING

aker Ice Machine Company, 3601 No. 16th Street, Omaha, Nebr.
runner Manufacturing Company, 1821 Broad, Utica, N. Y.
rrier Corporation, Syracuse, N. Y.
rtis Refrigeration Machine Company, 1956 Kienlen Avenue, St. Louis, Mo.
airbanks, Morse & Company, 600 S. Michigan Avenue, Chicago, Ill.
ick Company, Waynesboro, Pa.
rigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.
neral Electric Company, 5 Lawrence Street, Bloomfield, N. J. Page 31.
neral Refrigeration Corporation, Shirland Avenue, Beloit, Wis. Page 52.
auffman Air Conditioning Corporation, 4336 W. Pine Street, St. Louis, Mo.
lvinator Division, Nash Kelvinator Corporation, 14520 Plymouth Road, Detroit, Mich.
Quay, Inc., 1614 Broadway, N. E., Minneapolis, Minn. Page 51.
inner Heating & Ventilating Company, Inc., 1948-60 N. 9th Street, St. Louis, Mo.
ltz Air Conditioning Corporation, 230 Park Avenue, New York City.
e Trane Company, LaCrosse, Wis.
estinghouse Electric & Manufacturing Company, Mansfield, O.
ittenmeier Machinery Company, 850 N. Spaulding Avenue, Chicago, Ill.
orthington Pump and Machinery Corporation, Carbondale Division, Harrison, N. J.
ork Ice Machinery Corporation, York, Pa.

IR WASHERS

nerican Blower Corporation, 6004 Russell Street, Detroit, Mich.
ıe Ballantyne Company, 222 N. 16th Street, Omaha, Nebr.
od-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
inner Heating & Ventilating Company, Inc., 1948-60 N. 9th Street, St. Louis, Mo.
ıe Typhoon Air Conditioning Company, 252 W. 26th Street, New York City.
nited States Air Conditioning Corporation, 2101 Kennedy Street, N. E., Minneapolis, Minn. Page 34.

LOWERS AND FANS

r Devices Corporation, Meriden, Conn.
nerican Blower Corporation, 6004 Russell Street, Detroit, Mich.
ıtovent Fan & Blower Company, 1805 N. Kostner Avenue, Chicago, Ill.
ıe Ballantyne Company, 222 N. 16th Street, Omaha, Nebr.
arage Fan Company, Kalamazoo, Mich.
rden City Fan Co., McCormick Bldg., Chicago, Ill. Page 51.
all Manufacturing Company, Cedar Rapids, Mich.
Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
agara Blower Company, 6 E. 45th Street, New York City.
one-Air, Inc., 928 Cherry Street, S. E., Grand Rapids, Mich.
ıe Peerless Electric Company, 1401 W. Market Street, Warren, O.
Progressive Reeltone Corporation, P. O. Box 5, Grand Rapids, Mich.
Reynolds Manufacturing Company, 412 Prospect Avenue, N. E., Grand Rapids, Mich. Page 57.
B. F. Sturtevant Company, Hyde Park, Boston, Mass.
Taylor Air Conditioning Company, 4000 S. Division Street, Grand Rapids, Mich.
The Typhoon Air Conditioning Company, 252 W. 26th Street, New York City.
United States Air Conditioning Corporation, 2101 Kennedy St., N. E., Minneapolis, Minn. Page 34.

GRILLES AND DIFFUSERS

American Blower Corporation, 6004 Russell Street, Detroit, Mich.
Anemostat Corp. of America, 10 E. 39th Street, New York City. Page 33.
Barber-Colman Company, Rockford, Ill.
Knowles Mushroom Ventilator Company, Montclair, N. J.
Register & Grille Manufacturing Company, 70 Berry Street, Brooklyn, N. Y.
Skinner Heating & Ventilating Company, Inc., 1948-60 N. 9th Street, St. Louis, Mo.
The Typhoon Air Conditioning Company, 252 W. 26th Street, New York City.

CONTROL EQUIPMENT

The Brown Instrument Company, Philadelphia, Pa.
Minneapolis-Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.
Monitor Controller Company, 51 S. Gay Street, Baltimore, Md.

AIR FILTERS

Coppus Engineering Corporation, Worcester, Mass.
Owens-Corning Fiberglass Corporation, Ohio Building, Toledo, Ohio.
Universal Air Filter Company, Duluth, Minn.

TEMPERATURE READING DEVICES

The Brown Instrument Company, Philadelphia, Pa.
Minneapolis-Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.
John R. Parsons (Therhumiter), 151 E. 19th Street, New York City.

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AIR PURIFICATION: OZONE

OZONE is a specific, unstable form of oxygen which rapidly breaks down into the ordinary form, but in so doing produces oxidation (cold burning) of impurities in the air, especially those which are characterized by unpleasant odors, which for the most part are readily dispelled with oxidation. Ozone is also deadly to many forms of microbe life.

Ozone generators for theatres, which are of electrical discharge type, are available in various sizes, suited to lounges, toilet rooms or an entire theatre. Small units are inexpensive. Larger and more costly ones have blower and filter apparatus, while still others are designed for use in connection with ventilation systems.

Airola Corporation, 46 Walker Street, New York City.
Atmozone Company, Inc., Beaver Building, Oregon City, Ore.
The Automatic Electrical Devices Company, 324 E. Third Street, Cincinnati, O.
Arthur Beck Company, 1404-1406 S. Michigan Avenue, Chicago, Ill.
Corozone Air Conditioning Corporation, Hanna Building, Cleveland, O.
The Electroaire Corporation, 1455 W. Congress Street, Chicago, Ill.
Good-All Electric Mfg. Company, 251 Spruce Street, Ogallala, Nebr.
Kozono Company, Charlotte Theatre Building, Charlotte, N. C.
National Ozone Machine Company, 523-25 Massachusetts Avenue, Indianapolis, Ind.
Ozone-Air, Inc., 928 Cherry Street, S.E., Grand Rapids, Mich.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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AMPLIFYING TUBES

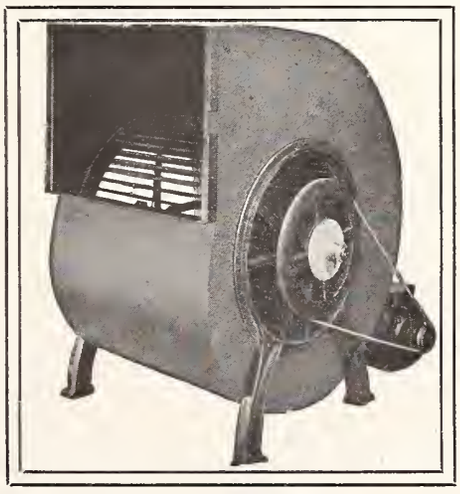
THESE ARE electronic relays in the amplifier of a sound reproducing system by means of which the weak electric currents created by a photocell, phonopickup or microphone, operate to control a stronger current, moulding it to an exact, but more powerful duplicate of the original. This process is continued through a train of tubes until a duplicate of the original sound current is obtained, which is strong enough to operate the loudspeakers. (*See Amplifiers.*)

The Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, Ohio.
General Electric Company, 1 River Road, Schenectady, N. Y.
National Union Radio Corporation, 57 State Street, Newark, N. J.
O. R. S. Neon Division, General Scientific Corporation, 4839 So. Kedzie Avenue, Chicago, Ill.
RCA Manufacturing Company, Inc., Camden, N. J.
Raytheon Production Corporation, 420 Lexington Avenue, New York City.
Republic Radio Tube Corporation, Irvington, N. J.
Sonolux Co., East Newark, N. J.
Triad Manufacturing Company, Inc., Cor. Fountain Street and Blackstone Avenue, Pawtucket, R. I.

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AMPLIFIERS

AN AMPLIFIER, as part of a sound reproducing system, is the arrangement in an electrical unit (panel or cabi-



GET BUSINESS YOU NEVER GOT BEFORE

with a Reynolds Blower

Cool and ventilate economically, quietly, without vibration. Eight models from 2,500 cfm to 30,000 cfm. $47.50 up, including variable speed control, belt and motor pulley. Equipped with ballbearings set in solid rubber pillow blocks.

Also used for exhaust, circulating warm air in winter, and with washed air, refrigeration, and Reynolds cold water type cooling coil systems.

Write today for free literature.

REYNOLDS MFG. CO., 410 PROSPECT AVE. N. E., GRAND RAPIDS, MICH.

net) of electronic relays (*see Amplifying Tubes*) with suitable controls.

Amplifiers today contain their own power supplies, needing only connection with an a.c. or d.c. power line, and dispensing with all auxiliary batteries, generators or rectifiers; and in addition commonly supply polarizing voltage to photocells, and sometimes current to exciter lamps and loudspeaker fields. Modern pre-amplifiers and monitor amplifiers commonly draw this operating power from some other amplifying unit of the sound system.

Very small, low-power amplifiers may be mounted on the projector or on the wall of the projection room, deriving their operating power from the main amplifier. They provide preliminary amplification of the weak photocell current before it reaches the main amplifier.

Amplifier Company of America, 17 West 20th Street, New York City Page 41.
The Ballantyne Company, 222 N. 16th Street, Omaha, Nebr.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Fox Sound Equipment Corporation, 3120 Monroe Street, Toledo, O.
Gates Radio & Supply Company, Quincy., Ill.
Good-All Electric Mfg. Company, 251 Spruce Street, Ogallala, Nebr.
International Projctor Corporation, 88-96 Gold Street, New York City.
Lansing Mfg. Company, 6900 McKinley Avenue, Los Angeles, Calif.
The Lifetime Corporation, 1010 Madison Avenue, Toledo, O.
The Lincrophone Company, Inc., 1661 Howard Avenue, Utica, N. Y.
Masco Products, 16 Hudson Street, New York City.
Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.
National Union Radio Corporation, 57 State Street, Newark, N. J.
Operadio Manufacturing Company, St. Charles, Ill.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.
Racon Electric Co., Inc., 52 East 19th St., New York City.
S. O. S. Cinema Supply Corp., 636 Eleventh Avenue, New York City.
Webster Electric Company, Racine, Wisc.
The Webster Co., 5622 Bloomingdale Avenue, Chicago, Ill.
Western Electric Company, 195 Broadway, New York City.
Wholesale Radio Service Company, Inc., 100 Sixth Avenue, New York City.

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ANCHORS FOR CHAIRS

EXPANSION BOLTS suited to anchoring chairs in concrete flooring are available with metal or special rubber jackets, but the metal-jacket type is the one generally used. A leading make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut.

American Expansion Bolt Company, 108-28 North Jefferson Avenue, Chicago, Ill.
Chicago Expansion Bolt Company, 126 South Clinton Street, Chicago, Ill. Page 56.
Craftplug, Inc., 145 East 57th Street, New York City.
Diamond Expansion Bolt Co., Garwood, N. J.
The Paine Company, 2951 Carroll Avenue, Chicago, Ill.
U. S. Expansion Bolt Company, 75 Varick Street, New York City.

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ARCHITECTURAL MATERIALS AND DESIGN SERVICE

PROGRESS in chemistry and in manufacturing technique have made available a wide variety of decorative materials to supplement or supplant the familiar marble, stone, brick, ceramic tiles, etc., to which facade architecture was formerly largely restricted. Glass and the plastics known as *phenolics* are now obtainable in a great variety of colors, and also in patterns. Even marble is available in thin translucent slabs, the grain and coloration of which may be enlivened by illumination from the rear.

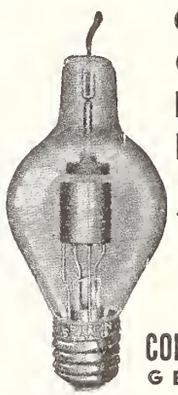
Porcelain-enameled metal is now well adapted to the creation of colorful fronts; it may be obtained in plates for facing, or attached to concrete masonry blocks. Concrete blocks are also available with facing of architectural glass.

Architectural glass can be had in both facing tiles and structural blocks. The tiles offer a complete selection of colors and a number of patterns (some of them simulating marble). Glass blocks are also available in colors and patterns; they are not only adapted to the construction of architectural features like towers and window effects (admitting light, but assuring privacy), but also to interior partitions. Translucent, glass blocks lend themselves to interesting luminous treatments.

Pressed wood veneers are another contribution of modern industrial methods and are eminently adapted to theatre interiors. (*See Acoustical Products and Engineering.*)

Also available for friezes, medallions, etc., are plastic figures and bas-reliefs reproduced from authentic works of art.

The American Brass Company, 414 Meadow Street, Waterbury, Conn.
American Catalin Corporation, 1 Park Avenue, New York City.
American Polytect Corporation, 84 University Place, New York City.
Ames Metal Moulding Company, Inc., 225 E. 144th Street, New York City.
Armstrong Cork Company, Lancaster, Pa.
The Artkraft Sign Company, Lima, Ohio. Page 23.
W. A. Barrows Poreclain Enamel Company, Pleasant Ridge Station, Cincinnati, Ohio.



CETRON GAS FILLED RECTIFIERS

2000 HOUR GUARANTEE

Satisfaction Assured

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CONTINENTAL ELECTRIC CO.
GENEVA, ILLINOIS

Manufacturers of CETRON Photocells

SLIDES
FOR EVERY PURPOSE
ADVERTISING - EFFECTS - DATE
Write for FREE Catalogue
COSMOPOLITAN STUDIOS, Inc.
145 W. 45th St. New York City

For Sensational "Blacklight" Effects
USE STROBLITE
FLUORESCENT U. V. COLORS
U. V. Lighting Equipment for every purpose.
Write for complete information
Stroblite Co., Dept. H, 35 W. 52, New York

Caproni Galleries, 1914-1920 Washington Street, Boston, Mass (plastic art figures).
Chicago Metal Covering Company, 2833 West Lake Street, Chicago, Ill.
Corning Glass Works, Corning, N. Y.
Davidson Enamel Products Company, 450 E. Kibbe Street, Lima, O. Page 25.
Everbrite Electric Signs, Inc., 1440 N. 4th Street, Milwaukee, Wis.
F & Y Building Service, 328 E. Town Street, Columbus, O. Page 46.
The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, O.
General Electric Company, Lynn, Mass.
General Porcelain Enameling & Mfg. Company, 270 N. Karlov Avenue, Chicago, Ill.
Ingram-Richardson Mfg. Company, Beaver Falls, P
Johns-Manville International Corporation, 22 E. 40t Street, New York City.
Ivan T. Johnson Company, Inc., 95 Madison Avenu New York City.
The Kawneer Company, 3203 Front Street, Niles, Mich Page 19.
Libbey-Owens-Ford Glass Company, Vitrolite Div 1310 Nicholas Bldg., Toledo, O.
Marietta Mfg. Corporation, 4060 East 16th Street, Indianapolis, Ind.
Marsh Wall Tile Company, Dover, Ohio.
Maul Macotta Company, 1640 East Hancock Avenu Detroit, Mich.
New York Brass & Wire Works Company, 254 Can Street, New York City.
Owens-Illinois Glass Company, Toledo, O.
Pittsburgh Plate Glass Company, Grant Building Pittsburgh, Pa. Page 5.
Ben B. Poblocki & Sons, 2159 S. Kinnickinnic Avenue, Milwaukee Wis. Page 67.
Republic Steel Corporation, Republic Bldg., Clevelan Ohio.
Sioux Metal Products Company, 3000 Lowell Street Sioux City, Ia.
Textile, Inc., 2900-10 Factory Street, Dallas, Tex.
The Tiffin Art Metal Company, Tiffin, O.
Tylac Company, Greeley and Center Streets, Mont cello, Ill.
United States Gypsum Company, 300 W. Adams Stree Chicago, Ill.
United States Plywood Company, 103 Park Avenu New York City.
The Upson Company, Lockport, N. Y.
Vermont Marble Company, Proctor, Vt.
Westinghouse Electric & Mfg. Company, East Pitt burgh, Pa.
Wolverine Porcelain Enameling Company, 3350 Scott Avenue, Detroit, Mich.
Wood Conversion Company, 1981 W. First Nation Bank Bldg., St. Paul, Minn.
Zouri Store Front Construction Company, Niles, Mic

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BATTERIES, STORAGE

IN THEATRES these a now used almost exclusively to suppl emergency power for lighting, in case breakdown in the line power supply Through suitable converters storage ba teries can also be made to operate soun and projection equipment. Cost depend on the nature and size of the installatio

Edison Electric Storage Battery, Valley Road, We Orange, N. J.
Electric Storage Battery Company, Philadelphia, P
Gould Storage Battery Corporation, 549 W. 52 Street, New York City.
K. W. Battery Company, Inc., foot of Montag Street, Brooklyn, N. Y.
Marko Battery Company, Brooklyn, N. Y.
Philco-Battery Division, C and Tioga Streets, Phil delphia, Pa.
U. S. L. Battery Corporation, 405 Lexington Avenu New York City.
Westinghouse Electric & Manufacturing Compan East Pittsburgh, Pa.
Willard Storage Battery Company, 246 E. 131st Stree Cleveland, O.

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"BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

"BLACK LIGHT" is th term popularly applied to the applicatio of "light energy" that is not itself visibl to surfaces treated with certain chemical which this energy causes to glow. It pro vides decorative effects of a character pecu liarly associated with the theatre, and i also applicable to advertising matter, suc as posters.

The fluorescent materials are availabl in powder and paint forms. There is lacquer-enamel which may be readily ap plied with either brush or sprayer. A variety of colors are obtainable. A pint o



Listen In On This Conversation

"Listen, Joe, have you heard about those new 'One Kilowatt' High Intensity Arcs?

They are made to order for the small theatre—just what we have needed for a long time!

Now we can have the same high quality, snow-white screen illumination that the big fellows have at a price we can afford to pay.

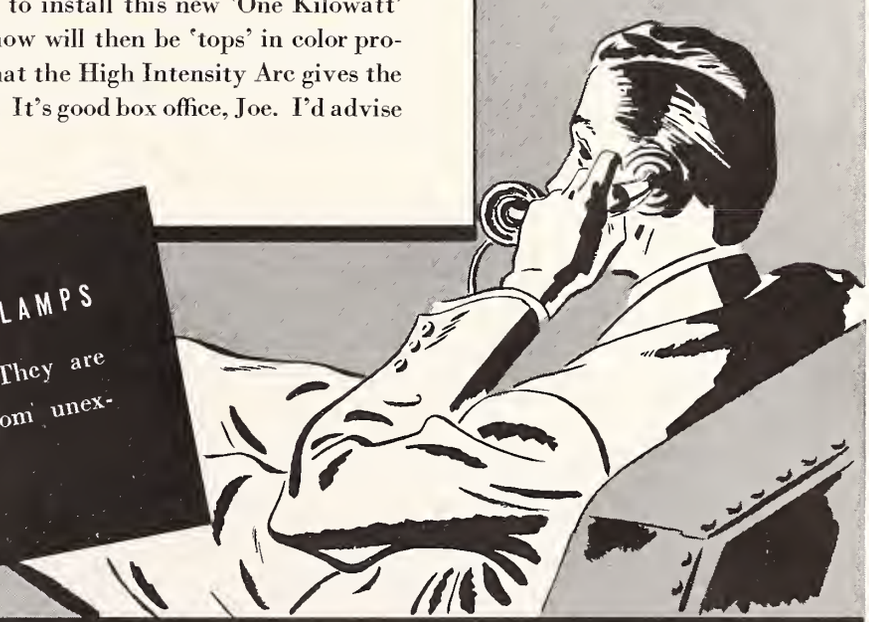
Just think of it, Joe, only 'One Kilowatt' at the arc and High Intensity light to boot. That's real economy and something to shout about.

You can get them in both alternating and direct current types and they're really modern and up-to-date.

I am going to be one of the first to install this new 'One Kilowatt' High Intensity Arc because my show will then be 'tops' in color projection. Of course we both know that the High Intensity Arc gives the best projection of black and white. It's good box office, Joe. I'd advise you to do the same."

THE NEW "ONE KILOWATT" ARCS USE "NATIONAL" "SUPREX" AND "OROTIP" CARBONS

CARBON ARC PROJECTION LAMPS are operated at a *safe* voltage. They are thoroughly reliable and free from unexpected outages.



NATIONAL CARBON COMPANY, INC.

Unit of Union Carbide UCC and Carbon Corporation
CARBON SALES DIVISION, CLEVELAND, OHIO
General Offices: 30 East 42nd Street, New York, N. Y.
Branch Sales Offices
New York . Pittsburgh . Chicago . St. Louis . San Francisco

The words "National," "Suprex" and "Orotip" are registered Trade-Marks of National Carbon Co., Inc.

the lacquer-enamel will cover about 600 square feet.

The radiant energy required for "black light" effects is not the true ultraviolet used, for example, in the tubular fluorescent lamps developed for illumination purposes, but is near the visible blue portion of the spectrum.

Filament lamps give off some ultraviolet energy, but only sources of the higher wattages are really practicable, and their heat is such that their use should be limited to temporary application in which economy is a major consideration.

Mercury dicharge lamps are best for "black light" effects. The type of lamp most proper depends upon the nature of the application.

Ultraviolet sources usually give off some visible light also; the visible light should be screened out with plates, sleeves or roundels of some filtering glass such as nickel-cobalt.

Special types of lamp equipment for the application of "black light" sources are available in designs adapted to ceiling and wall decoration, and to fluorescent carpeting (*see Carpeting*).

Black Ray Lighting Corporation, 10415 St. Clair Avenue, Cleveland, O.

Century Lighting, Inc., 419 W. 55th Street, New York City.

Continental Lithograph Corporation, 952 East 72nd Street, Cleveland, O. (Lacquers). Page 26.

General Electric Company, Illuminating Laboratories & Lighting Sales Dept., Schenectady, N. Y.

General Electric Company, Incandescent Lamp Dept., Nela Park, Cleveland, O. Page 27.

General Electric Vapor Lamp Company, Hoboken, N. J.

GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.

Keese Engineering Company, 7380 Santa Monica Boulevard, Los Angeles, Calif. Page 26.

Kleigl Bros., 321 W. 50th Street, New York City.

The Stroblite Company, 35 West 52nd Street, New York City. (Lacquers). Page 58.

BOX OFFICES

ISLAND BOX offices, as well as those built into one side of the vestibule or lobby, are commonly built "on the job" from specifications of the architect or other designer of the front and entrance area; however, box offices may be obtained ready for erection, in styles, colors and materials to harmonize with the vestibule or lobby treatment. Architectural glass, glass structural blocks (which may be interestingly illuminated from behind), porcelain-enamelled metal, and some of the phenolics (synthetic materials), are prominent among the materials used today, often with chromium or stainless steel mouldings, and these materials are procurable cut to specifications.

The Artkraft Sign Company, Lima, O.

The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, O.

The Kawneer Company, Niles, Mich.

Libbey-Owens-Ford Glass Company, 1310 Nicholas Bldg., Toledo, O.

S. Markendorff's Sons, Inc., 159 W. 23rd Street, New York City.

Menger, Ring & Weinstein, Inc., 225 Fifth Avenue, New York City.

Newman Brothers, Inc., 660 W. Fourth Street, Cincinnati, O.

The Nurre Companies, Inc., Bloomington, Ind.

Pittsburgh Plate Glass Company, 2200 Grant Bldg., Pittsburgh, Pa.

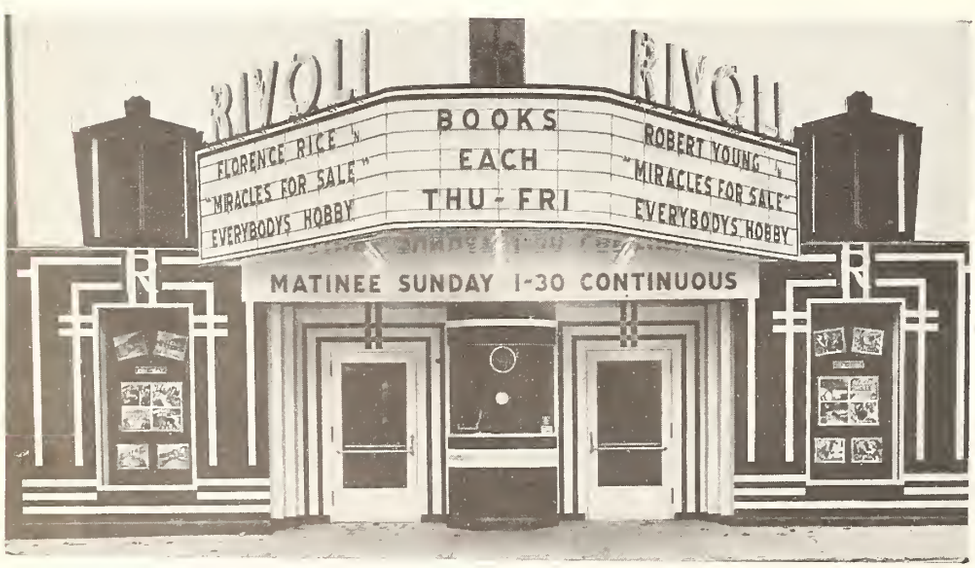
Ben B. Poblocki & Sons, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.

Texlite, Inc., 2900-10 Factory Street, Dallas, Tex.

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CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using incandescent projection lamps). The type and size of carbons required depends upon the type of arc, and in this connection the reader is referred to the several articles in The Buyers' Index on projection lamps.



Providing flash and generous advertising space for a small town theatre. This is the new front treatment of the Rivoli theatre in Cedarsburg, Wis., owned and operated by Mark Morgan of Eskin Theatres, Inc., whose headquarters are in Milwaukee. The installation, by Ben B. Poblocki & Sons of Milwaukee, includes porcelain enamel finish throughout the entrance area, marquee and signs. The marquee consists in supporting structure and Adler silhouette type attraction boards accommodating 8-, 10- and 12-inch letters in three lines, or two lines of 16-inch letters. Name signs are 24-inch porcelain enameled flat letters with a double stroke of fluorescent green neon. The marquee soffit is stretched-leveled galvanealed sheet metal, painted, from which are suspended three strips of incandescent lamps. The letter panel spanning the entrance is used principally for coming attractions.

Le Carbone Company, Inc., 400 Myrtle Avenue, Boonton, N. J.

National Carbon Company, Inc., Carbon Sales Div. P.O. Box 6087, Cleveland, O. Page 59.

Noris Carbon Company, Inc., 160 Fifth Avenue, New York City.

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CARBON SAVERS

THESE DEVICES, which permit use of carbons down to a very short stub, consist in a metal rod that is clamped into the carbon jaws of the lamp house, one end of the rod being provided with means for holding a stub of carbon that is too short for use in the normal way. There are several methods of attaching the stub to the carbon saver, some of them permitting use of the carbon down to one inch.

Best Devices Company, 10516 Western Avenue, Cleveland, O.

The GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.

S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.

S. A. Twitchell, 202 So. Newton Avenue, Minneapolis, Minn.

Weaver Mfg. Company, 1639 E. 102nd Street, Los Angeles, Calif.

Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

Wenzel Company, 2509 So. State Street, Chicago, Ill.

Edward H. Wolk, 1018 S. Wabash Avenue, Chicago, Ill.

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CARPETING

BEING THE most conspicuous single item in the furnishings of a theatre, carpeting contributes mightily to the success of the efforts made to create an environment suited to the function of the theatre, and its selection should be approached in accordance with that importance. Durability is of course a major consideration, but of comparable significance is its design. Dominant colors should have a direct relation to the influential tones of the general color scheme, possibly repeating some colors in the same or in stronger or paler shades, complementing others (secondary interior elements may well take their color cue from the carpeting). As important as the harmony of coloration with the whole interior treatment, is that of the pattern; in general, this should *tend* to be curvilinear or straight, complex or simple, "quiet" or "bold," frankly *modernistic* or conservatively modern (to cite a few possibilities) as the architectural style of the interior *tends* toward one or the other.

Other basic considerations in carpet selection are: (1) *scale*—size of figures and number of "repeats" should be neither too large nor too small for the area to be carpeted; (2) *tone and intensity of the lighting;* and (3) *directionalism*—adaptability of the pattern to lines of traffic (this is often of little or no importance, but in other instances a high degree of directionalism is advisable).

Theatres are frequently carpeted in a single pattern, but consideration should be given to the advisability of using another design, or a plain Broadloom, or the same design in a smaller scale, for areas like lounges, which differ greatly in size and function from foyers and standee areas.

Carpets considered suited to theatres are (to name them alphabetically) Axminste. Broadloom, Chenille (an expensive weave feasible only in rare instances in which a

superior carpet of special shape is required), Patent-Back (a special type consisting in Broadloom sections cut in desired shapes and attached to a backing), Velvet and Wilton. The last two named are the weaves most widely used in theatres.

Carpeting which goes considerably beyond the usual function of carpeting is that in which are used dyes having a high degree of luminescence under near-ultraviolet light (see Black Light Materials and Lighting Equipment). All or part of the pattern may be so woven with luminescent yarns so as to glow, when properly lighted with invisible "black light." In aisles, fluorescent carpeting, as it is called, not only contributes to the visible decorative scheme during the performance, but provide an illuminated aisle without the use of aisle lights in chair standards. Additionally, fluorescent carpeting is well adapted to standee areas, and here the pattern may be given a directional effect, guiding traffic to the aisle heads, and also to lounges if the latter are immediately off this area. In weave and in maintenance, fluorescent carpeting does not differ from non-fluorescent carpeting adapted to theatres (*see Black Light Materials and Lighting equipment*).

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City. Page 21.
L. C. Chase & Company, 295 Fifth Avenue, New York City.
Charles P. Cochrane Company, Montgomery County, Bridgeport, Pa.
Hardwick & Magee Company, Lehigh Avenue and Seventh Street, Philadelphia, Pa.
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
Alexander Smith & Sons Carpet Company, 295 Fifth Avenue, New York City. Page 61.

CARPET LINING

THEATRE CARPETING should always be laid over pads made for the purpose. Such lining does not merely add to the resilience, therefore the feeling of luxury, of the carpeting; it definitely reduces the wear of the carpet, thus representing a substantial saving in carpeting costs.

There are three general types of carpeting lining: (1) All-jute, or vegetable fibre; (2) hair and jute combined; and (3) All-hair. The latter is made of animal hair, which will not burn (it will singe only), is very durable (a well made all-hair lining will usually outwear the carpeting itself), and does not deteriorate from the effect of moisture. The hair-and-jute type is serviceable according to the amount of hair in it, while the all-jute type is the least desirable in the theatre.

Also available is rubber composition carpet lining, and it has had some application in theatres.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
Clinton Carpet Company, Merchandise Mart, Chicago, Ill.
E. I. du Pont de Nemours Company, Fairfield, Conn.
Alexander Smtih & Sons Carpet Company, 295 Fifth Avenue, New York City.
E. W. Sutton Carpet Lining Corporation, 5359 Sedgwick Street, New York City.
Union Carpet Lining Company, 18 Broad Street, New London, Conn.
Virginia Rubatex Company, Jersey City, N. J.
Western Felt Works, 4115 Ogden Avenue, Chicago, Ill.

CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made



Checking freshly dyed yarns to see that the colors are exactly *as specified*

The Tru-Tone colors used in Alexander Smith Crestwood Carpet are perfectly beautiful in themselves and get along perfectly beautifully with each other under all light conditions.

They are practical colors, too . . . the kind that can look chewing gum, peanuts, popcorn, dripping umbrellas and a thousand muddy feet in the face without batting an eye.

Result: A carpet that pleases your patrons and gives your Vice President in Charge of Carpet Replacements a new lease on life.

ALEXANDER SMITH
Crestwood
THEATRE CARPET

Alexander Smith & Sons Carpet Company, 295 Fifth Avenue, New York

for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and recemented. (*See Anchors for Chairs.*)

Craftplug, Inc., 145 East 57th Street, New York City.
General Seating Company, 2035-49 Charleston Street, Chicago, Ill.

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CHAIR CUSHIONS OF FOAMED LATEX

CUSHIONS FOR auditorium chair seats and backs (or other chairs, settees, etc.) are obtainable in a porous material made from the milk of the rubber tree and referred to as foamed latex. Such cushions take the place of padding and springs, the fabric being fitted directly over them.

This material may be moulded to fit any chair dimensions or design formation. Except for hollow cores, the cushion appears solid, but actually has access to air throughout its structure (there are over a quarter of a million interconnecting air pores to the cubic inch), thus the cushion is completely self-ventilating. Foamed latex cushions are vermin-repellent.

For foyer and lounge furniture, foamed latex cushions are available in standard sizes calculated to fit nearly all chairs, settees, etc. They may be obtained through upholsterers or from jobbers.

Dunlop Tire & Rubber Corporation, Buffalo, N. Y.
Firestone Airtex Division, Firestone Company, Akron, Ohio.
B. F. Goodrich Company, Akron, Ohio.
Goodyear Tire & Rubber Company, Akron, Ohio.
U. S. Rubber Company, Foam Sponge Div., Mishawaka, Ind. Page 62.

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CHAIRS, AUDITORIUM

THE MODERN auditorium chair, representing evolutionary processes extending over many years, guided by considerable research in posture and materials, is designed to provide maximum comfort, safety of person and clothing, and facility of passage between rows, with minimum maintenance cost. Additionally, standards and backs have been reshaped to emphasize the unity of each bank of chairs, so that the seating, as a whole, may noticeably contribute a flow of line and color to the general auditorium pattern. And all of these advantages have essentially been made available within an extremely broad price range.

Chairs may be obtained with seat cushions of box-spring or spring-edge type; or with no-sag springs, alone or in combination with coil springs (the no-sag springs absorbing the shock of initial tension imparted to the coils). The backs may of course be either of spring or padded type, and here it should be noted that the choice affects the row spacing, spring back cushions being substantially thicker than padded backs. Also available is a type of chair having a retracting, or push-back, seat, designed to facilitate passage between rows. While end standards may be obtained in special designs, regular models offer a wide choice of patterns, which may be readily executed in colors suggested by the color scheme of the auditorium.

Acoustic considerations (each chair should represent approximately the sound-absorbing qualities of clothing, so that the capacity factor affecting volume is fairly constant) demand a fully upholstered chair. The more recent trend has been toward the use of soft fabrics (mohair, velour, corduroy), which is often confined to the backs, leatherette being employed for the seats (except possibly the sides of the seat cushions).

To meet the higher standards of comfort applied today, 20 inches may be generally regarded as minimum for chair width. While widths of 24 inches have been used on occasion, it is probably true that widths of 21 or 22 inches provide better support for the average person and therefore are actually more comfortable for most people. (*See also Anchors for Chairs, Chair Cushions of Foamed Latex, Upholstering Materials.*)

Air-Loc Seating Company, 38 Glenwood Avenue, Minneapolis, Minn.
American Desk Manufacturing Company, Temple, Texas.
American Seating Company, 901 Broadway, Grand Rapids, Mich. Page 3.
The A. H. Andrews Company, 37 South Wabash Avenue, Chicago, Ill.
John L. Cable Manufacturing Company, 45 Union Avenue, Jamaica Plain, Mass.
General Seating Company, 2035-49 Charleston Street, Chicago, Ill. Page 30.
Heywood-Wakefield Company, Gardner, Mass. Page 63.
Ideal Seating Company, Grand Rapids, Mich.
International Seat Corporation, Union City, Ind. Page 47.



YOU FLY ON "FOAM"

U. S. ROYAL FOAM seat cushioning is one reason why you "fly through the air *with the greatest of ease*"! Airline operators, who make a business of passenger comfort, will tell you that U. S. Royal Foam is the *most restful cushioning material ever developed!* They'll tell you, too, it keeps its resilience (and brand-new appearance) longer.





YOU RIDE ON "FOAM"

U. S. ROYAL FOAM cushioning smoothes your ride on high-road and railroad. It's by far the outstanding choice today for train, bus and auto seats—both for its superior comfort and sag-proof *maintenance economy.*



DECIDE ON "FOAM"

to make your theatre seats "the most comfortable in town." IT PAYS! Patrons return to enjoy the "floating" comfort. You save on upkeep year after year . . . because U. S. Royal Foam replaces all inner parts of seats with one-piece *sag-proof* molded units.



Reg. U. S. Pat. Off.

WHAT IS U. S. ROYAL FOAM? Pure, odorless latex, whipped to froth . . . permanently "set" to shape by the exclusive "U.S." molding process. It "floats" the body on millions of tiny, buoyant air cushions. *Automatically cooled* and cleaned by air constantly circulating through its *completely porous* texture! *Write today for facts.*

UNITED STATES RUBBER COMPANY

MISHAWAKA, INDIANA



• *To the left*, a distinctive design from the Heywood 625 series. This chair is available with the new Extra-Depth. steel back panel which gives full protection to the seat cushion whether in raised or lowered position.

The Best BUY You Can Make!

HEYWOOD Streamline Chairs give you *more value*, per dollar of investment. They give luxurious comfort to your patrons . . . give you the real economy of troubleproof maintenance. year after year. The *real* value of Heywood Chairs is in their *solid. practical*. sturdy construction. With their all-steel hinges; all-steel back panels and bottom boards; cold-rolled Streamline Edges; protective. Extra-Depth Backs; Heywood Streamline Chairs are the best buy you can make . . . the best box-office bet you can place on any program. May we tell you about these swanky. modern chairs in detail?

• *Below:* a glimpse of the Heywood all-steel back panel. Note the sleek, trim, turned-over top which protects back upholstery from soil and wear.



HEYWOOD-WAKEFIELD

Established 1826

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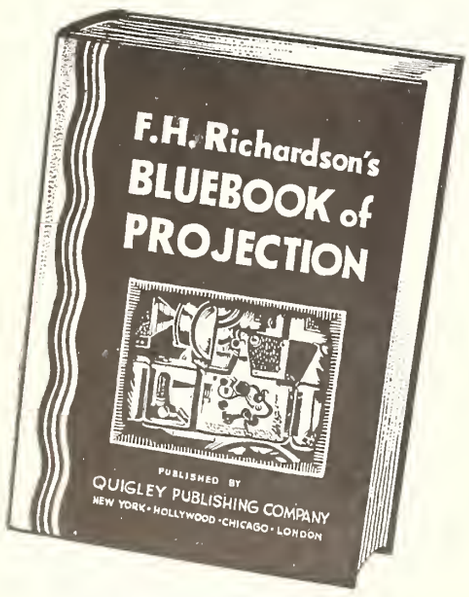
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This is the second revision of the sixth edition of *F. H. Richardson's Bluebook of Projection.* Newly supplemented with detailed sound trouble-shooting charts it includes 700 pages of up-to-the-minute data on assembly, wiring and functioning of all sound and projection apparatus. It is a practical trouble-shooter and a sure solution to all the perplexing problems of projection room routine. Order it today!

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•

CHANGE MAKERS

OCCUPYING little space in the box office, modern change making machines prevent annoying errors in offering change to a patron and loss to the theatre through mistakes. The correct change is automatically determined upon manipulation of the proper keys, and is delivered into a metal cup, from which it is easily scooped. Not only greater accuracy, but greater speed in handling a line of patrons make change-makers a box office requisite.

Brandt Automatic Cashier Company, Watertown, Wis. Page 65.
Johnson Fare Box Company, 4619-25 Ravenswood Avenue, Chicago, Ill.
Monex Corporation, 22 W. 32nd Street, New York City.
Universal Stamping & Manufacturing Company, 2839 North Western Avenue, Chicago, Ill.

•

CHANGEOVERS

THESE electro-mechanical devices for switching in one projector, and its corresponding sound mechanism, while switching out the other, are obtainable in a number of models, including one with shutter type cut-off in front of the lens, as well as a dowser. All perform their synchronized operation at the touch of a button.

A changeover time indicator is available to supply a warning (bell) at any desirable time prior to changeover, without any connection with film or equipment, the device being essentially a clock with dial provisions for presetting the alarm according to cue.

Automatic Change Over Company, 1245 So. Hope Street, Los Angeles, Calif.
Basson & Stern, 749 E. 32nd Street, Brooklyn, N. Y.
Dowser Manufacturing Company, 114 Green Street, Brooklyn, N. Y.
Essannay Electric Manufacturing Company, 908 South Wabash Avenue, Chicago, Ill.
Forest, Inc., 200 Mt. Pleasant Avenue, Newark, N. J.
Ivan Fry, 103 West St., Minerva, O.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
E. W. Hulett Mfg. Company, 216 N. Clinton Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
S. A. Twitchell, 202 So. Newton Avenue, Minneapolis, Minn.
Weaver Manufacturing Company, 1639 E. 102nd Street, Los Angeles, Calif.
Wenzel Company, 2509 S. State Street, Chicago, Ill.

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CLEANING MATERIALS AND IMPLEMENTS

CLEANLINESS throughout the public areas of the theatre, and at the front exterior as well, is of course imperative at all times, and to reduce the time and labor cost of maintenance are many cleaning and sanitation aids (*see also Cleaning Mechanisms, and Deodorants and Perfumes*).

The list of such products is a long one; to be regarded as more or less essential for the convenient and effective maintenance of the theatre are a variety of brushes, including those adapted to the cleaning of corners, behind projecting structural elements, etc.; corn brooms, mops and mop pails with dryers (a rubber mop is also

"I'LL NOT WAIT—THERE'S TOO LONG A LINE"

A DECISION such as the above means the loss of one admission! Don't lose admissions because of unnecessary box-office congestion! Install a Brandt Automatic Cashier which will deliver change to each patron in the shortest possible time—and keep the line moving rapidly into your theatre.

And don't suffer losses due to errors in change making. Depend on the Brandt. It is impossible to make an error with this equipment.

The Brandt is very durably constructed—and is guaranteed for ten years.

It will pay you to learn of the advantages to be derived from a Brandt—how it improves box-office service. Use the coupon below to request a trial without cost or obligation—or to ask for more information. Should you decide not to purchase a machine after trial, it would be removed just as cheerfully as placed.

The new Westwood Theatre, Westwood, Cincinnati, Ohio, featured in this issue of BETTER THEATRES, uses a Brandt Automatic Cashier.

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Manager .....
Street Address .....
City ..... State .....

available with a squeezing device incorporated in the design); soft dusting and polishing rags, deck brushes for washing rubber mats, terrazzo, etc.; neutral soap and detergents, sweeping compound for floors beneath seating, wood and metal polish, carbon tetrachloride, and gum remover. So that patrons themselves may help to keep the theatre clean, sand urns for cigarette butts, gum wrappers, etc., should be judiciously distributed throughout the lobby, foyer, lounges and standee area.

In connection with cleaning compounds, care should be used to assure use of a compound which requires the least amount of time and will not injure the surface.

For the partial or complete cleaning of carpeting and other fabrics from time to time (that is, dry shampooing, as distinguished from daily vacuum cleaning), a soapless lather is available, which may easily be applied with a rubber mop or similar implement; drying requires but an hour or two. A powder is also obtainable for carpet and fabric cleaning; this is sprinkled on small areas at a time and brushed in, then after a few hours, when the fabric is entirely dry, the residue can be removed with a brush-type vacuum attachment.

For keeping sidewalks free of snow without manual removal, calcium chloride may be sprinkled over the sidewalk when the snow begins to fall. This is available under various trade names.

Safety ladders are also to be considered among cleaning as well as equipment servicing accessories (*see Ladders, Safety*).

Arthur Beck Company, 1404-1406 S. Michigan Avenue, Chicago, Ill.
Bigelow-Sanford Carpet Company, 140 Madison Avenue, New York City.
Carbona Products Company, 302-304 W. 26th Street, New York City.
Continental Car-Na-Var Corporation, 1525-1825 East National Avenue, Brazil, Ind.
Continental Detergent Service Company, Inc., 44 Hudson Street, New York City.
D. C. Cooper Company, 20 East 18th Street, Chicago, Ill.
The DuBois Company, 1120-30 W. Front Street, Cincinnati, O.
J. B. Ford Company, Wyandotte, Michigan.
Franklin Research Company, Philadelphia, Pa.
Hoover Company, North Canton, Ohio.
Huntington Laboratories, Inc., 900 East Tipton Street, Huntington, Ind.
Hydro-Tex Corp., 564 W. Adams Street, Chicago, Ill.
Kelly Products Corporation, 306 W. 53rd Street, New York City.
Kinner Products Company, Inc., 35 East Cassilly Street, Springfield, O.
La Maison Products, Inc., 80 York Street, Brooklyn, N. Y.
National Housewares Corporation, 1170 Broadway, New York City.
The North American Fibre Products Company, Keith Bldg., Cleveland, Ohio.
The Pynol Company, 615 Jersey St., Quincy, Ill.
Rochester Germicide Company, Rochester, N. Y.
Scranton Chemical Company, 600-610 S. Washington Avenue, Scranton, Pa.
Skour-Nu, Inc., 158 W. 22nd Street, New York City.
Solvay Sales Corporation, 42 Rector Street, New York City.
Woolf's Hypozone, Inc., 187 Duane Street, New York City.

CLEANING MECHANISMS

ECONOMICAL AND safe cleaning of theatre carpeting, drapes, seating fabrics, etc., require regular and frequent application of vacuum cleaning equipment. Carpeting, for example, should be vacuum-cleaned daily. Vacuum cleaners may be used for other cleaning jobs around the theatre, such as blowing dust from out-of-the-way places, drying wet floors and carpeting, and so on.

Theatres really require heavy-duty vacuum cleaning equipment. Ordinary domestic type cleaners are useful as auxiliary equipment, particularly in theatres not having a central system piped to all areas, but they have neither the endurance nor the suction demanded by theatre cleaning.

Of the heavy-duty equipment, two types may be regarded as specifically adapted to theatre work. One is the central system, with pipes leading to outlets so placed as to provide access at least to all public areas of the theatre. The other is a portable type, with power plant, suction mechanism and dirt disposal equipment on rollers, to which equipment the hose is attached. Portable models are available with motor and suction devices detachable, to be used as a hand unit. Theatres require a hose length on portable models of not less than 20 feet, and this may be provided in two sections, if desired, 10-foot lengths being connected by a brass coupling. Nozzles and brush attachments are available with both central and portable types for every kind of dry pick-up, and also for wet pick-up.

Continental Car-Na-Var Corporation, 1525-1825 East National Avenue, Brazil, Ind.
General Electric Company, 1285 Boston Avenue, Bridgeport, Conn. Page 37.
Hild Floor Machine Company, 1313 West Randolph Street, Chicago, Ill.
The Hoover Company, Canton, O.
Huntington Laboratories, Inc., 900-970 E. Tipton Street, Huntington, Ind.
Invincible Vacuum Cleaner Manufacturing Company, 1700 Davis Street, Dover, O.

Kelly Products Corporation, 306 West 53rd Street, New York City.
The Kent Company, Rome, N. Y.
National Super Service Company, 1946 N. 13th Street, Toledo, O.
Spencer Turbine Company, Hartford, Conn.
B. F. Sturtevant Co., Hyde Park, Mass.
Von Schrader Mfg. Co., Racine, Wis.

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CONDENSERS (LENSES)

THE PROJECTION condenser is located between the lamp house and the projector, and serves to focus the light on the aperture. It serves a similar purpose in spotlight projection. The condenser is a single glass lens, unmounted, made in various shapes—moon shape, plano-convex, bi-convex and meniscus. The diameters of projection condensers range from 2¼ to 7¼ inches; of spotlight condensers, from 5 to 8 inches. Focal lengths for theatre work runs from 6½ to 9½ inches.

(These lenses should not be confused with electrical condensers, which are used in amplifiers and other portions of the sound equipment, and are not lenses, but pairs of conductors spaced by insulation and mounted in a suitable case.)

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.
Fish-Schurman Corporation, 250 East 43rd Street, New York City. Page 74.
Glass Laboratories, 309 Johnson Street, Brooklyn, N. Y.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Hugo Meyer & Company, 245 W. 55th Street, New York City.
Ilex Optical Company, 690 Portland Street, Rochester, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.

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CUPS, SANITARY FOR DRINKING

INDIVIDUAL PAPER cups should be provided for patrons even though a bubbler fountain is installed. Some patrons much prefer cups for hygienic reasons. Mothers particularly often instruct their children to avoid bubblers (few people are acquainted with the existence of bubbler guards). Cup dispensers therefore should be located within reach of young children, and the cups should be of a shape (flat-bottomed as opposed to cone shape) easily held in small hands.

In many locations, penny dispensers of drinking cups will not be resented by patrons, and in such cases paper cups are a source of some small additional revenue.

Dixie Vortex Company, Easton, Pa.
Lily-Tulip Cup Corporation, Chanin Building, New York City.
U. S. Sanitary Specialties Corporation, 437 S. Western Avenue, Chicago.

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CURTAIN CONTROL MACHINES

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the stage, or its motion reversed as desired.

The equipment consists of a motor, a track and a cable, as well as snaps to which the curtain is fastened. The motor may be placed in the grids, which makes it possible to fly the entire mechanism, curtain and all. Special models for small theatres are available at relatively low cost.

Also obtainable is a slack-rope takeup device designed to eliminate slackness of curtain ropes and cables, with attendant whipping and starting jerk.

Automatic Devices Company, 1035 Linden Street, Allentown, Pa. Page 66.
Bruckner-Mitchell, Inc., 134 W. 24th Street, New York City.
J. H. Channon Corporation, 1447-1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 101 Park Avenue, New York City.
Ozone-Air Company, 928 Cherry Street, Grand Rapids, Mich. Page 27.
Perkins Curtain Carrier Company, Waterloo, Ia.
Richards-Wilcox Manufacturing Company, Aurora, Ill.
H. A. Stiles & Company, 166-174 Portland Street, Boston, Mass.
Vallen, Inc., 225 Bluff Street, Akron, O.
Weaver Manufacturing Company, 1639 E. 102nd Street, Los Angeles, Calif.

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CURTAIN TRACKS

TRACKS on which the screen closing curtains travel must be noiseless and smooth in functioning to permit that flawless operation which distinguishes a good show from an amateurish effort (*See Curtain Control Machines*).

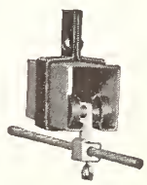
Automatic Devices Company, 1035 Linden Street, Allentown, Pa. Page 66.
Becker Bros. Studios, 2824-6 W. Taylor Street, Chicago, Ill.

TRACK WINNER

BESTEEL

MEDIUM DUTY

CURTAIN TRACK



The winner on all points. ECONOMY in handling, in operation, in price. STRENGTH—made of heavy gauge steel. Strong enough for average stage. SIZE—Medium size, small enough for restricted spaces. Check its other practical advantages.

AUTOMATIC DEVICES CO.

1033 LINDEN ST., ALLENTOWN, PA.

Export Office: 220 W. 42nd St., New York City

Also mfrs. of AUTODRAPE Curtain Machines

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Chicago
St. Louis
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Extensive line of
FABRICS
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THEATRE DRAPERIES
STAGE CURTAINS
WALL COVERINGS

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LIGHTING CONTROL

Our engineering staff will gladly assist in designing your dimmer control for intensity and color effects.

WARD LEONARD ELECTRIC COMPANY
MOUNT VERNON, N. Y.

Bruckner-Mitchell, Inc., 134 W. 24th Street, New York City.
J. H. Channon Corporation, 1447-1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 101 Park Avenue, New York City.
Perkins Curtain Carrier Company, Waterloo, Ia.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.
Richards-Wilcox Manufacturing Company, Aurora, Ill.
H. A. Stiles & Company, 166-174 Portland Street, Boston, Mass.
Tiffin Scenic Studios, Tiffin, O.
Vallen, Inc., 225 Bluff Street, Akron, O.
Weaver Manufacturing Company, 1639 E. 102nd Street, Los Angeles, Calif.

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CURTAINS AND STAGE DRAPES

CURTAINS USUALLY required for motion picture theatres in which stage performances are not regularly presented, are of the traveller type made up in such fabrics as velour. Asbestos fireproof proscenium-opening curtains are required in some States and all the larger cities in theatres having full stage facilities.

Drapes are commonly indicated for the sides, and across the top of the proscenium opening; the extent to which they are needed is of course dependent upon the design of the proscenium area. Velours are indicated for such drapes also, but rayon-cotton mixtures and similar fabrics are also suitable.

Companies capable of supplying these materials are also excellent sources of drapes for other parts of the theatre.

Becker Bros. Studios, 2824-6 W. Taylor Street, Chicago, Ill.
Sidney Blumenthal & Company, Inc., 1 Park Avenue, New York City.
Dazians, Inc., 142 W. 44th Street, New York City.
Fuerstenberg & Co., 212 S. Market Street, Chicago, Ill.
Ronald Grose, Inc., 70 W. 40th Street, New York City.
Charles H. Kenney Studios, Inc., 112 West 44th Street, New York City.
Lee Lash Studios, 707 Broadway, New York City.
Maharam Fabric Corporation, 130 W. 46th Street, New York City. Page 66.
Metropolitan Scenic Studios, Inc., Omaha, Nebr.
Robert E. Powers Studios, 1717 Cordova Street, Los Angeles, Calif.
Premier Scenery Studios, 340 W. 41st Street, New York City.
Stagecraft Studios, Inc., 1828 Amsterdam Avenue, New York City.
Tiffin Scenic Studios, Tiffin, Ohio.
Twin City Scenic Company, 2819 Nicolett Avenue, Minneapolis, Minn.
I. Weiss & Sons, 445 W. 45th Street, New York City.

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CUTOUT MACHINES

EXPLOITATION cutouts for lobby and marquee displays are easily made by tracing the desired pattern on wall board and then guiding a cutout machine along the pattern. A small electric motor driven by power from a lamp socket does the work, and by substitution of cutting edges the machine may be used as an ordinary saw to build the frame and supports for cutouts or any other display.

International Register Company, 15 S. Throop Street, Chicago, Ill.
A. & B. Smith Company, 633 Smithfield Street, Pittsburgh, Pa.

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DEODORANTS AND PERFUMES

IN THEATRES not having facilities for contending with sources of disagreeable odors that cannot readily be eradicated, the use of perfumes especially prepared for such conditions is often indicated. Among products of this type available are liquid perfumes to be sprayed before and between performances; powders

that may be placed in ornamental wall holders made of porous material; and also highly aromatic pellets, which are placed in a small receptacle that clasps on an incandescent lamp, the heat from the lamp evaporating the perfume oil in the pellet. All of these perfumes are obtainable in a wide variety of odors.

American Sanitary Products Company, Inc., 87 Third Avenue, Brooklyn, N. Y.
Arthur Beck Company, 1404-1406 S. Michigan Avenue, Chicago, Ill.
D. C. Cooper Company, 20 E. 18th Street, Chicago, Ill.
Florozone Corporation, 62-28 Forest Avenue, Brooklyn, N. Y.
The Huntington Laboratories, Inc., Huntington, Ind.
Lyndon Products Corp., Norwalk, Conn.
Menger, Ring & Weinstein, Inc., 225 Fifth Avenue, New York City.
Molnar Laboratories, 211 E. 19th Street, New York City.
The Pynol Company, 615 Jersey St., Quincy, Ill.
Rochester Germicide Company, Inc., Rochester, N. Y.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
Sanozone Company, 1127 Ray Street, Philadelphia, Pa.
Scranton Chemical Company, 600-610 S. Washington Avenue, Scranton, Pa.
West Disinfecting Company, 42-16 Barn Street, Long Island City, N. Y.
Woolf's Hypozone Inc., 187 Duane St., New York City.

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DIMMERS

THESE electro-mechanical devices for controlling stage and auditorium illumination permit fading out of any desired set of lights and fading in of others. They are necessary to the gradual changing of color tones in auditorium lighting, and to the production of stage lighting effects commonly desired; in addition, they are highly desirable for raising or lowering house lighting before and after performances.

Dimmers are available in a wide range of capacities and types, from small portable spotlight dimmers to multiple banks controlling a large number of circuits, interlocking and fitted with master controls.

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Cutler-Hammer, Inc., 315 N. 12th Street, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Corporation, 2227 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
The Trumbull Electric Mfg. Company, Woodford Avenue, Plainville, Conn.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Ward-Leonard Electric Company, 31 South Street, Mt. Vernon, N. Y. Page 66.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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DISPENSING EQUIPMENT FOR CONFECTIONERY

MANY THEATRES have found the sale of pop corn, candy and gum a worthwhile source of extra revenue, and as a result suitable equipment, as well as confectionery distribution organizations, have been developed with theatre requirements prominently in mind. Although the corn popping equipment adapted to theatres reduces odor to a minimum, it is nevertheless advisable to provide partially enclosed space off the vestibule, or outer lobby, for pop corn dispensing. Candy counters may be placed in a foyer if this division of the theatre is completely separated from the auditorium so that seated patrons will not be disturbed.

Models of pop corn equipment are available mounted on wheels, with storage as well as popping provisions, and attractive finish in chromium-plated metal and white porcelain metal.

Candy counters and cases are available in many styles and sizes—for dispensing from the rear or the front, complete showcases and cabinet-finish shelves, in relatively narrow vertical models and horizontal ones, to fit into almost any space that may be conveniently available.

Burch Manufacturing Company, 1906 Wyandotte Street, Kansas City, Mo. (pop corn dispensers).
Columbus Show Case Company, 850 W. Fifth Avenue, Columbus, Ohio.
C. Cretors & Company, 630 Cermak Road, Chicago, Ill.
Rowe Manufacturing Company, Inc., 17 E. 16th Street, New York City.

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DISPLAY FRAMES, POSTER

FRAMES for posters and stills, either for mounting on or recessing in the wall, are available in stock models and also may be (and commonly are today) obtained in special designs. They are frequently made of wood ornamentally tooled and painted, but chromium-plated and porcelain-enameled metal, certain synthetic materials available in colors, and stainless steel are also often used, and they have the advantages of greater durability and easy maintenance. (For display case



With 22 successful years of experience Ben B. Poblocki & Sons Co., Milwaukee, offers you a superior service in requirements as listed above . . . and also complete theatre designing, building, rebuilding, modernizing and financing. Poblocki clients include the largest chain operators, with repeat orders 3 times around. Send today for catalog: "For Bigger And Better Show Business" . . . use coupon below.

The Poblocki thoroughness of workmanship and knowledge gives you more for your money, and at a substantial saving of money. And Poblocki service works for bigger box office returns and increasing patronage for the theatre operator . . . every one the outstanding house in a neighborhood, community or locality. Send right now for catalog: "For Bigger And Better Show Business" . . . use coupon below.

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Please send your catalog. We are specially interested in items we have checked (X).

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☐ Porcelain Fronts ☐ Fluorescent Fixtures ☐ Neons
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☐ Box Offices ☐ Ticket Boxes ☐ Exit Signs
☐ Price Signs ☐ New Building ☐ Complete Remodelling

NAME OF EXHIBITOR_____
NAME OF THEATRE_____
CITY_____STATE_____

lighting methods as generally recommended today, see paragraphs on lumiline lamps under *Lamps, Incandescent for Theatre Lighting.*)

Ames Metal Moulding Company, Inc., 225-229 E. 144th Street, New York City. Page 56.
The Artkraft Sign Company, Lima, O. Page 23.
Cbicago Metal Covering Company, 2833 W. Lake Street, Chicago, Ill.
De-Fi Manufacturing Company, 17 No. Wabash Avenue, Chicago, Ill.
F & Y Building Service, 328 E. Town Street, Columbus, Ohio. Page 46.
Boy Hansen Lustrolite Company, 831 W. Fourth Street, Davenport, Ia.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
Lobby Display Frame Corporation, 551 W. 52nd Street, New York City.
S. Markendorff's Sons, Inc., 159 W. 23rd Street, New York City.
Menger, Ring & Weinstein, 72 Madison Avenue, New York City.
Newman Brothers, Inc., 660-670 West Fourth Street, Cincinnati, O.
Ben B. Poblocki & Sons Company, 2159 S. Kinnikinnic Avenue, Milwaukee, Wis. Page 67.
Sioux Metal Products Company, 3000 Lowell, Sioux City, Iowa. Page 51.
Stanley Frame Company, 442 W. 42nd Street, New York City.
Tiffin Art Metal Co., Tiffin, O.

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EFFECT MACHINES

PATTERNS AND scenic effects with or without animation (such as moving clouds, flames, etc.) are ingeniously obtainable with these special light projection machines, essentially stereopticons, employing various types of effect slides and gelatines.

Backgrounds for stage shows, in color, can be projected and changed at pleasure, or the opening of a feature picture be framed in color or given a superimposed, changing pattern.

Simple and relatively inexpensive spotlights, with color wheel attachment, are also available in models for both short and long throws.

Belson Manufacturing Company, 800 S. Ada Street, Chicago, Ill.
Charles Beseler Company, 131 East 23rd Street, New York City.
Best Devices Company, 10516 Western Avenue, Cleveland, O.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Capitol Stage Lighting Company, 527-529 W. 45th Street, New York City.
Century Lighting, Inc., 419 W. 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 North Springfield Avenue, Chicago, Ill.
Display Stage Lighting Company, Inc., 617 Tenth Avenue, New York City.
The GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Hub Electric Corporation, 2227 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.

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EXPLOITATION MECHANISMS

VARIOUS DEVICES are available for the presentation of scenes from a current attraction or special advertising stills or motion pictures in the vestibule or lobby of the theatre, or in stores and other locations for which suitable arrangements can be made. The simplest type provides for the automatic display of a series of stills or advertising cards.

More impressive is the showing of motion pictures by means of an automatic projector mounted for the rear projection of advance trailers or other advertising films on a small screen. Such equipment may be obtained either with or without sound reproduction facilities.

Posters can be quickly and conveniently made, often by persons of little or no training in poster art, with the aid of a poster projector, which enlarges exploitation material, such as that in press books and other accessories, on the poster sheet, in the original colors, and the image may be readily sketched or painted in.

Advertising Projectors, Inc., 10 W. 33rd Street, New York City.
Advitagraph Corporation, 305 W. Broadway, Louisville, Ky.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
F. D. Kees Mfg. Co., P. O. Box 105, Beatrice, Nebr.
Moving Words Projecting, 4505 North Kedzie Avenue, Chicago, Ill.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

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FILM CABINETS

METAL FILM storage equipment is available in models ranging from cabinets on pedestals with fusible-link sprinkler protection and vent pipes, to single-reel holders which may be attached to each other as new holders are added, forming a unit. Available types also include cases of holders, making up units of from five to twelve single-reel compartments, each with its own door and variously designed to give convenient access to the reel wanted, and a high degree of protection from fire and heat.

Separate stands are obtainable for film storage cabinets, designed to hold from one to several cabinets.

Chicago Cinema Products Company, 1736 North Springfield Avenue, Chicago, Ill.
Film Treatizor Corp., 117 W. 63rd Street, New York City.
Fisher Manufacturing Company, 60-62 State Street, Rochester, N. Y.
The L. J. Gardiner Company, 935 W. Goodale Boulevard, Columbus, Ohio.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Wenzel Company, 2509 South State Street, Chicago, Ill.



The Superior Model-T projector, manufacture of which was recently taken over by the S. O. S. Cinema Supply Corporation, New York, with the acquisition of the Coxsackie Projector Corporation, Coxsackie, N. Y. The mechanism is shown mounted on heavy-duty base with 3,000-foot magazines, S. O. S. soundhead, and S. O. S. Monarch low-voltage high-intensity type reflector arc lamp. The projector mechanism is designed to fit any pedestal now in general use.

Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill.

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FIRE EXTINGUISHERS

THERE ARE several types of fire extinguishers suitable to theatres—the carbon tetrachloride extinguisher, the soda-and-acid mechanism, the foam type and the portable carbon dioxide hand type. They should be distributed throughout the theatre in accordance with the directions of fire department officials, care being taken that any extinguisher likely to be used in the presence of electrical apparatus is safe for that purpose, and not capable of electrocuting the man who uses it.

American-LaFrance and Foamite Corporation, Elmira, N. Y.
Dugas Engineering Corporation, 332 So. LaSalle Street, Chicago, Ill.
Film Treatizor Corporation, 117 W. 63rd Street, New York City.
Fyro-Pro Corporation, 45 W. 45th Street, New York City.
Fyr-Fyter Company, 221 Crane, Dayton, O.
Garrison Engineering Corporation, Waterbury, Conn.
Harker Manufacturing Company, 121 W. 3rd Street, Cincinnati, O.
International Fire Equipment Corporation, West New Brighton, N. Y.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

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FIRE PREVENTION DEVICES, PROJECTOR

THESE ARE automatic dowsers and film-cutters that cut off projection light from the film and also sever the film when any of several controls installed on the projector sets the device into operation. The actuating elements is usually a fusible link, which melts upon ignition of the film.

Blue Seal Products Company, 260 Wyckoff Street, Brooklyn, N. Y.
Film Treatizor Corporation, 117 West 63rd Street, New York City.
International Projector Corporation, 88-96 Gold Street, New York City.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.
Sentry Safety Control Corporation, 13th and Cherry Street, Philadelphia, Pa.

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FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF shutters for projection room ports isolate the projection room in an emergency (by melting of fusible links in case of fire), operating either automatically or manually. They minimize the chance of panic and lower insurance rates, and are practically always required in theatres by fire regulations.

A special switch is available for tripping the port shutters by electro-mechanical action, instead of by means of fusible links, and at the same time actuating an exhaust fan to draw the fumes into the projection room ventilation duct.

Belson Manufacturing Company, 800 S. Ada Street, Chicago, Ill.
Best Devices Company, 10516 Western Avenue, Cleveland, O. Page 41.
Peter Clark, Inc., 101 Park Avenue, New York City.

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FLASHERS

THESE AUTOMATIC "switch" devices for interrupting intermittently the flow of current to light sources, supply attention-arresting animation to electrical displays that is commonly desirable for marquee decorative schemes

and exterior signs, and especially so when the theatre front has to compete with electrical displays immediately surrounding it.

There are three principal types of flashers: *drum* type (which has been generally superseded by the following later types), *mercury contact* type (which was found to be especially effective for marquee and sign travelling borders), and the *induction disc* type, which is regarded as readily adaptable to any type of display.

Automatic Electric Mfg. Company, Mankato, Minn.
Betts & Betts Corporation, 551 W. 52nd Street, New York City.
Crystal Electric Sign Company, 3444 Lindell Blvd., St. Louis, Mo.
The France Mfg. Company, 10325 Berea Road, Cleveland, O.
Outdoor Lighting Corporation, Jersey City, N. J.
Reliance Automatic Lighting Company, 1927 Mead Street, Racine, Wis.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Sangamo Electric Company, Springfield, Ill.

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FLOOR SURFACING MATERIALS, COMPOSITION

FLOOR SURFACING materials suited to lobbies, certain foyer areas (sometimes in conjunction with woven floor coverings), men's lounges (on occasion, also for borders in women's lounges, laid flush with a centrally placed rug) toilet rooms where terrazzo would be too expensive and similar parts of the theatre, are available in several composition substances and forms. The base of the composition may be cork (linoleum) or rubber or asphalt.

Such materials are obtainable in a variety of patterns or in solid-color tiles to be laid in patterns, unless it is preferred to have the flooring in one color.

Composition flooring, preferably in a battleship grey without design, is usually recommended for projection rooms, being less tiring for the projectionists than a painted concrete floor.

American Mat Company, 1717 Adams Street, Toledo, O.
Armstrong Cork Company, Lancaster, Pa.
Asbestolith Manufacturing Company, 175 Fifth Avenue, New York City.
Asbestoloid Products Company, Kalamazoo, Mich.
Congoleum-Nairn, Inc., Kearny, N. J.
Continental Car-Na-Var Corporation, 1525-1825 East National Avenue, Brazil, Ind.
Flexrock Company, 800 N. Delaware Avenue, Philadelphia, Pa.
Franklin Research Company, 5134 Lancaster Avenue, Philadelphia, Pa.
General Abrasive Company, College Avenue—Hyde Park Blvd., Niagara Falls, N. Y.
Hood Rubber Co., Inc., Watertown, Mass.
Huntington Laboratories, Inc., 900-970 E. Tipton Street, Huntington, Ind.
Imperial Floor Company, 59 Halstead, Rochester, N. Y.
O. W. Jackson & Co., 290 Fifth Avenue, New York City.
Thomas Moulding Floor Manufacturing Company, 165 West Wacker Drive, Chicago, Ill.
National Terrazzo & Mosaic Association, The, 1420 New York Avenue, N. W., Washington, D. C.
Tile Tex Company, Chicago Heights, Ill.
Stedman Rubber Flooring Company, South Braintree, Mass.
The Trenton Mineral Flooring Company, Inc., 65 Patterson Avenue, Trenton, N. J.
U. S. Rubber Company, 1790 Broadway, New York City.
Uvalde Rock Asphalt Company, 510 Frost Bank Building, San Antonio, Tex.
Vermont Marble Company, Proctor, Vt.
Wear Proof Mat Company, 2158 Fulton Street, Chicago, Ill.

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FOOTLIGHTS

SUCH STAGE lighting equipment is available in many types, portable, disappearing and permanent. Footlights are furnished factory-wired for various lighting combinations, with one or more rows of sockets, as desired.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 S. Ada Street, Chicago, Ill.
Capitol Stage Lighting Company, 527-529 W. 45th Street, New York City.
Century Lighting Equipment, 419 W. 55th Street, New York City.
Day-Brite Lighting, Inc., 5401 Bulwer Avenue, St. Louis, Mo.
Display Stage Lighting Company, Inc., 617 Tenth Avenue, New York City.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Hub Electric Corporation, 2227 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Pickwick Metalcraft Company, 489 Broome Street, New York City.
Swanson Nunn Electric Company, 420 S. E. 8th Street, Evansville, Ind.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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FOUNTAINS

MODERN PRACTICE with respect to both design and operating costs give no place in the theatre, ordinarily, to the purely decorative fountain (which once was a part of statuary displays, effecting "garden pools," etc.). Theatre fountains today are essentially drinking fountains, though they may be and commonly are decorative enough. The simplest types are white or tinted porcelain-finished pedestals or wall bowls. The wall types may of course be incorporated into a built-in decorative feature of tiles, or architectural glass, or a mirror; indeed, such ornamental fountain schemes are available in stock designs, complete with decorative lighting provisions, and they are procurable as well complete with bubbler or faucet, and even with so-called "magic-eye" mechanism (*See Photoelectric Cell Mechanisms for Doors and Fountains*).

It should be noted that old-style bubblers, without a guard preventing the lips from touching the bubbler itself, is not compatible with the sanitation expected in the theatre; in fact, it is good practice to have, perhaps in addition to a protected bubbler, a faucet or spout, with individual paper cups in an ornamental holder, since some patrons (particularly women with small children) fear contamination from any kind of bubbler.

The Crane Company, 836 South Michigan Avenue, Chicago, Ill.
Friedley-Voshardt Company, 761-771 Mather Street, Chicago, Ill.
Newman Brothers, Inc., 660 W. Fourth Street, Cincinnati, O.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
The Halsey W. Taylor Company, Warren, Ohio.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.

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FURNITURE FOR FOYERS AND LOUNGES

FURNITURE durable enough to be practicable for theatre foyer and lounge areas is obtainable today in a variety of styles, in both metal and wood.

Metal furniture, which is markedly durable, is available in chromium, stainless steel and aluminum, with dull or glossy finish. Chairs and settees may be of very simple design, and accordingly very in expensive; or they may be of the fully upholstered type, with coil-spring cushions (feather or down cushions are not indicated for theatres because they do not return to shape). Metal tables, having burn-resistant composition tops (or tops of glass or some phenolic like Formica) are particularly indicated for cosmetic rooms, along with small chairs to match. Neither these, nor metal occasional and end tables are necessarily out of place in a room otherwise having non-metallic furniture, especially when the wood furniture is of definitely modern design (like so-called "Swedish modern").

Wood furniture may of course be selected from the better-built pieces adapted to home living rooms, but to be really practicable these should be merely of wood construction, with the frame fully covered in durable fabric (eliminating armrests, feet, etc., in woods like walnut or mahogany). Moderately priced wood furniture of sturdy construction which is suited to theatres quite as well as to homes is that of birch and maple, which may be obtained in novel "modern" designs, and also in rustic or Early American styles, with "wheat" (pale yellow) or the darker maple finish.

(*For foyer and lounge furniture fabrics, see Upholstering Materials.*)

John L. Cable Manufacturing Company, 45 Union Avenue, Jamaica Plain, Mass.
Doehler Metal Furniture Co., Inc., 192 Lexington Avenue, New York, N. Y.
Duro Chrome Corp., 1814 McNulty St., St. Louis, Mo.
Ficks Reed Co., 424 Findlay St., Cincinnati, O.
Hampden Specialty Products, Inc., Easthampton, Mass.
Heywood-Wakefield Company, Gardner, Mass.
The Howell Company, St. Charles, Ill.
Kroehler Manufacturing Company, Naperville, Ill.
Modernage Furniture Corporation, 162 E. 33rd Street, New York City.
Royal Metal Manufacturing Company, 175 N. Michigan Avenue, Chicago, Ill.
Thonet, Inc., 333 E. 47th Street, New York City.
Troy Sunshade Company, 612 Grant Street, Troy, Ohio.
Warren McArthur, No. 1 Park Avenue, New York City.

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HEARING AIDS

THESE RECEIVING instruments (phones) either of air conduction or bone conduction type, to assist patrons whose hearing is impaired, may be regarded as standard equipment for motion picture theatres today, with from five to ten outlets (two seats served by one outlet) usually considered sufficient. The receivers are plugged into suitable outlet boxes permanently mounted and wired in selected seating locations. Individual volume controls which the patrons can adjust at will, may be provided either on the outlet boxes or on the cord leading to the receiver.

Sound may be taken from the main theatre system, either directly or through an auxiliary amplifier, or may be picked up via microphone from the screen speakers and passed through a low-power amplifier that is part of the hearing aid system. Because of the relatively large number of people who do not hear well, and their varied influence on theatre attendance, group hearing aids are to be regarded as regular equipment for the motion picture theatre.

Dictograph Products Company, Inc., Acousticon Division, 580 Fifth Avenue, New York City.
Globe Phone Company, Inc., 2 West 45th Street, New York City.
Hearing Devices Company, Time Square Building, New York City.
Mears Radio Hearing Device Corporation, 1 W. 34th Street, New York City.
Montgomery-Ward & Company, General Office Bldg., Chicago Avenue and Larrabee Street, Chicago, Ill.
RCA Manufacturing Company, Inc., Camden, N. J.
Sonotone Corporation, Elmsford, N. Y.

Trimm Radio Manufacturing Company, 1770 West Berteau Avenue, Chicago, Ill.
Western Electric Company, 195 Broadway, New York, N. Y.

HEATING SYSTEMS AND ACCESSORIES

HEATING SYSTEMS used in the theatre present different requirements from those of other public buildings because of the concentration of occupants in the auditorium, and the wide variation in the number that may be present at any given time.

Heat distributing systems are of two general kinds, those using standard steam radiators or convection type units, and those circulating masses of warmed air through a ventilating system. The latter may of course be part of a complete air conditioning system (*see Air-Conditioning and Ventilating Equipment*).

Oil and gas are preferable as the fuel where automatic control is provided in the system and when their cost is comparable to that of coal. With coal, automatic stokers reduce labor and insure efficient use of fuel. It is a measure of economy in some theatres having air-conditioning for the auditorium, possibly also for the foyer, or a ventilation system for the auditorium, to use unit heaters for other divisions, such as lounges and toilet rooms, lobby, manager's office, etc.

American Blower Corporation, 6000 Russell Street, Detroit, Mich.
American Heating & Ventilating Company, 1505 Race Street, Philadelphia, Pa.
American Radiator Company, 40 W. 40th Street, New York City.
Anemostat Corp. of America, 10 E. 39th St., New York City.
Carrier Corporation, Syracuse, N. Y.
Delco-Frigidaire Conditioning Div., General Motors Sales Corp., Dayton, O.
Electric Furnace-Man, Inc., 780 E. 138th Street, Bronx, N. Y.
Fedders Manufacturing Company, Buffalo, N. Y.
General Electric Company, Bloomfield, N. J.
Hook Mfg. Company, Sharpsburg Station, Pittsburgh, Pa. Page 50.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
Kelvinator Division, Nash Kelvinator Corp., 14520 Plymouth Rd., Detroit, Mich.
McQuay, Inc., 1614 Broadway, N. E., Minneapolis, Minn. Page 51.
Kohler Company, Kohler, Wis.
Petroleum Heat & Power Company, Stamford, Conn.
Reynolds Corporation, 1400 Wabansia Avenue, Chicago, Ill.
Sarco Company, Inc., 183 Madison Avenue, New York City.
Skinner Heating & Ventilating Company, Inc., 1948-60 N. 9th Street, St. Louis, Mo.
B. F. Sturtevant Company, Hyde Park, Boston, Mass.
United States Air Conditioning Corporation, Northwestern Terminal, Minneapolis, Minn.
Westinghouse Electric & Mfg. Corporation, Mansfield, O.
Worthington Pump and Machinery Corporation, Carbondale Division, Harrison, N. J.

INTERCOMMUNICATING HOUSE PHONES

TO INSURE the manager's control over every department of theatre operation, and efficient co-ordination of the activities of different departments, suitable methods of signal or communication are indispensable. The simplest are mere buzzer systems, as sometimes used, for example, to advise the projection staff that a change in sound volume is necessary, but the limitations of the buzzer do not allow different departments to report to the management or permit communicaiton of any but the simplest instructions.

House phones for more effective interdepartment contact are used by most theatres. They range in design from simple, two-station communicating lines to elaborate dial systems by which any station can make contact with any other.

Loud-talking systems, consisting essentially in distant-pickup with any other. Microphones and miniature speakers are also adapted to theatre intercommunication.

Connecticut Telephone & Electric Corporation, 70 Britannia Street, Meriden, Conn.
S. H. Couch Inc., Boston, Mass.
Dictograph Products Company, Inc., 580 Fifth Avenue, New York City.
Philco Radio & Television Corporation, Philadelphia, Pa.

INTERIOR DECORATION SERVICE AND MATERIALS

MODERN STYLES of interior treatment have eliminated much of the ornamentation formerly characteristic of theatres (most of it expensive), but they have advanced their own devices, such as geometric and abstract patterns in paint, sometimes in metal. Fabric (usually cotton-rayon damask) is frequently used to conceal sound-absorbing blanket. Wall paper of the more durable types (such as Tekko and Salubra) merits consideration for limited areas, as do leatherette and linoleum. Then there are the tiles, wood veneers, and so on, many of them to be considered for their acoustic values as well as decorative qualities (*see Acoustical Products and Engineering; also refer to Curtains and Drapes*).

Lighting today is a principal source of decorative effect, by means of either built-in sources (coves, troughs, etc.) or fixtures, possibly employing several colors (commonly amber, blue, red or green, in addition to white) with circuits controlled to permit gradual mixing (*see Dimmers*). So-called "black light" also permits interesting decorative effects, such as glowing figures in darkened niches, or ornamental patterns picked out in fluorescent paint (*see "Black Light" Materials and Lighting Equipment; also see Lamps, Incandescent for Theatre Lighting, and Lighting, Architectural and for Public Areas*).

Statues and bas-reliefs based on classic, patriotic and other themes, are available in stock reproductions, many of them relatively inexpensive and well adapted to theatres of modern as well as traditional style.

Alvin Studios, Inc., 33 W. 42nd Street, New York City. (Designing.)
American Polytect Corporation, 84 University Place, New York City.
Ames Metal Moulding Company, Inc., 225 E. 144th Street, New York City.
Armstrong Cork Company, Lancaster, Pa.
Bil-Art Studios, Inc., 241 W. 62nd Street, New York City. (Designing.)
Frederick Blank & Company, Inc., 230 Park Avenue, New York City.
Cast Aluminum Push Bar Co., 332 East Town Street, Columbus, O.
Caproni Galleries, Inc., 1914-1920 Washington St., Boston, Mass. (Plastic art figures.)
The Celotex Corporation, 919 N. Michigan Avenue, Chicago, Ill.
L. C. Chase & Co., Inc., 295 Fifth Ave., New York City.
Dazians, Inc., 142 W. 44th Street, New York City.
Decorative Arts Company, 300 West Austin Avenue, Chicago, Ill.
The Egli Company, Inc., 29 West 17th Street, New York City.
F & Y Building Service, 328 E. Town St., Columbus, O. Page 46. (Designing.)
Ronald Grose, Inc., 70 W. 40th Street, New York City. (Designing.)
The Insulite Company, 1100 Builders Exch., Minneapolis, Minn.
Charles H. Kenney Studios, Inc., 112 West 44th Street, New York City. (Designing.)
Maharm Fabric Corporation, 130 W. 45th Street, New York City. Page 66.
Marsh Wall Products, Inc., Harger St., Dover, O.
Metropolitan Scenic Studios, Inc., Film Exchange Bldg., Omaha, Nebr. (Designing.)
New York Brass and Wire Works Company, 254 Canal Street, New York City.
Novelty Scenic Studios, 611 W. 43rd Street, New York City. (Designing.)
Paramount Decorating Co., Inc., 311 N. 13th Street, Philadelphia, Pa. (Designing.)
Robert E. Power Studios, 603 S. Mansfield Ave., Los Angeles, Calif. (Designing.)
Premier Scenery Studio, 340 W. 41st Street, New York City. (Designing.)
Rambusch Decorating Company, 2 West 45th Street, New York City. (Designing.)
Stagecraft Studios, Inc., 1828 Amsterdam Ave., New York City. (Designing.)
Sioux Metal Products Company, 3000 Lowell, Sioux City, Ia. Page 51.
Stroblite Co., 35 W. 52nd Street, New York City.
Tiffin Scenic Studios, Tiffin, O. (Designing.)
Tylac Co., Inc., Monticello, Ill.
Upson Company, Lockport, N. Y.
I. Weiss & Sons, 445 W. 45th Street, New York City. (Designing.)
Wood Conversion Company, First National Bank Bldg., St. Paul, Minn.

LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. It is thus a safeguard both to employer and employe. Sizes range from 3 to 16 feet.

American Ladder Company, 3700 W. 38th Street, Chicago, Ill.
John Berg Manufacturing Company, 5319 So. LaSalle St., Chicago, Ill.
Dayton Safety Ladder Company, 121 West Third Street, Cincinnati, O.
Harker Manufacturing Company, 121-123 W. 3d Street, Cincinnati, O.
The Patent Scaffolding Company, 1550 Dayton Street, Chicago, Ill.
The Rich Ladder & Mfg. Company, 1028 Depot Street, Cincinnati, O.

LAMPS, AC ARC

PROJECTION ARC lamps of the reflector type are available for the use of alternating current with the copper-coated rare-earth-core carbons employed in producing the low-voltage high-intensity arc (*see Lamps, High-Intensity*). While alternating current has been used since the early days of the arc source for motion picture projection, direct current almost completely superseded it (at least in the United States), and lamp equipment adapted to it accordingly disappeared from the market. The a. c. arc equipment here referred to is a special type fundamentally distinguished by a means of stepping up 60-cycle current to 96 cycles to adjust both positive and negative alternations to the *cycle* (frequency of opening and closing) of the projector shutter, the purpose being to establish a constant alternation factor calculated to make current pulsation unnoticed as "flicker."

This equipment normally consists in two-lamp mechanism, suitably housed with attendant controls, supplied from a special transformer. Providing a white light (in contradistinction to the yellowish light of the low-intensity direct current arc), this type of arc has an operating cost rating relatively low. Screen illumination levels obtainable are such that the equipment is marketed as a projection light source adapted to the smaller theatre.

C. S. Ashcraft Manufacturing Company, 4731 35th Street, Long Island City, N. Y. Page 6.

LAMPS, HIGH-INTENSITY

PROJECTION ARCS of high-intensity characteristics for operation on direct current are of two general

Insist on

FOREST

SUPER M. C. S.

RECTIFIERS

FOREST Super Magnesium-Copper Sulphide Rectifiers with the newly developed FOREST transformer, designed and engineered in our laboratories, gives definite assurance of protection from line voltage fluctuations. The Super MCS has—reliable 3 phase fan . . . magnetic switches . . . visual 3 phase line indicator . . . automatic voltage regulator . . . housed in a new sturdily built modernistic case—all distinct FOREST features. Approved by Underwriters Laboratories.

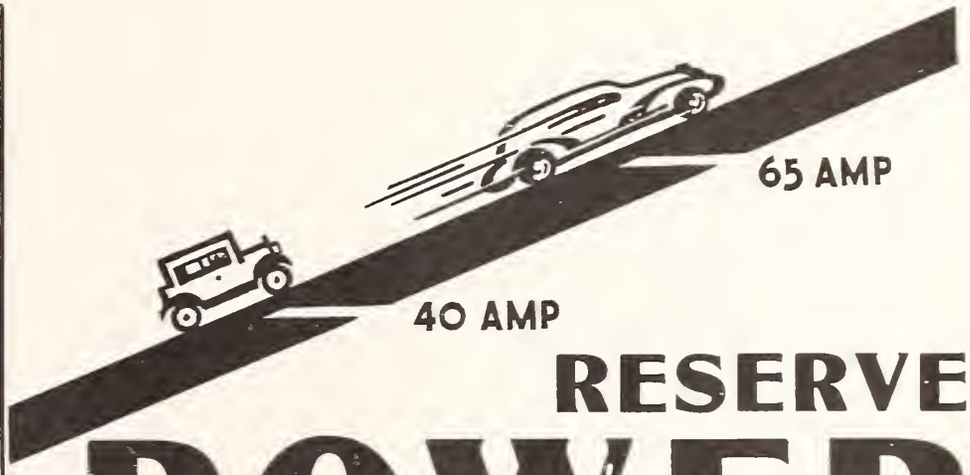
Only FOREST offers the TWIN-TYPE rectifier. This exclusive FOREST product makes possible the operation of two lamps from the same rectifier. Complete dependability assured at all times. FOREST Super MCS rectifiers successfully and efficiently meet all amperage requirements.



Super
M. C. S.
Rectifier

LD-60 Bulb Type Rectifiers meet the demand for a reliable, efficient, low cost power conversion device to supply projection arcs. Important new circuits have been developed and FOREST rectifiers conform in every way to the standards required for modern projection. FOREST LD-60 rectifiers have an output from 30 to 60 amperes for Simplified High Intensity, Suprex, the new Intermediate High Intensity and Low Intensity operation.

SEND FOR LITERATURE



RESERVE POWER

STEP ON THE GAS . . . your new car has RESERVE POWER

NOW! Should your picture require a little more amperage or should you desire a change in arc. . . . "JUST STEP IT UP" . . . your New Forest "UT" Lamp is not limited to a 40 ampere maximum but can be operated from 30 to 65 amperes . . . it has RESERVE POWER!

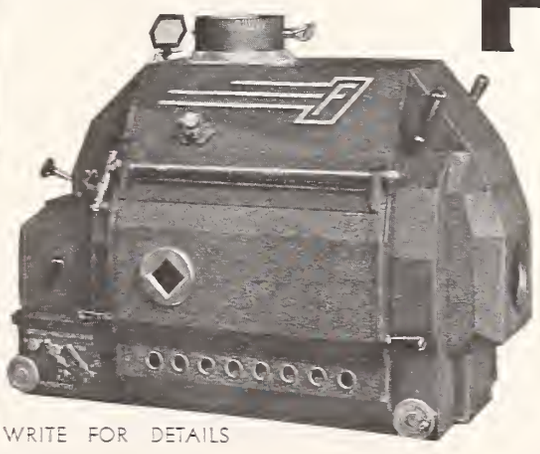
"Universal Trim", the Forest revolutionary achievement that makes Suprex-Simplified High Intensity, Intermediate High Intensity (1 kilowatt) operation, or any other carbon trim requirement, possible with ONE Forest Lamp.

This lamp, as designed and engineered by Forest, corrects the technical faults evident in present lamps—thus the best lamp of today. And, as developed by Forest, will scientifically accommodate anticipated arc-light progression . . . thus the best lamp of tomorrow.

One of the Outstanding New Developments Is the Forest "UT" Lamp

The completely new PATENTED arc feed . . . positive and negative feed mechanisms completely separate. This feature completely overcomes feed troubles. The feeding speed of any type positive carbon can be adjusted accurately without in any way affecting the speeding feed of any type negative carbon, allowing independent accurate adjustment of each. This keeps the arc in exact focus with the optical system at all times.

Manual feed handles do not turn as the carbons are being automatically fed by motor. The automatic and manual feeds both operate without counter pressure, friction devices, clutches, springs or chains. When striking the arc, either negative or positive carbon can be operated manually without interfering with electrical controls.



WRITE FOR DETAILS

FOREST 'UT' LAMP

- D. C. SOURCE OF WHITE LIGHT
- REPLACES LOW INTENSITY
- AT LOWER OPERATING COST
- OPERATES FROM 30 TO 65 AMPERES

FOREST "UT" Lamps and the FOREST Rectifiers meet the demand of the smaller theatre where an inexpensive source of white light is required.

FOREST MANUFACTURING CORPORATION

200 MT. PLEASANT AVENUE · · · NEWARK, N. J.

classes—condenser and reflector types. The high-intensity reflector types in turn are divided into two classes—the type generally known as Hi-lo, and the so-called low-voltage high-intensity arc. The Hi-lo type may be regarded technologically today as having been superseded (except for existing installations) by the *low-voltage high-intensity* arc, which employs a relatively new type of copper-coated carbon of small diameter and with a core of rare-earth elements, and is further distinguished by the horizontal position of both carbons and non-rotation of the positive.

Further development in carbon manufacture and lamp mechanisms has resulted in a d.c. lamp designed to supersede also the low-intensity arcs used in the smaller theatres, so that all theatres today can have the advantage of white projection light, equal in quality to the light of the larger theatre which uses condenser type high-intensity equipment operated at 120-130 amperes and 65-70 volts. (*See also Lamps, A.C. Arc*).

Low voltage high-intensity arcs adapted to medium-size houses are operated at currents ranging from 35 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 6 mm. positive, 5 mm. negative for from 35 to 40 amperes; 7 mm. positive, 6 mm. negative for from 42 to 50 amperes; and 8 mm. positive, 6.5 or 7 mm. negative for from 56 to 65 amperes.

Designed to replace the low-intensity arcs formerly manufactured for the medium to small-size theatre are the new intermediate capacity high-intensity D.C. lamps, utilizing a cored negative carbon specifically made to give smooth operation at very low current densities, and operating at 40 amperes, 27-27½ volts, or about one kilowatt at the arc.

C. S. Ashcraft Manufacturing Company, 4731-35th Street, Long Island City, N. Y. Page 6.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich. Second Cover.
Forest, Inc., 200 Mt. Pleasant Avenue, Newark, N. J. Page 71.
General Arc Lighting Company, 36-11 Thirty-Third Street, Long Island City, N. Y. Page 73.
J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
Morelite Company, Inc., 600 W. 57th Street, New York City.
Walter G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, Ohio. Page 43.

LAMPS, INCANDESCENT FOR PROJECTION

INCANDESCENT lamps for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose—namely, the 2,100-watt, 60-volt T-24 bulb lamp—is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-regulating characteristics is required. This lamp provides relatively acceptable illumination on screens up to 16 feet wide and throws not to exceed 100 feet.

There are also available 1,000-watt prefocus base, and 1,500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane filament construction. This construction makes possible relatively high source concentration for lamps operating at ordinary circuit voltages and thus saves the cost of auxiliary apparatus.

The 1,000- and 1,500-watt lamps are frequently employed in projectors of the semi-portable type.

For portable 35-mm. motion picture projectors there are the 500-watt monoplane-filament, and the 750-watt and 1,000-watt biplane filament lamps in T-20 bulbs with medium-prefocus bases. The 750-watt and 1,000-watt require forced ventilation.

A newer type of 1,000-watt projection lamp is designed to burn base down and as a result of a new method of internal construction and of burning the filaments at higher temperature the lamp increases by 50% the light available from incandescent sources of this wattage. Because it maintains screen illumination at so high a percentage of the original intensity, this lamp does not require the inclusion of anti-blackening electric grids internally.

For stereopticon projectors there are the 500-watt short T-20, medium-prefocus base projection lamp, and the 1,000-watt long T-20 bulb, mogul-prefocus base lamp. Both are of the 100-120-volt type and employ monoplane filaments.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, O. Page 27.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

LAMPS, INCANDESCENT FOR THEATRE LIGHTING

GENERAL SERVICE lamps—available in sizes from 15 to 1,500 watts—serve the majority of lighting applications in and around theatres. Except for the tubular bulb bipost lamps, all are designed for burning in any position; all are available with inside-frosted finish to diffuse the light, to eliminate filament striations, and to produce a smoother lighting effect. The frosting absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

Inside-colored lamps for sign and decorative service: The general service lamps mentioned above are suitable for enclosed lamp signs and luminous displays where protected from rain and snow. For outdoor exposed applications, a line of vacuum lamps from 6 to 50 watts is available in frosted and inside-colored types.

Outside-colored lamps: Several sizes of outside-colored lamps are also listed in round and flame-shaped bulbs.

Lumiline lamps: Available in colors and in 30 and 60 watts (length 17¾ inches) and 40 watts (length 11¾ inches), these tubular lamps have, by their physical shape, introduced new concepts of decorative lighting design. They may be used exposed or in narrow reflecting and shielding equipment. The standard colors are white, straw, orange, moonlight blue, emerald and surprise pink.

Also on the market is a filament tubular lamp which differs from the "lumiline" in that it plugs in along its length instead of at the ends, thus permitting an interrupted line of light. These lamps are also available in higher wattages—up to 200 watts. Lengths of units are 6, 12, 18 inches, etc., up to 36, and there are three diameters. They may be obtained in sprayed colors, sprayed white and opal glass. A feature of this filament lamp is that it may be bent to most any desired shape for architectural and fixture effects.

Fluorescent lumiline lamps: These are much more efficient than the filament-type lumiline lamps, and are particularly recommended for color lighting, since the color is not created by the glass of the bulb, but in the light itself. The lamp is of the electric discharge type, using mercury vapor as the medium for sustaining the arc. Ultra-violet radiation is produced in the tube, which acts upon certain chemicals (the nature of which varies according to the color or tone of white light desired) with which the interior of the bulb has been treated. The reaction of the chemical to the electronic bombardment produces visible light. These lamps are available in three lengths—18, 24 and 36 inches, and in two diameters. Being arc lamps, they require a special control unit. Nominal wattages are 15, 20, and 30.

Reflector incandescent lamps: These are of a special type adapted to display lighting, having a pressed glass reflector and light-redirecting cover lens as part of a funnel-shaped bulb. It is available with two types of cover lenses, one for wide beam, other for narrow. It fits the regular sockets.

General Electric Co., Incandescent Lamp Dept., Nela Park, Cleveland, O. Page 27.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.
Filament Tubes, Inc., 492 Kensington Avenue, Buffalo, N. Y. Page 72.



ADLER SILHOUETTE LETTERS and STAINLESS STEEL SUPPORTING FRAMES
In All Sizes and Constructions
Protected by National Patent Corp.
ADLER SIGN LETTER COMPANY
2909 S. INDIANA AVE. CHICAGO

LAMPS, LOW-INTENSITY DC ARC

LOW-INTENSITY projection lamps are reflector type projection light sources operated at from 15 to 42 amperes, direct current. This arc is relatively inexpensive in both carbon and operating cost and produces illumination which has been regarded as sufficient in intensity for small theatres, but crater burning characteristics are such that the light has a yellow tint, instead of being the snow-white light produced by high-intensity type arcs. In fact, a high-intensity arc may be regarded as necessary to the satisfactory projection of color films in theatres.

C. S. Ashcraft Mfg. Company, 4731-35th St., Long Island City, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Forest, Inc., 200 Mt. Pleasant Avenue, Newark, N. J.
General Arc Lighting Company, 36-11 Thirty-Third Street, Long Island City, N. Y.
The J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
Morelite Company, Inc., 600 W. 57th Street, New York City.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Strong Electric Corporation, 2501 Lagrange Street, Toledo, O.
Wenzel Company, 2509 S. State Street, Chicago, Ill.
Westinghouse Electric & Manufacturing Company, East Pitsburgh, Pa.

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LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by the sound track, actuates the photoelectric cell and initiates the process of sound reproduction.

The Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, Ohio.
General Electric Company, Incandescent Lamp Dept., Nela Park, Cleveland, O.
National Union Radio Corporation, 57 State Street, Newark, N. J.
RCA Manufacturing Company, Inc., Camden, N. J.
The Sonolux Company, East Newark, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric & Mfg. Co., Lamp Division, Bloomfield, N. J.

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LENSES, PROJECTION

THERE ARE two general classes—the condenser lens, which focuses the projection light on the aperture (*See Condensers*); and the objectives. The latter are commonly referred to as the projection lenses; they focus the light upon the screen. They are made in four standard diameters, with focal length as determined by the size of the screen image desired, and its distance from the projector.

Knowing these factors, the supply dealer or the lens manufacturer readily determines the focal length required. In ordering projection lenses, one should also name the type of light source, projection angle and the make and model of the projector.

Stock focal lengths are usually in quarter sizes from 3 to 7 inches, 7½ and 8 inches.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y. Page 75.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Fish-Schurman Corporation, 250 East 43rd Street, New York City.
General Scientific Corporation, 4829 S. Kedzie Avenue Chicago, Ill.
G. P. Goerz American Optical Company, 485 - 5th Avenue, New York City.
Ilex Optical Manufacturing Company, 690 Portland Avenue, Rochester, N. Y.
Kneisley Electric Company, 16 S. St. Clair Street, Toledo, Ohio.
Kollmorgen Optical Corporation, 767 Wythe Avenue, Brooklyn, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y. Page 74.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

LENS ASSEMBLIES, SOUND

OPTICAL UNITS are composed of lenses, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focussed on the sound track, and reduced to the height determined by the highest frequency to be reproduced.

The Ballantyne Company, 222 N. 16th Street, Omaha, Nebr.
Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Century Lighting Inc., 419 W. 55th Street, New York City.
The Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, Ohio.
Fish-Schurman Corporation, 250 E. 43rd Street, New York City.
General Scientific Corporation, 4829 S. Kedzie Street, Chicago, Ill.
Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y.
Kollmorgen Optical Corporation, 767 Wythe Avenue, Brooklyn, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

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LETTERS, ATTRACTION BOARD

CHANGEABLE sign letters permit rapid change of marquee advertising. Such letters have been made of various metals and compositions as well as glass. Usually, however, they are either of cast metal or glass. Glass letters are commonly in panel form, with the letter translucent (opal glass) and the surrounding panel area opaque.

The so-called silhouette marquee letter

Announcing

...The new high-intensity GL-4 projection lamp



Designed and Engineered by Theodore Hall

¶ Thoroughly air-cooled including positive contact. Automatic feeding arc. Entirely new method of optical line-up and adjustment.

Send for further particulars.

GENERAL ARC LIGHTING CO.

Theodore Hall, Pres.

36-11 Thirty-Third St., Long Island City, N. Y.

has generally supplanted other types in attraction boards. It reverses the visual character of the glass translucent letter, being itself opaque, while the surrounding area is illuminated. The silhouette letter is of cast metal and is attached readily to rods or wires in front of translucent glass panels, which latter cover a metal lamp box. The lamp box fits into the structure of the marquee so as to be integral with it.

Attraction board equipment adapted to the combination of silhouette letters of various sizes permit a "typographical" treatment of the announcement, which gives it freshness and advertising values not obtainable with unvarying lines of letters physically identical for every program. Letter heights available are 4, 8, 10, 12, 16 and 24 inches, and all sizes can be combined in the multiple-line type of panel frame. For convenience in laying out the letters in a "typographical" display, rubber stamps in scale for each size, and paper ruled to conform in scale to the actual attraction board lines, are available at a nominal charge.

It should be noted that such attraction boards are not only essential parts of the modern marquee (except possibly for theatres in extremely small towns, with little or no competition); they are to be considered also for one or two lines of copy across the entrance and similar locations. Attraction boards, more or less square, accommodating five or more lines of type (therefore well adapted to "typographical" arrangement of copy), are also effectively used above the marquee, possibly placed just beneath a vertical sign and facing up and down the street.

An inexpensive means of making up additional attraction signs (instead of painting them on board or fabric) is provided by changeable letters of pressed and lacquered paper which fit into slots in stainless steel strips of any desired length, against a painted background.

Adler Sign Letter Company, 2909 S. Indiana Avenue, Chicago, Ill. Page 72.
American Sign Company, 1940 Riverside Drive, Cincinnati, Ohio.
The Artkraft Sign Company, Lima, O. Page 23.
Continental Signs, Inc., 760 East 137th Street, New York City.
Cut Letter Sign Company, P. O. Box No. 5, Grand Rapids, Mich.
Falk Glass Products Company, 115 W 23rd Street, New York City.
Friedley-Voshardt Company, Inc., 763 W. Lexington Street, Chicago, Ill.
General Porcelain Enameling & Mfg. Company, 2700 N. Karlov Avenue, Chicago, Ill.
Larson's Glass Works, Inc., Ltd., 15811 So. Western Avenue, Gardena, Calif.
Long Sign Company, 853 Howard Street, Detroit, Mich.
Ben B. Poblocki & Sons, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. Page 67.
Texlite, Inc., 500 Fifth Avenue, New York City.
Wagner Sign Service, Inc., 218 S. Hoyne Avenue, Chicago, Ill. Page 50.
Wiley Displays, Inc., 777 Hertel Avenue, Buffalo, N. Y.

LIGHTING, ARCHITECTURAL AND FOR PUBLIC AREAS

IN ADDITION to the part that sign and marquee play on the architectural effect of the theatre facade, light may effectively contribute to the front design, maintaining its daytime values after dark, or even adding to them, by flooding the entire upper front, or parts of it, by means of reflector sources on the roof of the marquee; by outlining architectural features with neon or lumiline lamps; by creating panels or stripings of light by means of neon or lumiline or regular lamp sources concealed behind architectural structures, and so on to the limit of the ingenuity of the designer.

For the public areas of the interior, lighting facilities are to be divided into two general classifications—(1) *built-in sources,* and (2) *fixtures.*

Built-in sources include coves and troughs, recessed light boxes (usually having a diffusing device, like concentric louver-rings, or covered with flush-set panels of translucent glass, with or without diffusing ribs), and so-called downlights, consisting in ceiling reflectors or projectors behind tiny apertures in the ceiling, with the light beam directed to cover precisely a prescribed area.

Both classes of light sources are suited to modern interior treatments; indeed, even though built-in sources be used in the auditorium, or perhaps the foyer as well, fixtures may serve the needs of the lobby, or the lounge, more economically. Either method, of course, may well be used throughout the interior, for each embraces a vast array of practicable devices for efficient illumination and effective decoration.

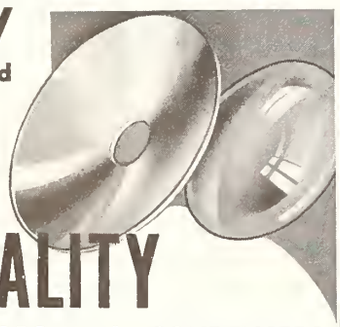
Modern fixtures are available in stock designs of great variety—bracket or pylon luminaires, flush-type ceiling drums and boxes, suspended troughs, ceiling bowls, wall urns, etc., constructed of metal or glass or both, variously ornamented in the same materials, in direct, indirect and direct-indirect types, or with light emission through decorative louvers, in sizes to suit every location, and at prices to make modern luminaires accessible to theatres of the most modest budgets. Specially designed luminaires are obtainable at relatively moderate cost.

While incandescent lamps (as distinguished from the gas tube sources generally referred to as neon) are more flexibly adapted to theatre interior illumination, and also have maintenance advantages, neon has its interior applications, confined largely to cove and trough lighting.

(*For data on color lighting and further information on light sources available today, see Lamps, Incandescent for Theatre Lighting.*)

Argus, Inc., 206 Film Exchange Bldg., Cleveland, Ohio.
The Artkraft Sign Company, Lima, O.
Best Devices Company, 10516 Western Avenue, Cleveland Ohio.
Capitol Stage Lighting Company, 527-529 W. 45th Street, New York City.

KLIEGL BROS
UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.
ESTABLISHED 1896
THEATRICAL · DECORATIVE · SPECTACULAR
LIGHTING
321 WEST 50th STREET
NEW YORK, N.Y.

NEW
Improved

QUALITY
REFLECTORS and CONDENSERS
FS Condensers are ground and highly polished to precision accuracy in curvature and focus. They will not discolor.
Available in extra-heat-resisting Pyrex Brand glass and also in regular glass.
FS Reflectors are accurately made for correct focus, individually tested before shipment, and protected by a heat-resisting refractory backing that is non-peeling. All FS quality optical goods are, of course, guaranteed to give satisfactory performance.
Reconditioning Service
See your dealer about the FS service on resilvering and repolishing reflectors and condensers.
Fish-Schurman Corporation
264 East 43rd Street - - New York, N. Y.
Fish-Schurman FS

SUPER-LITE LENSES
PRO-JEX SOUND UNITS
It pays to install the best—
Your patrons will appreciate it!

A TRY-OUT WILL CONVINCE YOU
PROJECTION OPTICS CO. INC.
330 LYELL AVE., ROCHESTER, N.Y., U.S.A.

LIGHTING FIXTURES
THAT ARE REALLY
THEATRICAL
RAINBO LIGHTING FIXTURE COMPANY
(Formerly Nation-Wide Mfg. Corp.)
145 West 24th Street New York City

Century Lighting, Inc., 419 W. 55th Street, New York City.
Curtis Lighting Company, Inc., 1123 W. Jackson Boulevard, Chicago, Ill.
The Egli Company, Inc., 29 West 17th Street, New York City.
Everbrite Electric Signs, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Filament Tubes, Inc., 492 Kensington Avenue, Buffalo, N. Y. Page 72.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Gruber Brothers, 72-78 Spring St., New York, N. Y.
The Edwin F. Guth Company, 2615 Washington Street, St. Louis, Mo.
Hub Electric Corporation, 2227 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City. Page 74.
Lighting Distributors, Inc., 428 W. 14th Street, New York City.
Lightolier Co., 346 Claremont Ave., Jersey City, N. J.
Metal and Glass Products Company, 952 West Lake Street, Chicago, Ill.
The Miller Co., Meriden, Conn.
Missouri Art Metal Company, 1408 No. Broadway, St. Louis, Mo.
The Novelty Lighting Corp., 2480 E. 22nd Street, Cleveland, O.
Pickwick Metalcraft Co., 489 Broome St., New York City.
Rainbo Lighting Fixture Co., 145 West 24th Street, New York City. Page 74.
Roman Art Company, Inc., 2700-06 Locust Street, St. Louis, Mo.
Ruby Lamp Manufacturing Company, Inc., 430 W. 14th Street, New York City.
Smally Products Company, Inc., 1017 First National Bank Building, Chicago, Ill.
Stroblite Company, 35 W. 52nd St., New York City.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.
The F. W. Wakefield Brass Co., 1 River Rd., Vermilion, O.
Charles J. Weinstein & Company, Inc., 2 W. 47th Street, New York City.
Westinghouse Electric & Mfg. Company, East Pittsburgh, Pa.

LIGHTING SYSTEMS, EMERGENCY

EMERGENCY lighting plants to care for power line failure are of the storage battery, gasoline engine, diesel engine and water turbine types. Where theatre, motor-generator emergency equipment may be used to supply the lights in event of failure in the normal lighting power.

Automatic Electric Manufacturing Company, Mankato, Minn.
Carpenter Manufacturing Company, 179 Sidney Street, Cambridge, Mass.
The Electric Storage Battery Company, Philadelphia, Pa.
Hub Electric Corporation, 2227 W. Grand Avenue, Chicago, Ill.
K. W. Battery Company, Inc., foot of Montague Street, Brooklyn, N. Y.
U-C Lite Manufacturing Company, 500 N. Dearborn Street, Chicago, Ill.
The F. W. Wakefield Brass Co., 1 River Rd., Vermilion, O.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

LIGHTS, SPOT AND FLOOD

SPOTLIGHTS AND floodlights are available in many sizes and light capacities, and in both incandescent and arc types—incandescent for use on and near the stage, for display and architectural lighting; arc sources for stage lighting from the projection room.

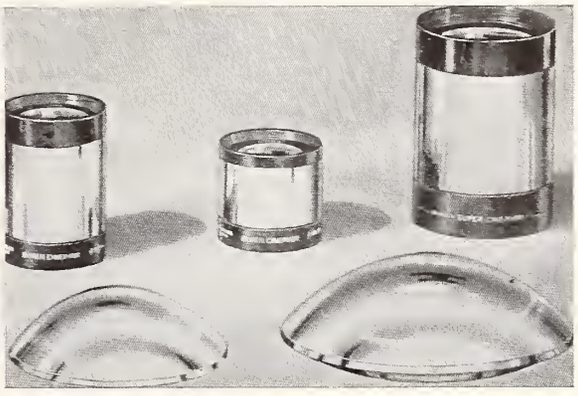
Incandescent spot- and floodlights (most spotlights are adapted to flood applications) are designed for wattages of from 75 to 1,000. Arc equipment is available in capacities of from 25 to 140 amperes.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
The Artkraft Sign Company, Lima, O.
Nelson Manufacturing Company, 800 S. Ada Street, Chicago, Ill.
Best Devices Company, 10516 Western Avenue, Cleveland, O.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Capitol Stage Lighting Company, 527-529 W. 45th Street, New York City.
Carpenter Manufacturing Company, 179 Sidney Street, Cambridge, Mass.
Century Lighting Equipment, 419 W. 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Day-Brite Lighting, Inc., 5401 Bulwer Street, St. Louis, Mo.
Display Stage Lighting Company, Inc., 617 Tenth Avenue, New York City.
General Electric Company, Schenectady, N. Y.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Hub Electric Corporation, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4063 Fullerton Avenue, Chicago, Ill.
Neumade Products Corp., 427 W. 42d Street, New York City.
Radiant Lamp Corporation, 260 Sherman Avenue, Newark, N. J.
Smally Products Company, Inc., 1017 First National Bank Building, Chicago, Ill.
Stroblite Company, 35 W. 52nd Street, New York City.
U-C Lite Manufacturing Company, 500 N. Dearborn Street, Chicago, Ill.
The F. W. Wakefield Brass Company, 1 River Road, Vermilion, O.
Ward-Leonard Electric Company, 37 S. Street, Mt. Vernon, N. Y.
Weaver Manufacturing Company, 1639 E. 102nd Street, Los Angeles, Calif.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.

MARQUEES

A MARQUEE is to be regarded as essential to the motion picture theatre. There are exceptions, due to location and form of building, but not many. Its function as a means of protection for patrons from rain and snow has become of less importance than its function as an advertising medium. It advertises the theatre and the program, by distinguishing the building from other commercial establishments on the street, by the theatricalism of its lighting, by announcing the features of the performance.

Marquees today have become more closely associated with the general architectural



SUPER CINEPHOR PROJECTION

keeps the box office busy

Many of your audience may not know a projection lens from a sound track, but they do know good projection quality and show it in patronage.

Audiences like pictures that are clear and sharp from center to edges. They like the brilliance and color fidelity of Super-Cinephor Projection. You'll enjoy the box office reaction to Super-Cinephors in your projection booth. Send for details of this truly anastigmatic color corrected projection lens. Bausch & Lomb Optical Co., 679 St. Paul St., Rochester, N. Y.

BAUSCH & LOMB

FOR YOUR EYES, INSIST ON BAUSCH & LOMB EYEWEAR, MADE FROM BAUSCH & LOMB GLASS TO BAUSCH & LOMB HIGH STANDARDS OF PRECISION . . . . . 

form of the theatre front than they originally were. They are frequently constructed according to specifications supplied by the architect, who has designed the marque itself, along with other display and sign elements of the front, as a part of the facade.

Another later development is unit construction of marquees, providing prefabricated marquees to fit most any theatre entrance, complete with all attraction board equipment, and also with theatre name sign (vertical or otherwise), if desired.

Most marquees have been rectangular in shape, but because the greatest amount of announcement space on such marquees cannot be read up and down the street, particularly on the side on which the theatre is located, other shapes have come into vogue, notably one combining rectangular with triangular forms.

Marquees are generally of sheet metal construction, painted, or with porcelain enamel finish in desired colors, with soffits of metal or glass illuminated by incandescent lamps or lighting troughs. There are, of course, many variations in pattern and illumination; however, the design should provide for attraction advertising panels with changeable letters (*see Letters, Attraction Board*) as integral parts of the structure.

Artkraft Sign Company, Lima, Ohio. Page 23.
Continental Signs, Inc., 760 East 137th Street, New York City.
Everbrite Electric Signs, Inc., 1440 N. 4th Street, Milwaukee, Wis.
Flexlume Corporation, Buffalo, N. Y.
Boy Hansen Lustrolite Company, 831 West Fourth Street, Davenport, Iowa.
Lackner Sign Company, Inc., Lackner Building, Cincinnati, Ohio.
Long Sign Company, 853 Howard Street, Detroit, Mich.
Ben B. Poblocki & Sons Company, 2159 S. Kinnickinic Avenue, Milwaukee, Wis. Page 67.
Sioux Metal Products Company, 3000 Lowell, Sioux City, Ia. Page 51.
Superior Sign System, Inc., Elizabethtown, Pa.
Swanson-Nunn Electric Company, 420 S. E. Eighth Street, Evansville, Indiana.
Texlite, Inc., 2900-10 Factory Street, Dallas, Tex.
Trisign Company, 710 N. W. 5th Street, Richmond, Ind.
Wiley Displays, Inc., 777 Hertel Ave., Buffalo, N. Y.
Young Electric Sign Co., 215-24th St., Ogden, Utah.

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MATS, RUBBER FOR ENTRANCE AREAS

HEAVY-DUTY metal link rubber mats are to be regarded as standard equipment for the average theatre, if not all theatres, since they are the principal means of reducing to a minimum the amount of dirt carried into the theatre on the shoes of patrons. These mats give needed service in dry as well as wet weather. Mud may be especially noticeable and therefore detrimental to appearance, but the dry dirt, much of it consisting in sharp, hard particles, is what cuts the carpeting.

Lobby mats, as they are generally called, should cover all of the floor of the immediate entrance area (as far as the point where carpeting begins, unless there is an especially long inner lobby) that constitutes traffic lanes. In entrance area of moderate width or less, the traffic lanes will extend within a foot or so of the side walls. The rubber mat may be laid on top of a floor of terrazzo or tile, but preferably it should lay in recess, flush with a border of terrazzo or ceramic, stone or asphalt tile.

It is also desirable to place lighter rubber mats (not necessarily of the link type, but preferably so) just inside the entrance to the carpeted area, laying it flush with the pile of the carpet.

Lobby mats are obtainable in a variety of standard colors, but special mats may be made up in colors as desired and also in interesting patterns, which may be given directional lines guiding traffic (of particular value when an inner lobby or foyer is at right angles to the sidewalk), and also be designed to incorporate an emblem symbolizing the name of the theatre.

American Mat Corporation, 1717 Adams Streeet, Toledo, O.
The American Tile & Rubber Company, Trenton, N. J.
Hamilton Rubber Company, Trenton, N. J.
Puritan Rubber Company, Trenton, N. J.
United State Rubber Company, 1230 Sixth Avenue, New York City.

BETTER PROJECTION WITH RECT-O-LITE RECTIFIERS

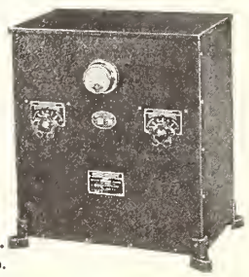
NEW Suprex RECTIFIER

Produces brilliant, flickerless light on screen. Saves current. No moving parts —no servicing. For Suprex and Low Intensity Arcs. 1-YR. GUARANTEE. No. 60-S RECT-O-LITE, including ammeter, less bulbs,

$180.00

Ask for Bulletin 71

BALDOR ELECTRIC CO.
4367 Duncan Ave., St. Louis, Mo.

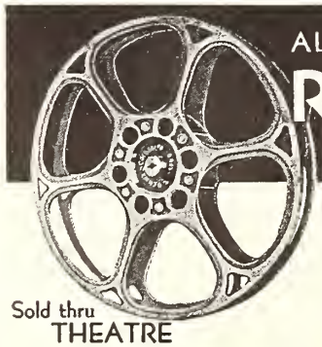


MATISSE
ESTABLISHED 1762

Manufacturers of scientifically ground and polished optical reflectors for motion picture projection.

Condensing lenses of all types. Reflector resurfacing and resilvering by special process.

MATISSE BROS., INC.
385 Gerard Avenue New York, N. Y.



ALUMINUM REELS
GOLDBERG BROS.
DENVER, COLO.
Sold thru THEATRE SUPPLY DEALERS · Exclusively ·
ASK YOUR DEALER
GOLDBERG

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MAZDA REGULATORS

THESE ARE converters that provide 30-volt, 30-amperes supply to 900-watt incandescent projection lamps, operating from either 110-volt or 220-volt supply lines.

The Garver Electric Company, Union City, Ind.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, O.
Good-All Electric Manufacturing Company, Ogallala, Nebr.
International Projector Corporation, 88-96 Gold Street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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MICROPHONES

THE THEATRE has many uses for microphones, from ballyhoo work on a sound truck, or in connection with the front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Microphones can be used with separate amplifying and loudspeaker equipment, or can in most cases be operated through the existing picture sound installation.

The early type of carbon granule microphone has been almost completely replaced by later and superior instruments, the crystal magnetic and velocity microphones. The condenser microphone used in early sound recording is also obsolete. The crystal microphone, and the various types of magnetic microphone (including a combination instrument utilizing both magnetic and velocity principles) have come into general application to theatre uses.

Amperite Company, 561 Broadway, New York City.
The Brush Development Company, 3311 Perkins Avenue, Cleveland, O.
Good-All Electric Manufacturing Company, 251-263 Spruce Street, Ogallala, Nebr.
Mears Radio Hearing Device Corporation, 1 West 34th Street, New York City.
Miles Reproducer Company, Inc., 812 Broadway, New York City.
Operadio Manufacturing Co., St. Charles, Ill.
Parker Engineering Products Company, 16 W 22nd Streets, New York City.
Racon Electric Company, Inc., 52 East 19th Street, New York City.
RCA Manufacturing Company, Camden, N. J.
Remler Company, Ltd., 2101 Bryant, San Francisco, California.
Shure Brothers Company, 225 West Huron Street, Chicago, Ill.
Universal Microphone Company, 424 Warren Lane, Inglewood, Calif.
The Webster Company, 5622 Bloomingdale Avenue, Chicago, Ill.
Western Electric Company, 195 Broadway, New York City.

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MIRROR GUARDS, PROJECTION LAMP

GLASS SHIELDS, or guards, are obtainable for the protection of reflector arc mirrors against pitting (which is produced to a relatively pronounced degree by the *low-voltage high-intensity* arc). The shields themselves are pitted in the course of operation, but since they are much less expensive than reflectors, their use reduces maintenance costs.

Mirror-Guard Company, 837 Eleventh Avenue, New York City.

Stand by!

Century

IS COMING

Proven BEST by Actual TEST

CENTURY PROJECTOR CORPORATION • 729 SEVENTH AVENUE, NEW YORK, N. Y.

MOTOR-GENERATORS

MOTOR-GENERATORS for converting alternating current line power to direct current are available in a variety of types suited to the requirements of any type of motion picture projection arc alone, or also to spotlights and effect projectors.

They are used in some instances for sound power supply, and where more than one source line is wired to a theatre, for emergency power conversion in the event one line should fail.

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
Century Electric Company, 1806 Pine Street, St. Louis, Mo.
Electric Specialty Company, Stamford, Conn.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, O. Page 79.
Ideal Electric & Mfg. Company, Mansfield, O.
Imperial Electrical Company, Inc., Ira Avenue, Akron, O.
J. E. Robin, Inc., 334 W. 44th Street, New York City. Page 52.
Janette Mfg. Company, 556 W. Monroe Street, Chicago, Ill.
Wagner Electric Manufacturing Company, St. Louis, Mo.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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PHOTOCELL MECHANISMS FOR DOORS AND FOUNTAINS

MECHANISMS FOR the automatic operation of drinking fountains and opening of doors, with the mechanism actuated by the interruption of a beam of light trained on a photoelectric cell, are obtainable alone or as part of such door or fountain equipment. (See *Fountains.*)

Doors that open automatically merely upon the approach of a person, increasingly being used in hotels, restaurants and bus and railroad stations, have similar application to the theatre for passage from vestibule to lobby, and from lobby to foyer.

General Electric Co., 1 River Road, Schenectady, N. Y.
Lumotron Vacuum Products Division, General Scientific Corporation, 4829 S. Kedzie Ave., Chicago, Ill.
Mellaphone Corporation, Rochester, N. Y.
The Stanley Works, New Britain, Conn. (doors)
Westinghouse Electric & Manufacturing Corp., East Pittsburgh, Pa.

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PHOTOELECTRIC CELLS

ALTHOUGH IT has a number of applications in many fields, in the theatre the photoelectric cell functions principally as a vital "organ" of the sound reproduction system, transforming the light of the exciter lamp, after it has passed through the sound track of the film, into the electrical energy which, amplified, actuates the loudspeakers.

Continental Electric Company, Geneva, Ill. Page 34.
DeVry Corporation, 111 Armitage Avenue, Chicago, Ill.
General Electric Company, Schenectady, N. Y.
G-M Laboratories, Inc., 1731-35 Belmont Avenue, Chicago, Ill.
General Scientific Corporation, 4829 S. Kedzie Avenue, Chicago, Ill
Hygrade Sylvania Corporation, Clifton, N. J.
Lumotron Vacuum Products Division, General Scientific Corporation, 4829 S. Kedzie Avenue, Chicago, Ill.
National Union Radio Corporation, 57 State Street, Newark, N. J.
RCA Manufacturing Company, Inc., RCA Radiotron Division, 201 N. Front Street, Camden, New Jersey.
The Sonolux Company, East Newark, N. J.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.

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PROJECTOR PARTS

THE WEAR to which projectors are subjected requires close observation of all parts and prompt replacement or repair before any that have become defective injure others that must work with them. It is also to be borne in mind that mechanical faults in the projector are usually "picked up" by the sound system.

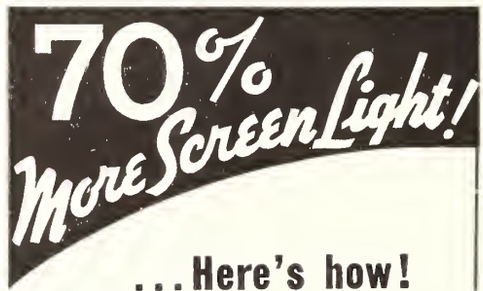
Brite-Lite Shutter Company, P. O. Box 374, Nashville, Tenn.
Century Projector Corporation, 729 Seventh Avenue, New York City. Page 77.
Chicago Cinema Products Company, 1736-54 North Springfield Avenue, Chicago, Ill.
Colortone Sales Corporation, 120 S. LaSalle Street, Chicago, Ill.
Fogelburg Engineering Company, 126 South Clinton Street, Chicago, Ill.
Fuerstenberg & Company, 212 So. Market Street, Chicago, Ill.
L. J. Gardiner Company, 935 Goodale Avenue, Columbus, O.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City. Third Cover.
Lavezzi Machine Works, 180 North Wacker Drive, Chicago, Ill. Page 79.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
Motion Picture Machine Company, 3110 West Lisbon Avenue, Milwaukee, Wis.
Wenzel Company, 2505-09 South State Street, Chicago, Ill.
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill. Page 41.

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PROJECTORS, 16-MM. HEAVY-DUTY TYPE

PROJECTORS FOR 16-mm. film, incorporating soundheads, and with complete sound reproducing system available, are obtainable in heavy-duty models adapted to regular theatres as auxiliary equipment for such purposes as the presentation of local newsreels, educational subjects, etc. Either low-intensity or high-intensity arc light sources are obtainable for such equipment.

Ampro Corporation, 2839 N. Western Avenue, Chicago, Ill.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
DeVry Corporation, 111 Armitage Ave., Chicago, Ill.
Eastman Kodak Company, Rochester, N. Y.
Holmes Projector Corporation 1815 Orchard Street, Chicago, Ill.
Keystone Manufacturing Company, 288 A Street, Boston, Mass.
Standard Projectors, Inc., 72 Spring Street, New York City.
Universal Sound System, Inc., 10th & Allegheny Avenue, Philadelphia, Pa.
Victor Animatograph Corporation, Davenport, Ia.



...Here's how!

Remove your small, inefficient reflectors. Install Kni-Tron 10¼" reflectors in your low intensity lamps. Watch how the increased reflector area produces from 50 to 70% more light on your screen.

Inexpensive — Easy to Install

Costs very little—these Kni-Tron 10¼" Reflector Sets slip into your old lamps easily and quickly. Thousands in use everywhere, including major circuits.

Supplied for PEERLESS, STRONG, PREDDEY, MOTIOGRAPH, BRENKERT SUNBEAM & POWERLITE

Read what users say:

"Your 10¼" Reflectors give much brighter pictures, in a much larger house, on a larger screen—SAVED THE COST OF NEW LAMPS !"
Ritz Theatre, Austin, Texas.

"Screen light has increased at least 70%."
Rialto Theatre, Fort Wayne, Ind.

Send for interesting folder and name of nearest Kni-Tron dealer

THE KNEISLEY ELECTRIC CO.
TOLEDO, OHIO
Builders of the Famous Kni-Tron Rectifier

PROJECTORS, STANDARD THEATRE

PROJECTORS HERE referred to are the standard non-portable 35-millimeter projectors designed for permanent installation in theatres. In addition to the regular large types, smaller, more compact and somewhat simplified projectors adapted to permanent installation in some classes of small theatres not requiring heavy-duty service, are also available.

Pedestals, which are sold separately from the projector mechanism, are adapted to installation of any standard type of lamphouse.

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Century Projector Corporation, 729 Seventh Avenue, New York City. Page 77.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
L. J. Gardiner Company, 935 Goodale Avenue, Columbus, O.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City. Third Cover.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Wenzel Company, 2509 South State Street, Chicago, Ill.

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PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound-re-enforcement systems may provide any one or all of various services. They can be designed for amplifying stage sound, for managers' announcements, for ballyhoo.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification, wiring and also speakers, may be employed. Hearing aids may be used in association with any type of theatre public address reproduction.

Separate record-playing devices for reproduction of standard phonograph discs, through the sound or public address system, are available for exit music, pre-show or lobby entertainment, or attraction music outside the box office.

Amplifier Co. of America, 17 W. 20th Street, New York City.
Atlas Sound Corporation, 1451 39th Street, Brooklyn, N. Y.
The Ballantyne Company, 222 No. 16th Street, Omaha, Nebr.
David Bogen Company, Inc., 663 Broadway, New York City.
Brown Eectric Company, 65 Atlantic Avenue, Rochester, N. Y. Page 56.
The Cincinnati Time Recorder Co., 1733 Central Avenue, Cincinnati, Ohio.
The Daven Company, 158-160 Summit Street, Newark, N. J.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Electro-Acoustic Products Company, 2131 Bueter Road, Ft. Wayne, Ind.
Fox Sound Equipment Corporation, 3120 Monroe Street, Toledo, O.
Gates Radio & Supply Company, Quincy, Ill.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
Lansing Mfg. Company, 6900 McKinley Avenue, Los Angeles, Calif.
The Lincrophone Company, Inc., 1601 Howard Street, Utica, N. Y.
Masco Products, 16 Hudson Street, New York City.
Miles Reproducer Company, Inc., 812 Broadway, New York City.
National Union Radio Corporation, 57 State Street, Newark, N. J.
Operadio Manufacturing Company, St. Charles, Ill.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.
Racon Electric Company, Inc., 52 E. 19th Street, New York City.
Radio Development & Research Corporation, 136 W. 52nd Street, New York City.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.
Universal Microphone Company, Ltd., Centinela at Warren Lane, Inglewood, Calif.
The Webster Company, 5622 Bloomingdale Avenue, Chicago, Ill.
Webster Electric Company, Racine, Wis.
Western Electric Company, 195 Broadway, New York City.
Wholesale Radio Service Company, 100 Sixth Avenue, New York City.

RECTIFIER TUBES

VACUUM AND gas-filled tubes used to convert alternating current to direct current are made in many ratings. The smaller sizes are commonly thought of as being in the category of radio or amplifier tubes. But while there is no distinction in principle of operation, the larger sizes, having current capacities of from 2½ to 30 amperes, are by custom classified separately.

These are often described by their best-known trade name as "Tungar" tubes. In the theatre such tubes are used to provide rectified direct current to arc lamps and to sound exciter lamps.

Amperex Electronic Products, Inc., 79 Washington Street, Brooklyn, N. Y.
Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Continental Electric Company, Geneva, Ill. Page 58.
Forest, Inc., 200 Mt. Pleasant Avenue, Newark, N. J.
General Electric Company, Merchandise Dept., 1285 Boston Ave., Bridgeport, Conn.
The Sonolux Company, Inc., East Newark, N. J.
Tele-Radio Corporation, 86 Shipman Street, Newark N. J.
Western Electric Company, 195 Broadway, New York City, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

RECTIFIERS AND POWER UNITS

RECTIFIERS are devices that employ rectifying tubes or copper compound rectifying assemblies (dry type) for the purpose of converting alternating current to direct current. The larger sizes are fan-cooled, and supply direct current to the projection arc.

The smaller sizes are of somewhat different design electrically, incorporating electrical filters to insure smooth d.c. output, and to supply power to exciter lamps, speaker fields, tube filaments and other parts of the sound system.

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo. Page 76.
Benwood Linze Company 1832 Washington Street, St. Louis, Mo.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Continental Electric Company, Geneva, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Forest, Inc., 200 Mt. Pleasant Avenue, Newark, N. J. Page 71.
Garver Electric Company, Union City, Ind. Page 30.
General Electric Company, Merchandise Dept., 1285 Boston, Ave., Bridgeport, Conn. Page 37.
Good-All Electric Manufacturing Company, 251-263 Spruce Street, Ogallala, Nebr.
Kneisley Electric Company, 16 South St. Clair Street, Toledo, O.
P. R. Mallory & Company, Inc., 3029 E. Washington Street, Indianapolis, Ind.
Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.
Morelite Company, Inc., 600 W. 57th Street, New York City.
Operadio Manufacturing Company, St. Charles, Ill.
RCA Manufacturing Company, Inc., Camden, N. J.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, O.
Standard Transformer Corporation, 1500 North Halsted Street, Chicago, Ill.
Ward Leonard Electric Company, Mt. Vernon, N. Y.
Wenzel Company, 2505-15 S. State Street, Chicago, Ill.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

REELS

REELS NECESSARY for takeup magazines of projectors and also otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States (since September 1, 1936) has a diameter of 14½ inches, and a 4½-inch hub for the accommodation of the film lengths up to 2,000 feet. Reels are also available in the former American standard size (diameter 10 inches, hub 2 inches) while another available size adapted to the standard American film length of 2,000 feet has a diameter of 15 inches. (*See Takeup, Film.*)

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Globe Machine & Stamping Company, 1250 W. 76th Street, Cleveland, O.
Goldberg Brothers, 3500 Walnut Street, Denver, Colo. Page 76.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Peerless Products Company, 195 Chrystie Street, New York City.
Taylor-Shantz, Inc., 2-4 Commercial Street, Rochester, N. Y.
Universal Reels Corporation, 9-16 Thirty-seventh Avenue, Long Island City, N. Y.
Wenzel Company, 2509 South State Street, Chicago, Ill.

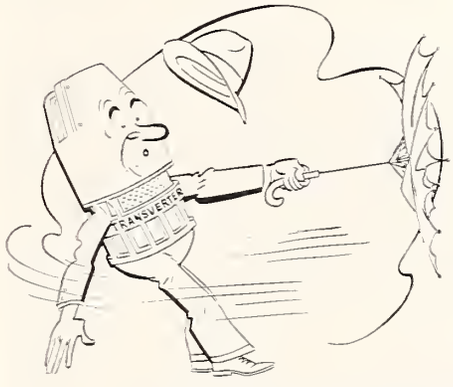
REFLECTORS FOR INCANDESCENT LAMPS

METAL RECEPTACLES for incandescent lamps, having a reflecting inside finish and with a curvature calculated to make most efficient use of available light, are obtainable in several types adapted particularly to marquee trim and soffit lighting, to sign letter lamping, sign borders, display lighting, and similar uses.

There are several types and sizes of reflectors designed for low-wattage lamps, equipped with a glass roundel, or cover, which not only protects the lamp and reflector, but provides color if desired without use of colored lamps.

Other types of reflectors have swivel mounting, readily permitting reflection of the light in any direction.

A GALE OF GOOD WILL IS BLOWING



TransVerteR

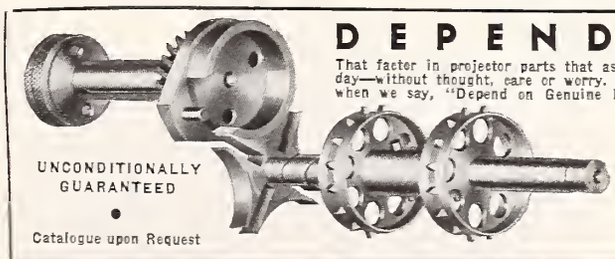
right into the Projection rooms of the theatres throughout the entire world.

The new LV Transverter is now available for the small theatres and can be used with the new Simplex Arc.

Consult: National Theatre Supply Co.; in Canada, General Theatre Supply Co., Ltd.; or write us.

The Hertner Electric Co. 12690 ELMWOOD AVENUE CLEVELAND, OHIO, U. S. A.

Exclusive Manufacturers of the Transverter



DEPENDABILITY

That factor in projector parts that assures faithful performance of duty, day after day—without thought, care or worry. Your projectionist appreciates what we mean when we say, "Depend on Genuine La Vezzi Parts."

UNCONDITIONALLY GUARANTEED

Catalogue upon Request

HARDENED and GROUND Star Wheels, Cams and Sprockets for longer life!

DEMAND Genuine -SUPER- La Vezzi SERVICE Parts PRODUCT OF LA VEZZI MACHINE WORKS

THE TRADE-MARK IDENTIFYING THE WORLD'S FINEST PROJECTOR PARTS REG.U.S.PAT.OFF. 180 N. WACKER DRIVE • CHICAGO, ILLINOIS

SOLD ONLY THROUGH THEATRE SUPPLY DEALERS

Capitol Stage Lighting Company, 527-529 W. 45th Street, New York City.
Century Lighting, Inc., 419 W. 55th Street, New York City.
Pickwick Metalcraft Company, 489 Broome Street, New York City.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Smally Products, Inc., 1017 First National Bank Building, Canton, Ohio.

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REFLECTORS, PROJECTION ARC

THESE ARE made in numerous sizes, and with different curvatures, spherical and parabolic, for mazda projectors, reflecting arc projectors and spotlight projectors.

In addition to reflectors made of optical glass, a metal type of reflector is now available.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Century Lighting, Inc., 419 W. 55th Street, New York City.
Fish-Schurman Corporation, 250 East 43rd Street, New York City. Page 74.
Heyer-Shultz, Inc., 39 Orange Road, Montclair, N. J. Page 80.
International Projector Corporation, 88-96 Gold Street, New York City.
The Kneisley Electric Company, 16 South St. Clair Street, Toledo, O. Page 78.
Matisse Brothers, 787 East 138th Street, New York City. Page 76.
Mirror-Guard Company, 837 11th Avenue, New York City.
Morelite Company, Inc., 600 West 57th Street, New York City.
Simpson Instrument & Lens Corporation, 3200 W. Carroll Avenue, Chicago, Ill.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, O.
Webster Electrical Company, Inc., 118 East 28th Street, New York City.

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REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single-unit or as two separate units that are clamped to the work bench, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Automatic Film Rewinder, Harrisburg, Pa.
Bell & Howell Company, 1801-1815 Larchmont Avenue, Chicago, Ill.
Andre DeBrie, Inc., 115 W. 45th Street, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Film Inspection Machine Company, Inc., 10 W. 47th Street, New York City.
The L. J. Gardiner Co., 935 W. Goodale Boulevard, Columbus, Ohio.
Goldberg Brothers, 3500 Walnut St., Denver, Colo. Page 82.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
The Neumade Products Corporation, 427 W. 42nd Street, New York City.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.
Wenzel Company, 2509 S. State Street, Chicago, Ill.
Edw. H. Wolk, 1018 S. Wabash Avenue, Chicago, Ill.

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RHEOSTATS

THESE ARE devices that introduce an electrical resistance into any circuit, the value of the resistance being variable at will. There are several methods of varying resistance, one being to move a contact lever over a series of switch points, one being to move a slider over the coil of the resistance wire itself, and one being to compress carbon or graphite discs or powder.

Automatic Devices Company, 1037 Linden Street, Allentown, Pa.
Charles Bessler Company, 131 E. 23rd Street, New York City.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Cutler-Hammer, Inc., Milwaukee, Wis.
Garrison Engineering Corporation, 51 Church Street, Gt. Barrington, Mass.
General Electric Company, 1 River Road, Schenectady, N. Y.
Kliegl Brothers, 321 West 50th Street, New York City.
Metropolitan Electric Manufacturing Company, 22-48 Steinway Street, Long Island City, N. Y.
Obmite Manufacturing Company, 4835 Flournoy Street, Chicago, Ill.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, Ohio.
Ward Leonard Electric Company, 31 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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SCREENS

THEATRE SCREENS of the types generally regarded as suitable for theatres are classified according to construction, surface and reflective characteristics. Four general types are available—solid, porous, perforated (consistently perforated to all edges), variably perforated (perforated only at speaker area), and translucent (the latter for rear projection).

Surfaces (except for the translucent screen) may be diffusive or specular. The latter is specified for narrow, relatively deep auditoriums since the light is concentrated upon seats directly in front of the screen. Wider theatres must use a semi-diffusive or highly diffusive type. In surface treatment screens are white, silver ("metallic") or beaded (glass). Specular screens have either of the latter two types of surface.

Da-Lite Screen Company, 2723 North Crawford Avenue, Chicago, Ill.
Forest, Inc., 200 Mt. Pleasant Avenue, Newark, N. J.
The L. J. Gardiner Company, 935 W. Goodale Boulevard, Columbus, Ohio.
Hurley Screen Company, 24-15 43d Avenue, Long Island City, N. Y.
Raven Screen Company, 314-16 East 35th Street, New York City.
Raytone Screen Company, Brooklyn, N. Y.
Theatre Screen Corporation, 19 Debevoise Ave., Roosevelt, L. I.
Trans-Lux Daylight Picture Screen Corporation, 1270 Sixth Avenue, New York City.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.
Williams Screen Company, 1620 Summit Lake Blvd., Akron, O.

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SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal framework with illumination provisions) are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign construction company, there are also stock designs adaptable to the theatre front. Gas tube (neon) and incandescent lamp illumination has been found effective for these signs in combination as well as alone, and either type of lighting can be flashed.

Horizontal name signs have normally been more closely associated with the marquee than the vertical sign has, but often the vertical sign can be effectively related to the marquee and entrance by continuing the sign illumination scheme down to the marquee and even across its soffit. It is to be noted that a prefabricated type of marquee is available complete with theatre name signs either vertical or horizontal and all electrical facilities.

American Sign Company, 1940 Riverside Drive, Cincinnati, O.
The Artkraft Sign Company, Lima, O. Page 23.
Belson Manufacturing Company, 800 S. Ada Street, Chicago, Ill.
Capitol City Electric Company, 516 West Third Street, Des Moines, Ia.
S. & E. Cassin Sign Corporation, 335 East 26th Street, New York, N. Y.
Claude Neon Lights, Inc., 36-08 33rd Street, Long Island City, N. Y.

SYNCRO-MAGNETIC



THE SOUND HEAD WITH THE MAGNETIC STABILIZER

The revolutionary magnetic rotary film stabilizer gives true "flutter free" reproduction. Designed for push-pull recordings. New optical system designed for new type film recordings. Easy to install—Easy to operate. Distributed by leading theatre supply dealers in all principal cities. See your dealer now.

TWO OUTSTANDING SOUND HEADS

MANUFACTURED BY WEBER—BEARING THE SYNCROFILM MARK OF QUALITY

NEW MODEL ABH

Your favorite Model ABH Sound Head with a new Modern Streamlined appearance—Definitely new features and improvements—A fitting companion to the Syncro-Magnetic Sound Head.



WEBER MACHINE CORPORATION - - - 59 RUTTER STREET - - - ROCHESTER, NEW YORK

Export: 100 Varick Street, New York City—Cable Address: Romos

Continental Signs, Inc., 760 East 137th Street, New York City.
Day-Brite Lighting, Inc., 5401 Bulwer Avenue, St. Louis, Mo.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
Federal Electric Company, 8700 South State Street, Chicago, Ill.
Flexlume Corp., Buffalo, N. Y.
General Porcelain Enameling & Mfg. Co., 2700 N. Karlov Avenue, Chicago, Ill.
Boy Hansen Lustrolite Company, 831 West Fourth Street, Davenport, Iowa.
Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Lackner Sign Company, Inc., Lackner Building, Cincinnati, Ohio.
Long Sign Company, 853 Howard Street, Detroit, Mich.
Lu-Mi-Nus, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Luminous Structures, Inc., 6818 Avalon Blvd., Los Angeles, Calif.
The Novelty Lighting Corporation, 2480 E. 22nd Street, Cleveland, Ohio.
Ben B. Poblocki & Sons Co., 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. Page 67.
Rex Electric Sign Mfg. & Supply Company, Inc., 795 Main Avenue, Passaic, N. J.
Superior Sign System, Inc., Elizabethtown, Pa.
Swanson-Nunn Electric Company, 420 S. E. 8th Street, Evansville, Ind.
Texlite, Inc., 2900-10 Factory Street, Dallas, Tex.
Trisign Company, 710 N.W. 5th Street, Richmond, Ind.
Twentieth Century Lites, Inc., 6818 Avalon Boulevard, Los Angeles, Calif.
The Philadelphia Sign Company, 338 North Randolph Street, Philadelphia, Pa.
United Signs Corporation, 3728 30th Street, Long Island City.
Wiley Displays, Inc., 777 Hertel Avenue, Buffalo, N. Y.
Young Electric Sign Company, 215-24th Street, Ogden, Utah.

SIGNS, DIRECTIONAL

DIRECTIONAL SIGNS, including exit signs, those designating men's and women's rooms, lounges, balcony stairs, etc., are now available in a wide range of stock designs, while they may be made up in special designs at relatively low cost. Instead of being more or less confined to plain metal lamp boxes, such as were particularly employed at one time for exit signs, stock types now are obtainable with decorative shapes, fluted chromium finish, etched glass, etc., in colors and also with appropriate figures.

The Artkraft Sign Company, Lima, O.
Belson Manufacturing Company, 800 S. Ada Street, Chicago, Ill.
C. I. Brink, Inc., 147 W. Fourth Street, Boston, Mass.
Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.
Century Lighting Equipment, 419 W. 55th Street, New York City.
Claude Neon Lights, Inc., 36-08 33d Street, Long Island City, N. Y.
The Egli Company, Inc., 29 West 17th Street, New York City.
Everbrite Electric Signs, Inc., 1440 N. 4th Street, Milwaukee, Wis.
Flexlume Corporation, Buffalo, N. Y.
Hub Electric Corporation, 2227 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Long Sign Company, 853 Howard Street, Detroit, Mich.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Newman Brothers, Inc., 670 W. 4th Street, Cincinnati, O.
Peerless Products Company, 195 Chrystie Street, New York City.
Pickwick Metalcraft Company, 489 Broome Street, New York City.
Swanson Nunn Electric Company, 420 S. E. 8th Street, Evansville, Ind.
Texlite, Inc., 2900-10 Factory Street, Dallas, Tex.
Twentieth Century Lites, Inc., 6818 Avalon Boulevard, Los Angeles, Calif.
Viking Products Corporation, 330 W. 42nd Street, New York City.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.

SLIDES, PROJECTION

SLIDES FOR the projection of song lyrics, advertising and effects are made either of glass or other material suitably transparent. The more elaborate slides, carrying pictorial matter or designs, are usually of glass, while a flexible transparent material permits the ready preparation of an announcement slide on a typewriter, the blank material being kept on hand and, when written upon, inserted into a frame.

Cosmopolitan Studios, Inc., 145 West 45th Street, New York City. Page 58.
Kansas City Slide Mfg. Company, 1719 Wyandotte Street, Kansas City, Mo.
Quality Slide Company, 6 E. Lake Street, Chicago, Ill.
Radio-Mat Slide Company, 1819 Broadway, New York City.
Ransley Studios, 160 N. LaSalle Street, Chicago, Ill.
Workstel Studios, Inc., 34 E. 23rd Street, New York City.

SOUNDHEADS

THIS REPRODUCTION apparatus, mounted between the projector and lower magazine, guides the film between the exciter lamp and the photoelectric cell, which are mounted within it.

The Ballantyne Company, 219 N. 16th Street, Omaha, Neb.
Century Projector Corporation, 729 Seventh Avenue, New York City.
Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, O.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Good-All Electric Manufacturing Company, Ogallala, Neb.
International Projector Corporation, 88-96 Gold Street, New York City.
Langsenkamp Wheeler Brass Works, Inc., 1200-1266 Shelby St., Indianapolis, Ind.
Lansing Manufacturing Company, 6900 McKinley Avenue, Los Angeles, Calif.
Mellaphone Corporation, 714 University Street, Rochester, N. Y.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.

...PRECISION ALL METAL REFLECTORS...

Guaranteed against

PITTING ... TARNISHING ... BREAKAGE

distributed by

NATIONAL THEATRE SUPPLY COMPANY

PRECISION HS REFLECTOR

HEYER-SHULTZ, INC.

Pictur-Fone Company, 806-808 S. Main Street, Lima, Ohio.
RCA Manufacturing Company, Inc., Camden, N. J.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y. Page 80.
Wenzel Company, 2505-15 S. State Street, Chicago, Ill.
Wholesale Radio Service Company, Inc., 100 Sixth Avenue, New York City.

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SOUND SYSTEMS COMPLETE

SOUND SYSTEMS have followed a steady evolution toward simplicity and compactness since their introduction. Only the larger theatres now use sound power supplies dissociated from the sound amplifier; in smaller equipment the two commonly constitute a single unit, or at most two units in a single compact cabinet. The majority of modern systems consist of a single amplifier-power supply unit, two soundheads, and a speaker-horn assembly (the so-called "two-way" horn system), consisting in units for high-frequency reproduction with cellular directional horn, and for low-frequency reproduction with suitable baffle and horn.

More elaborate apparatus may include an amplifier rack mounting decibel meter and other accessories, and an emergency amplifier.

The Ballantyne Company, 222 N. 16th Street, Omaha, Neb.
David Bogen Company, Inc., 663 Broadway, New York City.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Century Projector Corporation, 729 Seventh Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Good-All Electric Mfg. Company, 251 Spruce Street, Ogallala, Neb.
International Projector Corporation, 88-96 Gold Street, New York City. Third Cover.
Lansing Manufacturing Co., 6900 McKinley Ave., Los Angeles, Calif.
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J. Fourth cover.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Western Electric Company, 195 Broadway, New York. N. Y.

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SPEAKERS AND HORNS

TO CONVERT the electrical product of amplification into audible sound, speaker "units" are available in considerable variety. The practice now is to use two types of speakers to reproduce different bands of sound frequencies.

Speakers are available in a.c. types, in a great variety of d.c. types, and in the new permanent magnet types that need no field excitation.

Baffles are required with every speaker. The simplest is flat board, behind which the speaker is mounted, large enough to provide baffling for the lowest frequency to be reproduced. In many auditoriums, however, the "folded" baffle provides a longer sound path, and therefore better "loading," for the low-frequency speakers. Directional trumpets or baffles are used for high-frequency speakers or tweeters, consisting of clusters of small trumpets operated by a single tweeter being favored. These arrangements secure better distribution of the high frequencies, which have a normal tendency to travel in straight lines, over-supplying some seats and missing many others entirely. Clusters of directional baffles applied to the tweeters correct this tendency.

Atlas Sound Corporation, 1451 39th Street, Brooklyn, N. Y.
The Ballantyne Company, 222 No. 16th Street, Omaha, Nebr.
Cinaudagraph Corp., Stamford, Conn.
The Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, Ohio.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Electro-Acoustic Products Company, 2131 Bueter Road, Ft. Wayne, Ind.
Fox Sound Equipment Corporation, 3120 Monroe Street, Toledo, O.
Good-All Electric Manufacturing Company, Ogallala, Nebr.
Jensen Radio Manufacturing Company, 6601 S. Laramie Avenue, Chicago, Ill.
Lansing Mfg. Company, 6900 McKinley Avenue, Los Angeles, Calif.
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.
Operadio Manufacturing Company, St. Charles, Ill.
Pacent Engineering Corporation, 79 Madison Avenue, New York, N. Y.
Pictur-Fone Company, 806-808 S. Main Street, Lima, Ohio.
Racon Electric Company, Inc., 52 E. 19th Street, New York City.
Radio Receptor Company, Inc., 251 W. 19th Street, New York City.
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.
The Rola Company, 4250 Hollis Street, Oakland, Calif.
The Webster Company, 5622 Bloomingdale Avenue, Chicago, Ill.
Western Electric Company, Inc., 195 Broadway, New York City.
Wholesale Radio Service Company, Inc., 100 Sixth Avenue, New York City.
Wright-DeCoster, Inc., 2233 University Avenue, St. Paul, Minn.

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SPLICERS, FILM

SPLICERS ARE needed in every theatre to repair film breaks, edit newsreels, etc. They are mechanical devices that hold the ends to be united, firmly in place while the cement is applied and while it hardens.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
General Machine Company, Inc., 780 E. 138th Street, New York City. Page 82.
Griswold Machine Company, Port Jefferson, N. Y.
Neumade Products Corporation, 427 W. 42nd Street, New York City.

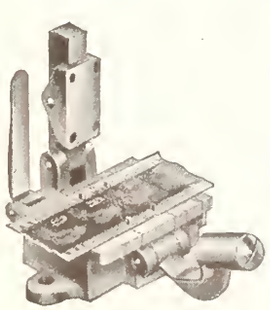
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STAGE LIGHTING EQUIPMENT

MODERN STAGE lighting equipment is readily available to meet any production requirement. It includes strip lights, footlights, proscenium strips, border lights, spotlights, floodlights and stage effect apparatus of all kinds.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.





If you desire accurate and dependable splices on 35 mm theatrical film you need this UNIVERSAL

Obtainable At All Supply Houses

GENERAL MACHINE CO., Inc.
780-788 EAST 138th STREET
Dept. K NEW YORK, N. Y.

GOLDBERG

Safety AUTOMATIC FILM REWINDER

Sold thru THEATRE SUPPLY DEALERS
· Exclusively ·

Ask your Dealer
GOLDBERG BROS., Denver, Colo.



STAGE LIGHTING EQUIPMENT

Belson Manufacturing Company, 800 S. Ada Street, Chicago, Ill.
Best Devices Company, 10516 Western Avenue, Cleveland.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Capitol Stage Lighting Company, 527-529 W. 45th Street, New York City.
Carpenter Mfg. Company, Sidney & Erie Streets, Cambridge, Mass.
Century Lighting Equipment, Inc., 419 W. 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
C. W. Cole & Company, Inc., 320 E. 12th Street, Los Angeles, Calif.
Curtis Lighting Company, Inc., 1123 W. Jackson Boulevard, Chicago, Ill.
Day-Brite Lighting, Inc., 5401 Bulwer Avenue, St. Louis, Mo.
Display Stage Lighting Company, Inc., 617 Tenth Avenue, New York City.
GoldE Manufacturing Co., 1214-22 W. Madison Street, Chicago, Ill.
Hub Electric Company, 2219-29 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City. Page 74.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Pickwick Metalcraft Company, 489 Broome Street, New York City.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Carl Stanley Stage and Lighting Eqiupment, 1245 S. State Street, Chicago, Ill.
Stroblite Company, 35 West 52nd Street, New York City.
Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, Conn.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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STAGE RIGGING AND HARDWARE

THESE INCLUDE blocks and pulleys, counterweights, arbors, belaying pins, cleats, curtain tracks, keystones, pin rails, pin wire, sand bags, manila rope, wire rope, rope locks, trim lamps, carriers, rigging, steel curtains—unlimited profusion of apparatus is available to secure a smooth, attractive performance.

Arvee Equipment Company, 3737 Cass Avenue, St. Louis, Mo.
Automatic Devices Company, 737 Hamilton Street, Allentown, Pa.
Becker Brotbers Studios, 2824-6 W. Taylor Street, Chicago, Ill.
Bruckner-Mitchell, Inc., 132-134 W. 24th Street, New York City.
J. H. Channon Corporation, 1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y. Page 30.
Peter Clark, Inc., 101 Park Avenue, New York City. Page 83.
N. C. Nussbaumer, 842 N. Harvey Avenue, Oak Park, Ill.
Vallen, Inc., Akron, O.
Yale & Towne Manufacturing Company, Stamford, Conn.

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STAIR NOSINGS

NOSINGS FOR stairs are available in both metal and rubber. Rubber nosings can be obtained in various colors as well as white, and in addition to reducing liability to slip, light shades outline the treads, thus further reducing hazard. For visibility in darkened areas, such as balconies, yellow rather than white is recommended.

The American Tile & Rubber Company, Trenton, N. J.
Ames Metal Moulding Company, 225 E. 144th Street, New York City. Page 56.
Safeguard Rubber Products Corporation, 250 W. 49th Street, New York City.
Sioux Metal Products Company, 3000 Lowell Street, Sioux City, Iowa. Page 51.

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STEREOPTICONS

INSTRUMENTS mounting incandescent or arc lamps for the projection of lantern and effect slides are available in single, double and triple dissolving types that permit striking effects and novelties in entertainment. The simpler models,

Klein Memorial Establishes New Low Cost



Leonard Asheim, *Architect—Bridgeport, Conn.*

A NEW high in fine theatre building at a new low in per cubic foot construction cost* will be established in Bridgeport, Connecticut about September 1st with the opening of the Klein Memorial, seating 1,000 in the auditorium and 500 in the balcony. The stage, with a proscenium opening 36 feet wide by 24 feet high, is 36 feet deep and 70 feet wide—fully equipped for opera, symphony concert and dramatic presentation as well as motion pictures. An accomplishment in architectural beauty and utility, with improvement in design and construction of stage equipment, PETER CLARK, INC., is pleased to be cooperating with Leonard Asheim, Architect,—helping to make possible an important step forward in fine theatre building.

* 1,218,162 cubic feet to be completed at a cost of 42¾¢ per cubic foot—class "A" construction, entirely fireproof, steel frame, no interior posts, outside walls Connecticut Red Brick, trim, Vermont White Marble, 98 feet wide and 229 feet deep, all fittings, complete stage equipment, carpets, all hangings, up-to-the-minute furnishings, all professional fees.

PETER CLARK, INC.

"Stage Equipment with a Reputation"

101 Park Ave., New York, N. Y.

Established 1905

new!

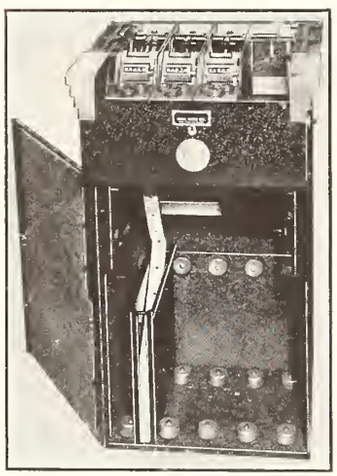
JUST THINK—as little as $10 a month makes your cash receipts tamper-proof—and you own one of the finest all electric automatic ticket registers made. No theatre need *now* be without one!

The **S. O. S.** *Super*

GOLD SEAL

(automatic, all-electric)

TICKET REGISTER



now available for

as little as **$10** *a month*

3 YEARS TO PAY

Your old register accepted as down payment

TICKETS ARE MONEY

PROTECT THEM!

S.O.S. Super GOLD SEAL gives an absolute check on admissions. No ticket sold without registering. Velvet touch keyboard, safety lock, accessible parts, silent operation. Designed and guaranteed by General Register Corp.

S. O. S. CINEMA SUPPLY Corp.

636 ELEVENTH AVE., NEW YORK, U. S. A.

Cable Address "SOSOUND" N. Y.

some with color wheels, can be obtained at very moderate prices.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Charles Beseler Company, 131 East 23rd Street, New York City.
Best Devices Company, 10516 Western Avenue, Cleveland, O. Page 26.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Morelite Co., Inc., 600 W. 57th Street, New York City.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.

TAKEUPS, FILM

FILM TAKEUPS are mechanical devices for effecting proper winding of the film upon the reel in the takeup (lower) magazine during projection, with tension on the film kept in adjustment as the amount of the rewound film increases.

Century Projector Corporation, 729 Seventh Avenue, New York City.
Clayton Products Company, 31-45 Tibbett Avenue, New York City.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
International Projector Corporation, 92 Gold Street, New York, N. Y.
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.
Edward H. Wolk, 1018 S. Wabash Avenue, Chicago, Ill.

TICKET REGISTERS

AUTOMATICALLY registering ticket dispensers facilitate the handling of box office peaks, and impart the impression of efficiency, cleanliness and business-like methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

Also available is a device for attachment to the ticket register which, by electrical connection to the mechanism for releasing tickets, automatically flashes on an indicator board suspended in the box office window, the total price that the patron is to pay for the tickets.

General Register Corporation, 1540 Broadway, New York City. Page 52.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill. Page 41.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City. Page 84.
The Ticket Issuing Machine Company (Timco) 135 Pearl Street, Brooklyn, N. Y.

TOILET ACCESSORIES

THE PROVISION of soap paper towels, etc., for the use of the public, is not to be regarded as merely a service to patrons; such provision, maintained constantly, contributes to the cleanliness of the toilet rooms, thus reducing maintenance work of the theatre staff. These supplies do represent a service, of course, the absence of which can create considerable ill will toward the theatre.

The soap should be preferably of liquid-type, available from a handy dispenser. Built-in dispensers with only the spout visible above each lavatory, are preferable to the glass bowl type in that they are neater and are theft-proof. Paper towel dispensers should be as accessible, supplied with towels of at least 32-pound stock.

Toilet paper should be of at least 10-pound stock and dispensed by holders using either flat folded sheets, or issuing two sheets at a time. These may be obtained in chrome-plated metal or in synthetic materials to match the color of the compartment.

For greatest cleanliness and acceptance by patrons, water closet seats should be of the incomplete rim, rather than the full-rimmed, type. Rubber composition seats obtainable in this shape are particularly durable. Also available is a chrome-metal seat with only supporting blocks of wood at the sides.

For the patron to place over the seat, disposable tissue covers are available, and can be issued by a coin dispenser.

A handy device adapted to women's toilets is a shelf for purse or other personal belongings, such as gloves. The shelf is placed on the compartment door, and is so designed that the door cannot be opened until the articles are removed from the shelf; thus personal articles are not left in the theatre to cause later annoyance to the management.

Brunswick-Balke-Collender Company, Inc., 17 W. 19th Street, New York City.
M. D. Berglass Mfg. Company, 10 Fulton Street, Brooklyn, N. Y.
Sanaphane, Inc., St. Paul, Minn.
G. H. Tennant Company, 1821 Marshall St., N. E., Minneapolis, Minn.

UNIFORMS

THEATRE PRESTIGE emphasized through service, is greatly enhanced by costumes worn by attendants.

Uniforms should be made to individual



It Pays to Re-uniform

Uniforms are part of the show. New uniforms for your staff will attract attention and attendance.

Now—with hot, sticky weather coming on—is the time to re-uniform. Put your staff in lightweight summer uniforms. They'll give your patrons something to tell their friends about. And they'll keep your ushers comfortable and courteous.

Select a summer-weight fabric from the Maier-Lavaty sample folder. Then let us submit prices and sketch a style for your house. No obligation, of course. Write to

Dept. T

Maier-Lavaty Co.

2139 Lincoln Ave., Chicago

UNIFORMS by Maier-Lavaty

measurements to assure perfect fit and neatness at all times. Catalogues are available containing appropriate suggestions as to proper styles for each class of personnel, and as to summer and winter fabrics.

Collars for ushers are obtainable in reversible type so that when one side gets dirty the collar may be turned with other side out thus doubling the time that a single collar may be used before laundering.

S. Appel & Company, 18 Fulton Street, New York City.
Brooks Uniform Company, 143 W. 40th Street, New York, N. Y.
Hoover Manufacturing & Sales Corp., 251 W. 19th Street, New York City.
Maier-Lavaty Company, 2139 Lincoln Avenue, Chicago, Ill. Page 84.
Reversible Collar Company, 111 Putnam Avenue, Cambridge, Mass.
Russell Uniform Company, 1600 Broadway, New York City.

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UPHOLSTERING MATERIALS

UPHOLSTERING materials are of importance in theatre operation, first in relation to auditorium seating, second as coverings for foyer and lounge furniture. They may be divided into two general kinds—(1) *soft fabrics,* and (2) *leatherettes.*

The soft fabrics regarded as suited to motion picture theatre auditorium chairs are mohair, velour and corduroy, and these are of course available in various grades. Because of the hard usage to which theatre auditorium seating is subjected, and the liability of the theatre management for discoloration of clothes due to unstable dye, the cheaper grades should never be used.

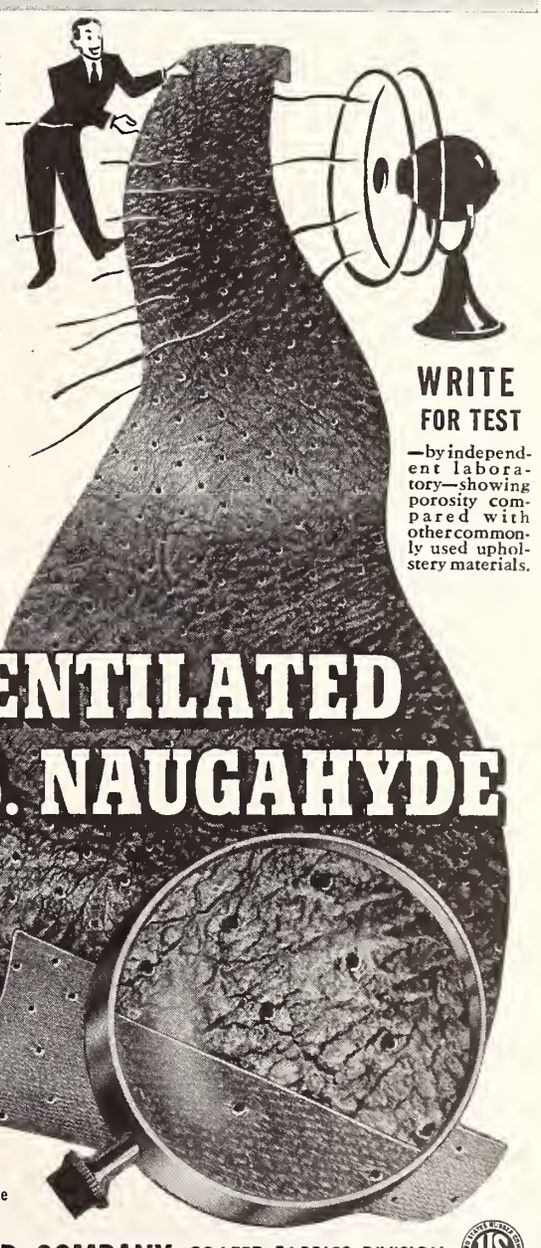
Leatherettes have been improved to such an extent that they veritably are leather in appearance, and they are to be preferred for theatre seating and furniture because even in the cheaper grades, they crack, or "craze," less readily. There are two general classes of leatherettes, those having a coating of rubber-base type, and those with paroxylin-base coating. Each is available in different grades, according to weight or thickness. The rubber-base type is the more expensive, but it is also regarded more durable under stress of flexing. Leatherettes are obtainable in a large variety of standard colors and off-shades, and also in "antique" finishes having a worked leather pattern effect.

One of the principal makes of leatherette of auditorium seating quality is also available in a so-called "ventilated" type. It derives this classification from the presence of tiny apertures, approximately the size of pin-holes, which are effected, not by piercing of the fabric, but by separation of the threads in manufacture, and the aperture edges are seared, making them permanent. In all but the extremely light colors these holes are normally unseen when the fabric is applied to a cushion. The purpose of the apertures is to provide outlet for air upon compression of the cushion. (*See also Chairs, Auditorium.*)

Leatherette is also highly suited to foyer and lounge furniture. Here, however, and particularly in women's lounges, soft fabrics are often preferred for their suggestion of luxurious comfort, and also for the colorful patterns available. Of the soft fabrics, those most often used for lounge and foyer furniture are the cottons and wools, or cotton-rayon mixtures, having a firm texture and smooth finish (minimum of nap. (*See Furniture for Foyers and Lounges.*)

Associated Fabrics Corporation, 723 Seventh Avenue, New York City.
Atlantic Mercantile Company, 109-123 West 64th Street, New York City.
Sidney Blumenthal & Company, Inc., 1 Park Avenue, New York City.
L. C. Chase & Company, 295 Fifth Avenue, New York City.
Collins & Aikman Corporation, 200 Madison Avenue, New York City.
Cotan Corporation, 331 Oliver Street, Newark, N. J.
E. I. du Pont de Nemours & Company, Inc., Fabrikoid Division, Fairfield, Conn. Page 29.
Fuerstenberg & Company, 212 South Market Street, Chicago, Ill.
B. F. Goodrich Company, Akron. O.
Ronald Grose, Inc., 70 W. 40th Street, New York City.
A. Hoenigsberger, 149 No. Wacker Drive, Chicago, Ill.
Laine Hughes Corporation, 192 Lexington Avenue, New York City.
Maharm Fabric Corporation, 130 W. 46th Street, New York City.
The Mashland Duraleather Company, Amber and Willard Street, Philadelphia, Pa.
Ferdinand W. Mostertz, 4517-19 Wayne Avenue, Philadelphia, Pa.
The Orinoka Mills, 833 Market Street, Philadelphia, Pa.
The Pantasote Company, Inc., 250 Park Avenue, New York City. Page 82.
E. F. Timme & Son, 1 Park Avenue, New York City.
United States Rubber Company, Coated Fabrics Division, Mishawaka, Ind. Page 85.
Zapon Division, Atlas Power Company, Stamford, Conn.

NOW YOUR FAVORITE SEAT COVERING COMES VENTILATED!



IT BREATHES! The only artificial leather with free-breathing air pores. An exclusive "U.S." development.

IT GIVES all types of cushioning clean, comfortable *ventilation.*

SAVES UPKEEP! Ventilated Naugahyde is the same *Genuine U. S. NAUGAHYDE* you've always known as the longest-wearing low-cost upholstery—*with free-breathing air pores added* by an exclusive, patented process that doesn't affect wear!
Air pores are not punched, but *seared* into the tough leather-fibre-and-rubber compound, leaving no raw edges. The backing keeps its strength, too—threads are not cut, but permanently spread apart for each pore.

EVEN BETTER with U. S. Royal Foam whipped-latex cushions. Super-flexible, to bring out all the deep-flexing comfort of "foam", and *porous* to permit the full self-ventilating effect!

WRITE FOR TEST —by independent laboratory—showing porosity compared with other commonly used upholstery materials.



VENTILATED U.S. NAUGAHYDE

Complete Your AIR-CONDITIONING JOB *with* VENTILATED SEATING

•

In all the color-and-grain combinations of regular Naugahyde. The air pores add a pleasing pattern—and in the darker colors, they're hardly visible at all! Write today for samples and your copy of porosity test.

Photograph—Magnified View Twice Actual Size

UNITED STATES RUBBER COMPANY COATED FABRICS DIVISION MISHAWAKA • INDIANA

Index to Advertisers with cross-reference to The Equipment Index

The page number opposite the name of the advertiser refers to page on which the advertisement appears. The equipment manufactured by the advertiser is named immediately below his name, with the number (in parentheses) of the page on which the equipment is described in The Equipment Index. Distributors are so indicated.

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Altec Service Corp. 45
National Sound Service Organization.

American Seating Co. 3
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Ames Metal Moulding Co. 56
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Amplifier Company of America 41
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Anemostat Corporation of America 33
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Ashcraft Manufacturing Co., C. S. 6
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Automatic Devices Co. 66
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Baldor Electric Co. 76
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Bausch & Lomb Optical Co. 75
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Bigelow-Sanford Carpet Co., Inc. 21
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Brandt Automatic Cashier Co. 65
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Brenkert Light Projection Co. ..... Second Cover
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Continental Electric Co. 58
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Continental Lithograph Corp. 26
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Cosmopolitan Studios 58
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Davidson Enamel Products, Inc. 25
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Forest, Inc. 71
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Garden City Fan Co. 51
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General Arc Lighting Co. 73
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General Seating Co. 30
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GoldE Manufacturing Co. 41
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Keese Engineering Co. 26
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Kliegl Bros. 74
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Matisse Bros. 76
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Mid-West Theatre Supply Co. 50
Distributor of theatre equipment.

National Carbon Co., Inc. 59
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National Theatre Supply Co. 28, 38
Distributor of all types of theatre equipment with branches in all key cities.

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Wagner Sign Service, Inc. 50
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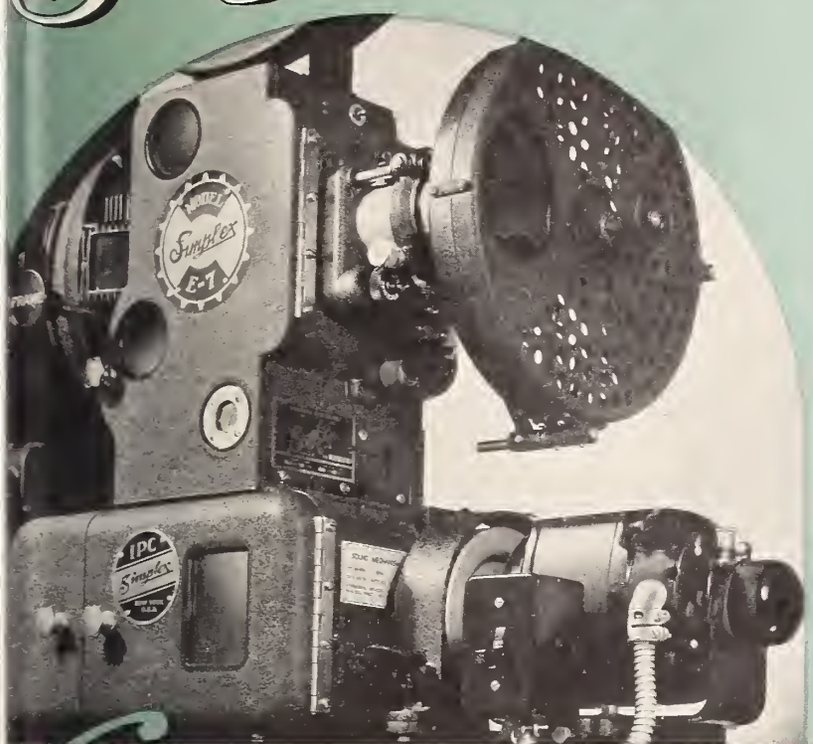
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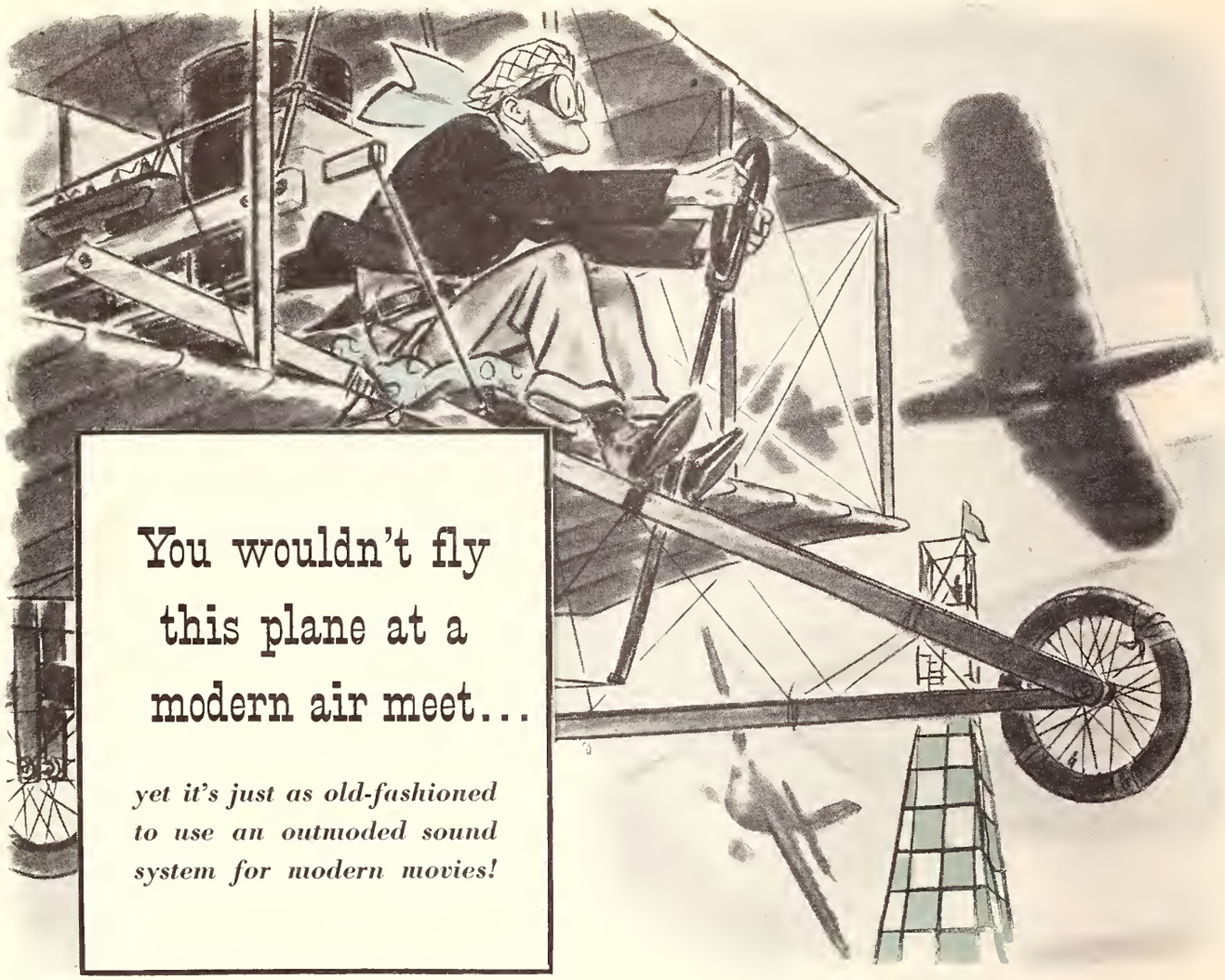
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BE PROFIT-WISE! MODERNIZE WITH RCA PHOTOPHONE MAGIC VOICE OF THE SCREEN!

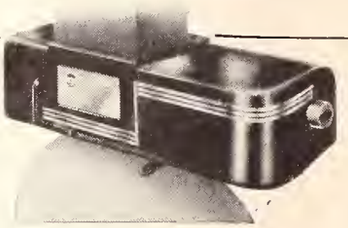
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...America

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NEW YORK,
N. Y.

MOTION PICTURE
HERALD

TELEPHONE COMPANY AND RCA IN RACE WITH NEW SOUND, WITH MILLIONS AT STAKE

REVIEWED IN THIS ISSUE.

"Dark Command"
"The Biscuit Eater"
"Curtain Call"
"On Their Own"
"Saturday's Children"
"1,000,000 B. C."
"'Til We Meet Again"
"Enemy Agent"

NEELY ERUPTS WITH NEW MEASURE FOR DIVORCEMENT

HOLLYWOOD BUYS 75 MORE STORIES FOR NEW SEASON

FCC TELEVISION RUMPUS ECHOES FROM WHITE HOUSE

20TH CENTURY-FOX ANNOUNCES 52 FEATURES

VOL. 139, NO. 2 APRIL 13, 1940

Entered as second class matter January 12 1931 at the Post Office at New York, N. Y. under the Act of March 3 1879 Published weekly by Quigley Publishing Co Inc [illegible] Lower New York Subscription prices $5.00 a year in the Americas $[illegible] a year Foreign
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M-G-M's GREATEST TRAN

"20 MULE

WALLACE BEERY, star of M-G-M's giant dramatic thriller "20 MULE TEAM" launched this amazing promotional triumph in Los Angeles this week!



Greater than M-G-M's world-famed "Trackless Train"! Greater than M-G-M's sensational Travelling Motion Picture Studio! M-G-M once more electrifies the industry with another nationwide showmanship scoop!



ONTINENTAL TOUR

TEAM"

NOW on its way
rom Los Angeles
cross America!



Wallace Beery as Skinner Bill Bragg.

In Pittsburgh, Penn. and Memphis, Tenn.,
And spots like New York, too—
The boys are sitting pretty—
Man, how



It All Ca

THEY ALL COME THROUGH

BECAUSE WARN
makes 'em that w
SHOWMANS



ANN SHERIDAN
in Louis Bromfield's
'IT ALL CAME TRUE'
with **JEFFREY LYNN**
HUMPHREY BOGART
ZASU PITTS • UNA O'CONNOR
JESSIE BUSLEY • JOHN LITEL
Directed by **Lewis Seiler**
Screen Play by Michael Fessier & Lawrence Kimble • A Warner Bros.-First Nat'l Picture

e True

Still piling up extended time . . . still topping "Dodge City" records . . . still the ace action picture of the year!

"VIRGINIA CITY"

ERROL FLYNN · MIRIAM HOPKINS
in
'VIRGINIA CITY'
with
RANDOLPH SCOTT • HUMPHREY BOGART
FRANK McHUGH • ALAN HALE • GUINN 'BIG BOY' WILLIAMS • Directed by Michael Curtiz
Original Screen Play by Robert Buckner • Music by Max Steiner
A Warner Bros.-First National Picture



THIS CAME THROUGH!



The stars and romance of "Wuthering Heights" . . . the stars and thrills of "The Fighting 69th" . . . who could ask for anything more?



"'TIL WE MEET AGAIN"

MERLE OBERON
GEORGE BRENT
in
'TIL WE MEET AGAIN'
with
PAT O'BRIEN • GERALDINE FITZGERALD
BINNIE BARNES • FRANK McHUGH
Directed by Edmund Goulding
Screen Play by Warren Duff • From an Original Story by Robert Lord • A Warner Bros.-First National Picture



THIS IS COMIN' THROUGH!

JACK L. WARNER
In Charge of Production

HAL B. WALLIS
Executive Producer



The little man who's always there . . . *when you need him most!*



Blasting away at the Roxy records of 20th's biggest! ...mowing down Miami's highs! Pre-release runs prove it's the shock and sock this industry needed! Now watch — around the nation...!

JOHNNY APOLLO

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 139, No. 2 April 13, 1940

FEVER

THE motion picture is running a fever—the "hit" fever. If one were to accept what seems to be the composite mind and opinion of the current system ruling the industry, it would have to be believed that there are only two orders of production, smash hits and utterly negligible pictures, useful only to keep the theatres open between hits.

Unless the consuming public becomes so inflamed with interest that it threatens to tear the lobby down to get in, the picture of today is not commonly considered worth mentioning.

That inevitably tends to make of the theatre merely a place where, now and then, something happens, like the old town "opera house". The policy and practice removes the theatre quite from its onetime position as a community institution.

It also tends to make the theatre, in the interims, a sort of mill-end, or fire sale, emporium where triple bills and kindred devices dump the less-than-terrific pictures.

This theatre practice is, obviously enough, the end of the line which starts in Hollywood with that state of mind which deems that it is not decent to budget a picture for less than a million, and that it is a disrespect for the product to ask less than a major bite out of the box office.

It is inescapable that if the theatre is solely dependent for its living on the occasional hit picture—and hits still have some of the quality of chance about them—the hits are going to come higher, as so obviously they do now—higher to the exhibitor as well as to the public.

That process will apparently continue—the way most picture fevers run—until something breaks, and that will not be the public.

The destiny of the motion picture as popular entertainment is decidedly at stake.

If the design is to make the attendance at motion pictures an expensive and just occasional amusement indulgence, the current program of the prevalent system is well under way.

THE indifference of the system and its masters to anything less than a cosmic hit is readily communicated to the consumers. It was from the studios that every box-office patron in the land learned, at large cost to everyone, about "A" and "B" pictures, and it's from the interior attitudes and policies of this goldfish-bowl business that the public learns most of what works for the impairment of the standing of the art. Clearly enough, the dumping process of picture merchandising is understood by the customers, who are rarely more inclined to think better of the product than its merchandising indicates.

There is no value in any motion picture except in the state of mind that is held about it. What the customer thinks is what he buys.

In a remote field, but also one dominated solely by the customers' state of mind, it is interesting to read the campaign for preciousness which is being conducted by the DeBeers diamond interests. They could make diamonds cheap, but they will not.

Up in the very Yankee village of Ridgefield in Connecticut, the other night, at the opening of the new Playhouse theatre, an audience cheered at the announcement of Irwin Wheeler that the policy would be to play the best available pictures, selectively booked, whether "A" or "B", and that they would be presented on single bills, with newsreels and other short product. It is a community which thinks well of the screen.

ONE of the invasive influences long has been the ambition for the bigger and bigger, obviously in the envy of the cinemasters affected for other arts, for the glamours of stage and glories of opera, unaware entirely of the fading of those laurels. Quite a while back we suggested an "Oscar" for the producer, director or other creative worker responsible for the picture of the year which did the best job of entertainment per dollar expended. The difficulty with that notion is that no one, by the present system, will ever know who he was or what the picture was. Attention is for effulgency rather than efficiency.

If the motion picture is to continue as anything resembling the institution it has been, it will be on the support of a flow of product, not floods and spurts and long dry spells.

That a picture can be made and sold for a one or two dollar top admission price does not at all indicate that the industry can be conducted on any such standards. With slightly more than eighty per cent of the families of America drawing incomes of less than forty dollars a week, limits for the price of popular entertainment require no argument. Also it may be observed that present trends in the politico-economic pattern are invasive of the higher and medium brackets of buying power. Further, among all of the industrial products that serve the multitudes, the motion picture is the only one steadily to seek increase in its unit price. Skill and advance of technology have been making everything else better and less expensive, while the pictures cost more and more—in the mad fever of the hit chase.

△ △ △

EDISON'S MISTAKE

IN the mind of the late Mr. Thomas A. Edison his labours on the invention of the motion picture ranked high in importance. In fact, it was one of his last endeavours, only a few years before his demise, to have certain aspects of the record of a certain unworthy claimant to picture priorities again exposed and officially stamped as spurious, employing in that cause the patent expert, Mr. Frank N. Dyer, who had once been Mr. Edison's personal counsel.

Now comes M-G-M with Mr. Edison's life in two feature pictures, saying of the second: "Three of these inventions (Edison's) form the very backbone of the gigantic motion-picture industry—the electric light, the phonographic principle of voice recording and the motion-picture camera. Only the first two inventions are covered in detail in the picture, Metro-Goldwyn-Mayer having to eliminate the invention of motion pictures to maintain dramatic cohesion."

Edison never bothered about cohesion. Meanwhile, his picture war, "Edison vs. The Infringers," would make a lively third production.

—Terry Ramsaye

This Week in the News

Sound Revolution

AFTER A DECADE without fundamental changes in sound for motion pictures, the industry is confronted with revolutionary sound devices perfected by the Bell Telephone Laboratories and the Radio Corporation of America. The new Bell sound equipment was demonstrated this week in New York's Carnegie Hall to leading Hollywood sound directors and several thousand others interested in the new reproducing methods. It is now to be marketed by ERPI. The first public show of the RCA sound will be in the fall when Disney's next feature, "Fantasia," opens.

The Bell sound, which uses three sound tracks and a control track, is called "stereophonic" and has "three dimensional" qualities, in addition to a volume range and other characteristics hitherto unattained. Details of the RCA system, which is said to be similar, are a carefully guarded secret and will not be announced until the Disney film opens. But both sound systems would require new equipment in the studios and complete new reproducing systems in theatres. Total bill for the new sound, if adopted by the industry, would run into the millions.

The story on sound is on page 12.

Neely Strikes Again

COMPLETE divorcement of exhibition from production and distribution is demanded by law in a measure introduced in Congress Tuesday by Senator Matthew M. Neely. The bill is so sweeping in its provisions that it would outlaw the ownership of a single share of theatre stock by anyone or any company in production or distribution.

Almost at the same time Tuesday afternoon when Senator Neely was turning over his new divorcement bill to the clerk in the Senate, certain executives of the organized industry closely associated with its defense against Neely's present pending anti-block booking bill were figuring that there could be no action this session on this proposal. They conclude that, giving effect to present legislative discussions on other measures in the House Interstate Commerce Committee, where the Neely bill reposes, and to a two weeks notice before a hearing on block booking, a hearing on the new measure probably would not be held until well after mid-May, which would appear to be too late for House action. They do expect that a brief hearing will be held, but that no report on it will come from the Committee.

The divorcement bill also is expected to have its ramifications in the New York "key" anti-trust suit. Industry opinion was divided on the question whether the proposed divorcement legislation would hasten an agreement on the "consent decree" or make an out-of-court settlement impractical. See story on page 14.

Pennsylvania members of the Federation of Women's Clubs decided that the Neely block-booking measure was a question that should not be a Women's Club issue. Sidney E. Samuelson, speaking for Allied States Association, defended the bill. The negative was upheld by Harry Goldberg, director of advertising and publicity for Warner theatres. Details on page 16.

Breen on the Air

FOLLOWING his initial appearance last week as interrogator on "Ask the Stars," a half hour radio program broadcast by Warner Brothers' Station KFWB, Hollywood, Joseph I. Breen, Production Code Administrator, on Monday night fired some "Information Please" type questions at Warner stars Ronald Reagan and Jane Wyman, Warner writers Julius and Philip Epstein, freelance film reviewer Jack Grant, and actor Jack Mulhall. Described in advertisements carried in Monday editions of Hollywood daily trade publications as "the radio show that is a positive box office stimulus," "Ask the Stars" is in its fifth week as a sustaining program, copyrighted several months ago by radio producer Russell Hughes.

Director Fred Niblo and actor Reginald Denny were the interrogators prior to Mr. Breen's acceptance of the post last week. Recordings of the first Breen broadcast distributed in the East reportedly have elicited widely favorable comment. Station KFWB is offering the show for commercial sponsorship on the basis that Mr. Breen will continue to be the interrogator.

Similar in format to the "Information Please" program sponsored by Canada Dry Ginger Ale, "Ask the Stars" is performed without rehearsal, guests being asked questions pertaining, however, to motion pictures and picture matters instead of the unlimited range of topics covered by the Clifton Fadiman "Information" program.

No remuneration is received by participants during the program's performance as a sustaining feature, according to those taking part in Monday night's broadcast and a spokesman for Station KFWB, who also said that an ultimate objective is to develop the program in such a manner as to make of it a constructive force in behalf of the motion picture industry calculated to counteract destructive effects of derogatory remarks of motion picture gossip programs now on the air.

"Wind's" 10% Profit

THE GUARANTEE of a 10 per cent profit to first run exhibitors of "Gone With the Wind" also applies to subsequents, now that the picture is starting to reach those runs, William Frazier Rodgers, general sales manager of MGM, disclosed on Thursday. The 70 per cent rental, of course, also continues.

"Wind" grosses this week reputedly turned the $17,000,000 mark. As detailed on page 53, a total of 1,552 theatres in 1,413 cities in the United States and Canada have played it, in some cases eight, nine and ten or more weeks.

Four-day engagements are now being accepted, for subsequent runs. The same minimum admission prices will prevail: 75 cents for matinees; $1.10 for the evening performances.

Selznick's "Rebecca"

UNITED ARTISTS' home office in New York on Tuesday pointed to David O. Selznick's "Rebecca" as outdistancing the previous big Selznick grosser, "A Star is Born," by 40 to 45 per cent in its first 100 playdates. Going further, UA claims that "Rebecca," with the exception of "Gone with the Wind," also by Mr. Selznick, "is now outgrossing any picture in distribution in the industry."

After a first week box office intake of $115,000 at New York's Music Hall, the picture now is riding along on a $105,000 gross for its second week, the distributor claimed, citing two dozen additional hold-over engagements which had been recorded in the east and south.

"1,000,000 B.C."

UNITED ARTISTS, by this week's announcement of Hal Roach's production, "1,000,000 B.C.," a fanciful tale of the very remote yesterday, may, by adding that to their Korda-Wells production, "Things to Come" of a spell back, be said to have about covered the entire span of Time, or from Then to Tomorrow. The Roach picture seeks to explore for movie purposes, and the mass market, the values implied in the wide circulation of the sort of popular science conveyed in the Sunday supplements, rather a more direct address to the multitudes than the pictures based on H. G. Wells' magazine and book circulations. So now it becomes an experiment of lowbrow, as compared to highbrow. And that reminds some old timers of when Tarzan was born to the screen.

Scandinavia's 4%

ADOLPH HITLER'S National Socialist Workers' Party early this week extended its theatre holdings, with the aid of the German army, navy and air force. It seized Denmark, part of Norway, and threatened Sweden. There are several hundred theatres in the contested areas.

On Wednesday major company home offices were informed that Swedish theatre business was not suffering materially and that Danish theatres were remaining open. Communication with Norway was broken.

The foreign sales departments took inventory of lost customers, and the picture looks somewhat like this:

The four Scandinavian countries (Finland included), accounted for approximately four per cent of distributors' entire foreign revenue.

In Denmark there are 346 theatres, in Norway 270, in Sweden 2,134.

American films had about 50 per cent of the total playing time on Danish screens, 62 per cent on Norwegian, 60 per cent on Swedish.

German pictures, as in other lands, ran a poor second, or worse, in competition to American, on the screens of these countries. In Norway they had 12 per cent, in Sweden about seven per cent, in Denmark approximately 12 per cent.

The best American business was done in Sweden with Denmark and Norway, second and third.

Previous Hitler circuit acquisitions are:

Austria (779 theatres), Czechoslovakia (1,847), Poland (769) Memel and Danzig, the Rhineland and the Saar; this week, Denmark and Norway; next, perhaps, Sweden.

Griffith Buys 40 More

H. J. GRIFFITH has acquired the Dickinson circuit of 40 theatres in 28 cities of Kansas, Missouri and Nebraska, according to announcement of Henry S. Griffing, attorney for the Griffith Amusement Company. A year ago Mr. Griffith purchased an interest in the chain and the name was changed to the Griffith-Dickinson circuit. Glen W. Dickinson retained the Dickinson, Olathe, Kan., and the Macon, Macon, Mo. He also owns the Mission Acres theatre, near Kansas City. No purchase price of the $1,250,000 chain was announced.

Griffith interests last week acquired 30 houses of Southwestern Theatres, Inc.

Ray Higdon has become assistant to R. E. Griffith who is in charge of film buying.

Meanwhile at Oklahoma City Federal Judge Edgar S. Vaught granted a motion for a bill of particulars to the Griffith Amusement Company, charged by the Government with anti-trust violation.

Censor Lord's Prayer

THE LORD'S PRAYER, contained in a sequence of "The Fighting 69th," has been subjected to abridgements by the British Board of Film Censors. It would have been entirely eliminated, it is reported, save for a showing by the producers' representative that it was necessary to the continuity.

Other deletions included rites of benediction, absolution and the sacrament of extreme unction.

The British board has ever customarily required the excision of all Catholic prayers and ceremonies in pictures to be circulated in Great Britain.

Barrymore Wins

IN ANSWER to a request to "name the five greatest performers you have ever seen," 86 representative members of theatrical professions selected John Barrymore, Charles Chaplin, Helen Hayes, Paul Muni and Enrico Caruso, in a poll conducted by *The Billboard*. The voters were all well-known figures in entertainment fields, including producers, critics, actors, directors and managers. Anyone in "films, the legitimate theatre, radio, opera, concerts, music, the dance, recordings, bands, vaudeville, night clubs, burlesque, hotel spots, stock, circus, carnival, ice shows, showboats, etc., could be selected. Motion picture performers were well represented in the list of 152 named in the poll.

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Campaign Films

THE MAJOR political parties already have turned attention to the screen for use in the 1940 campaign. "A New Tomorrow," 45 minute film available in 16 and 35 mm for theatrical and organization distribution, has been completed for the United Republican Finance Committee. F. Trubee Davison, former assistant Secretary of War and chairman of the committee, announced that the picture would be shown to more than 1,000,000 voters in the New York metropolitan area. National distribution is planned.

The film was produced on the West Coast at a reported cost of $50,000 and is said to have a theme based on Abraham Lincoln's words, "With malice toward none, with charity for all, with firmness in the right as God gives us to see the right, let us strive on to finish the work we are in." John Hamilton, Republican national chairman and the research bureau of the Republican national committee cooperated in preparing material for the film.

"A New Tomorrow" will be used for fund-raising purposes. Al Mertz, formerly in charge of RKO short subject sales, is handling the bookings. He said the picture would be shown first to party groups and later theatrical bookings would be sought. The cast includes Robert Barrett, Fuzzy Knight, Russell Hicks, Fay Helm, Donald Curtis, Harlan Briggs, Frank Orth, Edward McWade, Robert Kelland and others.

Equity vs. TAC

IMPLYING that the Theatre Arts Committee of New York (which has staged or aided numerous "liberal" benefits and affairs) is "Red," the Actors Equity Council on Tuesday forbade its members to participate in committee work.

The action was impelled by debate, for several weeks, at Equity Council meetings, over the wisdom of initiating a campaign for a Federal, or subsidized theatre, resembling, somewhat, the Federal Theatre Project which was abolished by Congress last year. It had been charged at these meetings that the "TAC," by its radical activities, aroused the Congressional opposition which destroyed the project; and that the committee's participation in a new drive for a Federal theatre, was resented. The committee's opposition to Finnish relief benefits was cited; also, the similarity of its members' arguments to those advanced by the Communist Party of America.

Equity members, hitherto active in committee affairs, said they would protest to the Associated Actors and Artistes of America, parent actors' group.

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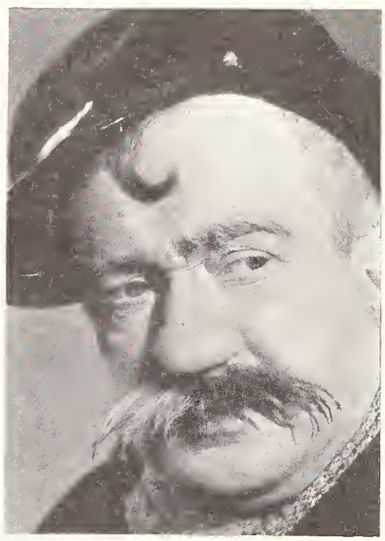
THIS WEEK IN PICTURES



SOUND ENGINEERS, in New York for a preview of the Bell Laboratories' new stereophonic equipment, visit ERPI headquarters at 195 Broadway to meet Western Electric officials. In the usual order here are John R. Whitney, General Service Studios; Clarence G. Stoll, president of Western Electric; Thomas T. Moulton, Sam Goldwyn Studios; Elmer Raguse, Hal Roach Studios; Douglas Shearer, MGM; Bernard B. Brown, Universal; T. Kennedy Stevenson, president of ERPI; John P. Livadary, Columbia; Edward H. Hansen, Twentieth Century-Fox, and Loren L. Ryder, Paramount. Story on page 12.



ORSON WELLES with Mrs. Franklin D. Roosevelt backstage at the Long Beach, Cal., Municipal Auditorium where he introduced her at a charity lecture. Mr. Welles is reported at work on his third picture for RKO, the first two having been shelved "temporarily" because of technical difficulties and because the third film is "more topical". Mrs. Roosevelt made the front pages this week with the announcement that she would appear on a twice weekly radio program for the Manhattan Soap Company, makers of Sweetheart toilet soap.



"OLD BILL" aetat 1940. Morland Graham as Bruce Bairnsfeather, whose character and comments became legendary story and film material in England after the first World War, in "Old Bill and Son" now in production at Denham.





By Staff Photographer

DAVID O. SELZNICK arrives in New York and tells the press of his plans for "Joan of Arc" and other productions including a life of Christ which he is contemplating. The interview is reported on page 37.



By Staff Photographer

HENRY GINSBERG, above, new general manager in charge of studio operations for Paramount. He formerly was assistant to Y. Frank Freeman, vice-president in charge of studio operations.

JESSE L. LASKY, left, and Jack L. Warner sign contracts under which Mr. Lasky will produce "The Amazing Story of Sergeant York" for the Warner studios. The announcement came soon after Darryl Zanuck set production plans for "The Career of Sergeant Sam Dreben", equally famous World War hero.



HARRY HOLLANDER, film buyer for the Bard circuit in Los Angeles, assures Wayne Ball, Los Angeles branch manager for Columbia, of his support in the Montague 15th Anniversary Campaign which the company currently is pressing. Standing at left is Harry Weinberg.



MAX FACTOR, Great States film booker who resigned to join the Pioneer circuit in Minneapolis, honored by Chicago film folk at a Congress hotel dinner: Sam Traynor, Russell Hurt, Dave Wallerstein, William Galligan, Jack Kirsch, W. H. Banford, Stanley Butte, Lou Reinheimer, J. J. Rubens, Eddie Cantor, Jack Rose, Mr. Factor, Harry James, Jack Eckhardt.



CONRAD H. FOSTER, left, Butterfield Theatres manager in Traverse City, Mich., died last week. Obituary on page 56.

C. G. KEENEY, below, manager of the Park theatre, Reading, Pa., visits the RKO exhibitors' lounge in Radio City.



By Metropolitan

AT A PREVIEW of the Pittsburgh Variety Club's new rooms, right. Front row: Harry Kalmine, John H. Harris, C. J. Latta. Rear: M. A. Rosenberg, C. C. Kellenberg and L. Elmer Ecker.



FOUNDERS' DAY, below, of the Rocky Mountain Screen Club is celebrated at a 25th anniversary banquet in Denver. Guests of honor on the dais, upper right, include Robert J. O'Donnell, Harry Sherman, Russell Hayden, Harry T. Nolan, Harry Huffman, and Frank H. Ricketson, Jr., president of the club.



NEW SOUND RACE IS ON; MILLIONS ARE AT STAKE

Bell Demonstrates at Carnegie Hall; RCA Debut Coming with Disney Cartoon; Both Claim Third Dimensional Effect

The sound race is on again. It is again the Telephone Company and Radio Corporation of America.

A new sound reproducing system which, if accepted by the public and the industry, will necessitate investment of many millions for new equipment by both theatres and studios, was demonstrated this week in Carnegie Hall, New York, by the Bell Telephone Laboratories, Inc.

As already has been announced, the Radio Corporation of America also has devised a new sound system which will make its first public appearance at the roadshow of Walt Disney's next feature cartoon, "Fantasia," which may be released in November.

Perfect Fidelity Claimed

Both new sound systems are reported to claim the same results: a three dimensional effect and both require new and additional facilities in theatres and studios. Existing theatre sound equipment cannot use films recorded by the new methods. The new stereophonic or stereosonic sound is of such a nature that little or no improvement could be had in small theatres, so those houses would be spared the additional expense even if larger theatres install the new equipment.

T. K. Stevenson, president of the Telephone Company's Electrical Research Products, in an announcement on the applications of "enhanced stereophonic music" made following the first Carnegie Hall demonstration, Monday night, issued a challenge to the motion picture industry to determine how rapidly the new techniques which claim to reproduce all audible sounds may be commercially used in films. He said, "We have demonstrated that it is perfectly possible to record and reproduce sound with a fidelity and with possibilities of enhancement hitherto unobtainable, but it remains with the motion picture industry to determine how dialogue and music recorded with such fidelity can be made commercially successful."

The new sound system will not cause any sudden revolution in the motion picture industry as did the advent of sound; the change will be gradual, said Mr. Stevenson. He concluded by asserting that the new methods represent "the most significant developments in sound in the last decade and unmistakably point the way to continued progress in recording and reproducing of sound either in connection with moiton pictures, or possibly without pictures, as a separate medium for making the best music available to audiences throughout the country."

ERPI Returning?

Although no Telephone spokesman in New York would state with definiteness the company's plans for marketing, there were some who seemed to think that the Electrical Research Products, Inc., of the American Telephone and Telegraph Company might consider returning to the business of selling the equipments, as manufactured by its related Western Electric Company, which was the procedure until the United States Government, three years ago, "invited" Telephone to divest itself of interests in this business. Accordingly, sound-head manufacturing licenses were sold to Simplex and Motiograph manufacturers, and ERPI's sound service business was turned over to a new company, Altec Service, formed for the purpose. The alternative would be for ERPI again to enter licensing arrangements with Simplex and Motiograph.

The Telephone company's new system will not benefit small theatres, but, even so, a changeover to sound would require the industry to pay a bill running well in proportion to the millions spent by the industry when it was virtually forced into sound in the hectic days of the late 1920's. That bill reputedly ran upwards of $50,000,000, spent at a time when chaos growing out of the revolution was rampant and some 100 different makes of reproducers were marketed, many of them small, troublesome and costly, and many of them "bootleg."

The perfection of "Three-dimensional" sound may begin once more the drive to sell reproducing equipment to the motion picture industry. If such a race develops, the telephone company will have a slight head start because it presented its "stereophonic recordings of enhanced music" to the public this week, while the RCA-Disney show is not expected to reach the theatres for another six months. Both companies for years have been working quietly on methods to improve sound.

Similar Effects from Film

In 1933 a symphony concert being played in Philadelphia was reproduced stereophonically before the National Academy of Science. The method demonstrated this week gave similar effects from recordings made on film. According to the Bell Telephone Laboratories, "the new apparatus permits the ready and faithful recordings and reproduction of all the sounds which the human ear is capable of perceiving. It permits the director to enhance the music of an orchestra giving to it interpretations not otherwise possible."

While the Carnegie Hall demonstrations of the Bell system were without accompanying motion pictures, the RCA improved sound is to be related to and give special meaning to the Disney drawings on "Fantasia." The musical score for that feature cartoon was recorded before the drawing started.

The system developed by the Bell Laboratories has been turned over to Electrical Research Products, Inc. (ERPI), for marketing. ERPI handles non-telephonic inventions perfected by the Telephone company. It is expected that the stereophonic sound will be made available immediately to Western Electric licensees in Hollywood Details of the selling plan are not yet available, but it was said that ERPI would announce the development and offer it to the industry. Acceptance would depend, principally, on public reaction to the new sound.

$30,000 Cost Estimated

At the present time the stereophonic equipment for a theatre would cost about $30,000, which is just about the figure large theatres had to pay for sound equipment when it was first introduced. It is expected that the price of the equipment would come down considerably if the demand were great and the equipment were manufactured on a large scale. The equipment for theatres probably would be made and handled by the manufacturers now licensed by ERPI.

The RCA company will make no statements concerning the sound to be used in the next Disney feature cartoon other than that the music for the film was recorded by RCA. The Disney company will be the first to introduce the RCA sound in motion pictures. The subsequent licensing has not yet been determined. The equipment for "Fantasia" will be moved from theatre to theatre, for the film is being made especially for roadshow distribution, as previously published.

Introduction of the new recording system, it was said, would be relatively simple in the studios provided that sufficient sound channels

(*Continued on opposite page*)

RANGE OF NEW SOUND SYSTEM DEMONSTRATED

The program presented in Carnegie Hall was chosen to demonstrate the range and possibilities of the new recording system developed by the Bell Laboratories. The system appeared to do everything claimed for it. The illusion of a large symphony orchestra, choir or organ was perfectly created; sounds from a low of a distant flute to a thundering roar, many times louder than has been publicly demonstrated outside nature, were reproduced without distortion. In no sense could the music be called "canned," and only a rare and hardly noticeable sound indicated that the music was recorded. It represented almost perfect recording and reproduction.

The entertainment value of sounds over a certain volume is open to question and some complained of excessive volume. However, the system demonstrated that it can give tremendous volume without distortion or blowing the speakers apart. The only other criticism was against the program and not the sound system. Some music critics present did not like the manner in which Stokowski had "enhanced" the music.

No endeavor was made to relate the demonstration to the motion picture screen. The stereophonic qualities of the system as demonstrated in Carnegie Hall, where the speakers were spread across a wide stage, might be almost lost if the method were used in connection with a standard motion picture screen. One opinion was that if the public accepts the new sound, wide screen pictures might receive another trial. The volume range and the "noiseless" recording have direct applications to film use but it is the "three dimensional" qualities that are most striking. —M. Q., Jr.

CLAIM VOLUME AND NO DISTORTION

(Continued from opposite page)

are available. In the long run, if the method is universally adopted, studios will have to increase their sound recording facilities at a cost totaling many hundreds of thousands of dollars.

Bell's Four Sound Tracks

The Bell system makes use of four sound tracks, taking up the whole width of the motion picture film. But it was said that the four tracks probably could be squeezed in along with the picture. However, in any case complete new sound equipment is needed in any theatre that will show the new sound. The Telephone company's Stereophonic sound uses three microphones for the recording, one each at the right, center and left of the stage. A fourth track, which gives the special control to the volume desired by the director, completes the system. In the theatre three sets of loudspeakers are installed, corresponding to the three microphones. The volume then is automatically regulated by the fourth track on the film.

The stereophonic recordings presented by the Bell company included orchestra selections from the works of famous composers, a scene from an opera, organ pieces and choir singing and dramatic scenes. The orchestral transcriptions were made by the Philadelphia Orchestra directed by Leopold Stokowski, who also made the RCA recordings for Disney's "Fantasia." The Tabernacle Choir of Salt Lake City sang and the dramatic selections were made by Paul Robeson, Walter Armitage and James Sullivan.

Tenfold Sound Increase

The system, which is said to include a tenfold increase of sound without distortion, was developed by Dr. Harvey Fletcher and his associates—E. C. Wente, J. C. Steinberg, W. B. Snow, R. Biddulph, L. A. Elmer and A. R. Soffel. For example, it is stated that a recording of an orchestra of 200 instruments can be stepped up to the volume of an orchestra of 2,000 pieces.

Perfection of the new system followed years of research by the Telephone Company engineers. The system was developed as one of the results of the company's regular investigations into matters related to telephonic communication. From time to time it happens that the engineers invent something that also has uses in other fields. When this happens the device is turned over to ERPI to handle from the merchandising standpoint. Such, it was said, was the case with the work on stereophonic recordings. The original work was undertaken for telephonic purposes and the results appeared to be of value to the amusement world, so the telephone laboratories turned over the equipment to ERPI, which will try to interest the motion picture companies.

The final decision on the new sound system will rest with the public. The new methods of recordings, as frequency modulation (FM) in the radio field, are said to give more realistic sound; in fact, proponents claim "perfect" reproduction for each. Stereophonic or stereosonic or "three dimensional" sound for motion pictures and FM for radio involve substantial investments for new equipment, and both threaten "revolutions" in sound methods in their respective fields.

Sound Costs Reduced

For many years there has been little change in the quality or methods of sound in motion pictures. The cost to equip a theatre with sound has dropped from a range of about $7,500-$25,000 and more during the first years of sound to $1,200-$10,000 today. Now both Bell and RCA, the two principal companies—which survived the many manufacturers and dealers (some of the socalled "bootleg" variety) which sold sound equipment to theatres, again and almost simultaneously are ready to present improved sound to the industry. The new equipment to be offered will be more expensive, originally and in operation, than present reproducers, but is said to have the compensating advantage of giving "three dimensional" sound. It was said that three dimensional sound and three dimensional sight may both be included in the films of the future.

Hollywood Inspects New Sound

Executives in the sound department of studios on the West Coast have been brought to New York to get firsthand knowledge of new developments in sound. A high point of the trip was Bell's Carnegie Hall demonstration of stereophonic sound. The sound directors who made the trip included Douglas Shearer, MGM; E. H. Hansen, Twentieth Century-Fox; Loren Ryder, Paramount; Bernard Brown, Universal; John Livadary, Columbia; Tom Moulton, Samuel Goldwyn; Elmer Raguse, Hal Roach; Jack Whitney, General Service; Clifford W. Smith and K. F. Morgan of ERPI.

PLAGIARISM CLAIM IS DISCONTINUED

Litigation against Walt Disney and Leopold Stokowski instituted by Mark S. Tutelman of Philadelphia was discontinued on Tuesday. Mr. Tutelman originally lost his case in the lower courts last September when Judge Joseph L. Kun in common pleas court dismissed his bill in equity holding that he had no common property rights in the "mere idea or plan of synchronizing symphonic music of classical renown with animated motion picture cartoons."

Mr. Tutelman's claim was that he had prepared scenarios of the "Nut Cracker Suite" and "Dance Macabre" and submitted them to Mr. Stokowski who, he claimed, had revealed the idea to Walt Disney for use in his forthcoming "Fantasia" without crediting Mr. Tutelman.

Delay Rogers Drive To Week of April 25th

The Will Rogers National Theatre Week will begin Thursday, April 25th, L. E. Thompson, of RKO Theatres, chairman of the campaign, announced Monday. The week's delay was made to permit completion of a one-reel subject which will be shown in theatres.

The film will feature Bette Davis, Judy Garland and Kay Kyser, is titled "If I Forget You." Warner Brothers, Fox Movietone and Metro-Goldwyn-Mayer are donating the use of their studios.

Irving Caesar wrote a song for the picture and many others are cooperating.

Eastman Kodak, DuPont-Pathe and Film-ex-Gaevert contributed the raw stock. Distribution will be through National Screen Service exchanges.

Three Boards Elect; Three Set Sessions

Universal's board of directors last Thursday in New York reelected all officers, Famous Players Canadian, Toronto, elected directors, the Western Electric Company held elections, and stockholders' meetings were set by Balaban & Katz, Pathe and Eastman Kodak.

Loew's, Inc., directors this week declared a regular quarterly dividend of $1.62½ a share on the $6.50 cumulative preferred stock, payable May 15th to stockohlders of record April 30th.

RKO Board Meets

At a meeting of the Radio-Keith-Orpheum Corporation board last Thursday, the board considered the matter of a quarterly dividend payable May 1st. Although earned in the quarter by the consolidated company, in view of uncertain conditions in the industry, particularly those resulting from the war, the board took no action to pay the quarterly dividend.

Boards of directors of both Universal Corporation and Universal Pictures Company were reelected at the board meeting.

Universal Corporation officers are J. Cheever Cowdin, chairman; Nate J. Blumberg, president; Charles D. Prutzman, general counsel and vice-president; Peyton Gibson, secretary and treasurer, and Margaret M. Sullivan, assistant secretary and treasurer.

Universal Pictures officers are Mr. Cowdin, chairman; Mr. Blumberg, president; Mr. Prutzman, general counsel and vice-president; Mathew J. Fox, William A. Scully, Joseph H. Seidelman and Cliff Work, vice-presidents; Mr. Gibson, secretary; Samuel Machnovich; Ed Muhl, assistant secretary; Harold S. Brewster and Eugene F. Walsh, assistant treasurers.

Officers and directors were reelected at the shareholders' meeting of Famous Players Canadian Corporation in Toronto, when reports for the past year were adopted. Officers are N. L. Nathanson, president, and J. J. Fitzgibbons and directors are Barney Balaban, Y. Frank Freeman, W. D. Ross, F. B. McCurdy, A. E. Dyment, A. P. Holt, T. J. Bragg and R. W. Bolstad. Mr. Nathanson said that receipts for the first three months of 1940 were highly encouraging.

Western Electric Reelects

At the annual meeting of the stockholders of the Western Electric Company, held Tuesday, all directors were reelected with the exception of Charles L. Rice who retired from active service January 10th. At the annual meeting of the directors, the same day, all officers of the company were reelected.

Stockholders of the Keith-Albee-Orpheum Corporation reelected all directors at their annual meeting in New York Wednesday. Directors are Donald K. David, Monroe Goldwater, Malcolm Kingsberg, John V. McCaffrey, N. Peter Rathvon and George J. Schaefer. A board meeting was held Thursday.

Stockholders of the Eastman Kodak Company will elect five directors at the annual meeting to be held April 30th. The nominees for reelection to the board of directors are Frank W. Lovejoy, president; William G. Stuber, Francis C. Mattison, Perley S. Wilcox and Raymond N. Ball. In the last fiscal year Mr. Lovejoy was paid $161,647; Albert F. Sulzer, vice-president, $65,843, and Thomas J. Hargrave, vice-president and secretary, $66,000.

NEELY ERUPTS WITH A NEW BILL FOR DIVORCING THEATRE CIRCUITS

Calls Senate Measure a Companion to His Anti-Block Booking Bill "to Accomplish Necessary Reforms" in Industry

A bill requiring the complete separation of exhibition from production and distribution was introduced in the United States Senate Tuesday by Senator Matthew M. Neely, author of the block-booking and blind-selling measure passed by the Senate last year and awaiting action in the House.

Move Unexpected

Introduction of the divorcement bill came as a complete surprise to officials in Washington and to the motion picture industry. But Thurman Arnold had said, when the key New York anti-trust case was filed in July, 1938, that if the case were lost, legislation would be introduced to effect the purposes of the suit. Reports on the "consent decree" indicated that divorcement, one of the prime purposes of the suit, would not be required. Senator Neely described his new bill as a companion measure to the block-booking measure and said passage of the two "will accomplish important and necessary reforms in the public interests."

The divorcement bill would make it unlawful for any producer or distributor "to own, control, manage, buy or book films for, or operate, in whole or in part, any motion picture theatre or theatres located in any state, territory or the District of Columbia, or to have any interest, direct or indirect, legal or equitable, through stock ownership or otherwise, in any such motion picture theatre or theatres."

Declaration of Policy

In the preamble Senator Neely wrote a lengthy declaration of policy, in which Congress is to hold:

"That the condition which exists in the motion picture industry whereby certain producers and distributors of motion picture films (1) produce and distribute in commerce a majority of the quality films available for exhibition, (2) have acquired control of or an interest in a large number of motion picture theatres, known as 'affiliated theatres' and (3) are continuing to acquire additional theatres, is contrary to public policy in that it (a) has resulted in granting to affiliated theatres undue preferences, (b) has caused unfair discrimination against independent theatres with respect to the leasing of films in commerce, (c) has enabled such producers and distributors to acquire a virtual monopoly of the first-run theatres in the principal cities and a virtual monopoly of subsequent-run theatres in certain cities and sections, (d) interferes with the freedom and opportunity of independent exhibitors to select and obtain an adequate supply of quality films for exhibition in their theatres, (e) prevents the people of the several states and the local communities thereof from influencing such selection in the best innterests of the public, and (f) tends to create a monopoly in the production, distribution and exhibition of films in commerce. The Congress finds and declares that the condition herein described and the methods and practices bring it about and resulting therefrom adversely affect and constitute a burden upon commerce, and it is the purpose of this act to eliminate such condition by making it unlawful to engage in such practices."

18 Months to Drop Theatres

A period of 18 months after enactment would be given for the companies to dispose of their theatre holdings. The federal district courts would have jurisdiction, and the bill provides that "the power to prevent and restrain violations shall include the power to order the divestiture of theatres or interests in theatres held in violation of the act." Penalties for violations would include fines of up to $5,000 or imprisonment for not more than one year, or both, and officers, directors or agents of corporations could be held individually responsible for the acts of their companies.

The bill would require every producer or distributor engaged in commerce to file with the Attorney General within 30 days after the act became effective and annually thereafter in January an affidavit stating whether he owns, controls, acts for or has any interest in any theatre and, if so, show fully the nature and extent of such interest or connection.

Industry Opinion Divided

Industry opinion was divided this week on whether the introduction of divorcement legislation would speed a settlement of the trust suit out of court or would make a "consent decree" impossible. The former opinion was backed by the argument that some of the companies would like to settle the suit quickly and avoid the pending legislation on the grounds that the Department of Commerce would tell Congress that legislation would not be necessary, if the key suit were settled.

The opposite viewpoint held that the introduction of divorcement legislation has made an out-of-court settlement of the New York case impossible because there would be no purpose in signing a "consent decree" if the industry still faced legislative action on trade practices.

Some industry attorneys held that divorcement legislation could be attacked on the grounds of unconstitutionality.

In introducing the bill, Senator Neely explained that its purpose "is to prevent producers and distributors of motion picture films engaged in interstate commerce from owning, controlling, operating or investing in motion picture theatres." He said that "the evils attendant upon the ownership or operation of theatres by producers and distributors who control the necessary supplies of quality films are set forth in Section 1."

Senator Neely called attention to the North Dakota divorce law of 1937 which was upheld by a statutory federal court, whose decision

(Continued on following page, column 3)

EXCEPTION SOUGHT ON WAGES-HOURS

As hearings on possible revision of definitions on "white collar" workers opened, in Washington, on Tuesday, before the Wage-Hour administration, representatives of the Motion Picture Producers and Distributors of America asked exceptions from the hour provisions of the Fair Labor Standards Act, in the cases of executives getting not less than $50 per week, administrative employees paid $30 or more per week, and professional workers with salaries of $200 per month or more.

The salary requirements suggested by the motion picture industry were in addition to stipulations as to the type of work done by employees in the categories under consideration.

Government Gets Court Order to Subpoena 14 Witnesses for Trial May 1st; Split over "Consent" Decree Widens

The almost daily change of the complexion of the motion picture industry's solution to, or adjustment of, its legal and legislative trade practice difficulties, this week found a wide divergence of opinion among the large company defendants, in the Government's "key" New York anti-trust prosecution, over the form of settlement. Last week's optimistic opinions on a "consent" decree were fading rapidly as the May 1st trial date approached.

Despite predictions that the start of the trial would be postponed, the Government is moving along with its preparations at the New York Federal Courthouse. Arrangements were made Monday, on orders of Trial Judge Henry W. Goddard, with William V. Connell, deputy chief clerk of the United States district court at Foley Square, New York, to reserve Room 1306 of the courthouse "indefinitely" from May 1st.

Defense counsel prepared to ask for a postponement until June 1st.

14 Witnesses Summoned

Also advancing its trial preparations, the Government over the weekend summoned its first witnesses against the majors, 14 of them, as follows:

William W. Hodkinson, Carlsbad, Cal.; Richard Rowland, 1030 N. Las Palmas, Los Angeles; T. L. Tally, 1544 W. 8th St., Los Angeles; I. E. Chadwick, 6066 Sunset Blvd., Hollywood; Christ Lampros, Capitol Theatre, Farrell, Pa.; Joseph, William and Al Weiss, McKeesport, Pa.; William D. Davis, Triangle Theatre, Pittsburgh; Thomas A. Gilbert, New Oakland Theatre, Pittsburgh; Charles Morse, 260 Tremont St., Boston; H. A. Batastini, Alpine Theatre, Punxsutawney, Pa.; M. E. Ouslander, Pinebrook Theatre, Scranton, Pa., and Harry Stahl, NuLuna Theatre, Sharon, Pa.

Obtains Order for Subpoenas

The Government obtained an order from Federal Judge Mandelbaum authorizing it to serve subpoenas on these 14 witnesses, directing them to appear at the trial, on May 1st.

An order permitting the issuance of subpoenas is necessary in all instances in which a witness lives more than 100 miles from the courthouse. The Government thus may subpoena witnesses in the New York area, without a previous Federal permission. It was said, last weekend, that the Government would have over 100 of its approximately 300 prospective witnesses on hand, at the trial opening.

In asking for the federal order, the procedure was to request it on the grounds that "the testimony of said witnesses is material and necessary in the trial of the suit."

Split Widens on U. S. Trust Suit Settlement

Meanwhile, on a "consent" decree, the large company defendants appeared to be divided. Paramount and three other companies were known to be opposed to a "consent" decree, in the form proposed; others favored it; in another company, executives themselves were divided.

Should the companies favoring a consent de-

(Continutd on following page, column 1)

U. S. PUSHES TRUST TRIAL PLANS

(Continued from preceding page, column 3)

cree, in present form, become parties to it, they would do so in independence of the others it was said. But it was also pointed out that the Government was not likely to approve a consent decree in which only a minority of defendants were parties; inasmuch as the trade reforms which the Government allegedly wants, would not be obtained, in this manner.

Last week, pressure upon Paramount and other companies opposing a consent decree, was reported being exerted by the other companies and by high officials of the film industry

It was also reported that even the individuals championing a consent decree were still unaware of how the Department of Justice viewed the matter.

The board of directors of each company, also, would have to approve their company's participation in a decree, no individual executives of a major defendant being authorized to make an out-of-court settlement.

One settlement proposal said to have met the most objection was that which assertedly would give the exhibitor a prior claim on product, if he established that his theatre is better than his competitor's. How to determine "better" puzzled observers, many stating that it might be confused with newness, rather than business operation.

Last week, the Government was granted an additional week's time in which to prepare more information, in answer to defendants' interrogatories. The additional information is due on Friday.

This week, defense counsel were preparing stipulations, to shorten the trial; however, seven companies must agree before the stipulations can be presented to the Government; so delay was expected.

It was noted last week, in weighing factors for or against acceptance of a decree by the defendants, or the Department, that some state units of the National Allied States Association, which has favored the suit, and legislation to "reform" the industry, had gone on record opposing an out-of-court settlement; and that this may have some bearing on the Department attitude. The Department's case rests, in many instances, on complaints of Allied exhibitors.

Zukor and Montague Testify in N. Y. Case

Despite statements to the contrary made by him in 1918, producers find it necessary, conditions having changed, to own theatres, Adolph Zukor, chairman of the board of Paramount Pictures, testified, in pre-trial examination, last Friday, in the Government's New York anti-trust prosecution, scheduled for May 1st trial.

Mr. Zukor had been confronted with his 1918 statement by Special Assistant Attorney General Robert L. Wright, conducting the questioning. In the statement he had opposed ownership of theatres by producing companies and attacked the threatened entry of exhibitor associations into production and distribution.

Mr. Zukor noted that in 1918 First National, a theatre owning association, had produced and released films, and placed talent in contract. The situation threatened Paramount; so it entered exhibition. In the interval, costs of pictures have risen so much that the producer, and other producers, must now be assured of an outlet for the product upon which so much has been spent, Mr. Zukor asserted.

Because, in 1925-26, Twentieth Century-Fox acquired many theatres, Paramount renewed its buying of them, he said.

When Attorney Wright suggested that long term franchises would solve a problem for a producer-distributor, Mr. Zukor replied that they had been found "unsatisfactory" in the past, that the quality of pictures fluctuated, as did their number.

He admitted that affiliated theatres had an advantage over their competitors because they were assured of product from at least one company.

Sidney R. Kent, president of Twentieth Century-Fox, is to testify on April 18th; William Kupper, the company's western sales manager, on April 16th; William Sussman, its Eastern sales manager, on April 17th.

Abe Montague, sales manager of Columbia Pictures, testified last Thursday, that the company had discontinued its 10 per cent cancellation clause in contracts.

He also testified that the company favored "substantial independents, adding that the sales of a year's product averages 29 units per theatre owner; and that not more than 33 per cent of its accounts order the total output of one season.

Action on the Trust Suits in the Field

Scheduled to come up before Federal Judge William H. Kirkpatrick in Philadelphia Federal Court on Monday, the final hearing in the anti-trust suit of the Landis Theatre, Vineland, New Jersey, against the majors and the Warner Theatres circuit, was postponed to May 6th.

The suit alleges the Landis was unable to get proper product because of collusion between the two Warner theatres in the town, and the majors.

In Burlington the motions by the major distributors, asking dismissal of the anti-trust suit complaint of Andrew Tegu, Vermont exhibitor, have been denied in Federal Court.

In Portland, Maine, the motion of Loew's, RKO, and Twentieth Century-Fox, for dismissal of the $250,000 anti-trust suit against them by the Waldo Theatre Corporation, was dismissed last week by the federal court in that city. The corporation operates the theatre in Waldoboro, Maine.

In Nashville federal court, last Friday, the Government won 45 days' additional time in which to file a bill of particulars in its anti-trust action against the Crescent circuit and the large companies.

The major distributors, and the Griffith Amusement Company circuit, all defendants in the Government's Oklahoma City anti-trust suit, on Tuesday in that city's federal court were granted their motions to have the Government file bills of particulars.

DOUBLED AUDIENCE IS ANSWER, SAYS DIETZ

The best answer to the critics of the screen is that its audience has doubled in the last 10 years, Howard Dietz, advertising and publicity director of Metro-Goldwyn-Mayer told a public relations luncheon of the Advertising Club of New York last Friday.

"The critic," Mr. Dietz said, "who takes to task the social position of films is willing to say that he wants a revolution in the shadow world before he is willing to see a revolution in the actual world. They confuse the world of shadows with Utopia."

He described the Neely bill as a product of "confused thinking on the moral issue."

Neely Introduces Divorcement Bill

(Continued from preceding page, column 2)

commented upon the power and influence inherent in integration.

"This 'power and influence inherent in the combination of production, distribution and exhibition,'" he said, "has been and is being used to oppress and drive out of business the independent motion picture exhibitors. Separation of production and distribution from exhibition is the only effective remedy since the evils are inherent in the combining of these functions and the motive and temptation to discriminate in favor of the affiliated theatres and against the independent theatres will continue as long as the combination endures.

"Amazing Record" Cited

The Senator reviewed what he termed "the amazing record" of the major producers and distributors—the "Big Eight"—"in defeating all attempts to legislate with respect to their activities or to curb their predatory activities under the general law."

"Bills to prevent compulsory block booking and blind selling were passed by the Senate in 1938 and 1939, despite the intense opposition of the producers' lobby, but they advanced no farther," he said.

"Three resolutions to investigate the motion picture trust, one in the Senate (by Senator Brookhart) and two in the House (by Congressman Sirovich and Hobbs) were successfully smothered by the lobby.

Charges "Open Scandal"

"The statute of the State of North Dakota was repealed after it had been sustained by the district court and before a hearing could be had in the supreme court. The methods by which its repeal was accomplished were an open scandal.

"Although the Government has filed more than 20 actions against the motion picture industry under the Sherman law, no effective or lasting remedy has been obtained.

"In July, 1938, the Department of Justice filed an action against the 'Big Eight' asking, among other things, that the defendants be separated from their theatres. The case has not been tried and predictions are being made in the trade press that it will not be tried for many months, if ever.

Seeks Early Hearings

"I am informed that the Government has been required to furnish bills of particulars disclosing the minutest details of its evidence.

Senator Neely said he would seek early hearings on the bill which he hoped "will serve to focus public attention on operations of the motion picture trust which, due to the power and influence of its lawyers and lobbyists, have heretofore been beyond reach of the law."

With Congress scheduled to adjourn by June 1st, Washington circles feel there is practically no chance for consideration of the divorce bill this session Its introduction at this time, accordingly, was seen as a public expression by Senator Neely of his opposition to any concessions to the major companies in the settlement of the New York suit.

The bill has been referred to the Senate Interstate Commerce Committee, which last year was forced by Senator Neely to hold hearings on and report his bill to abolish block booking.

NEELY BILL AN IRRITANT, DON'T WANT IT AS AN ISSUE, SAY CLUBWOMEN

S. E. Samuelson Defends Measure, Goldberg Opposes It Before Delaware Federation; Milliken on Visual Education

by M. H. ORODENKER
in Philadelphia

The American Federation of Women's Clubs, at least certain sectors of it in Pennsylvania, definitely are not interested in the intra-industry controversy over the pros and cons of the Neely anti-block booking bill now in Congress, nor, for that matter, in any arguments emanating from the outside.

Motion Picture Day, sponsored by the Delaware County Federation of Women's Clubs last Thursday at Chester, Pa., provided the setting for a heated debate on the Neely measure. After it was all over, most of the 600 civic-minded women in attendance professed ignorance as to what the Neely Bill might be and what it stands for. Many others, more enlightened—and confused—were visibly irritated that efforts were being made to force the women's clubs into an issue which, they felt, concerned them little. Several women, early leaders in the Federation movement, indicated that they would fight any attempts to make a women's club issue of the Neely Bill at the State and International conventions of the Federation.

Samuelson Defends Bill

Sidney E. Samuelson, speaking first in behalf of the bill as a representative of Allied States Association, was quite frank in his explanation that the interest of his group for the passage of the measure was "strictly commercial." Harry Goldberg, director of advertising and publicity for Warner Brothers Theatres, arguing against the bill as a representive of the motion picture distributors, was just as candid in his comments when he told the women that he was very much disturbed in that he had to take time out from his regular duties to come here and discuss a proposition that was of little or no concern to those assembled.

"There's something radically wrong with the motion picture industry," said Mr. Samuelson, "and that evil is monopoly which has resulted in internal commercial mismanagement. Representing a group of independent exhibitors who are made to suffer because of these conditions, our interest in the passage of the Neely Bill is strictly commercial. We see in this law the beginning of the end of the motion picture monopoly."

Urges Support for Bill

Hitting at block booking and blind selling, Mr. Samuelson further added that the bill would enable the industry to return to its golden era of 1915-1920 by substituting "freedom for blind selling, taking dictatorship out of its business methods and allowing for free competition instead of compulsion."

Mr. Samuelson urged the women to support a measure that would require that producers supply synopses on product planned. He pointed to a brochure of last season from a distributor which announced pictures never produced yet. Reading from a standard exhibitor contract, he argued that the exhibitor was not allowed a free hand in cancelling pictures he thought should not be shown to his patrons.

Citing figures to refute the arguments raised, Mr. Goldberg, charging that block booking and blind selling was only "oratorical hocus pocus," pointed out that of RKO's 1937-1938 list, only 32 per cent of the exhibitors bought all the product and that that figure represented not only independent exhibitors but the circuit houses as well. The same holds for the plea for wider freedom in cancellations so as to bring in the better pictures, Mr. Goldberg said, citing figures that showed cancellations for pictures like "Midsummer's Night Dream" and "Green Pastures" ran into the thousands while the cancellations on Westerns and crime pictures numbered only in the tens and twenties.

"The only reason some theatre managers are for the Neely Bill is that they have been led to believe that they can make more money," he said. "They think the Neely Bill will increase their profits. As for the improvement of the industry, there's nothing independents can do under the Neely Bill that they can't do now.

"It's a false and fanatical issue, and there is no earthly reason why your time, and my time, too, should be taken up with a question that does not concern us. There is nothing the matter with the motion picture industry today that 'audiences' can't cure."

Preceding the debate, held at the New Century Club, Mrs. Edna R. Carroll, head of the Pennsylvania Board of Motion Picture Censors, had taken the women to task, saying much of the to-do these days by women's clubs on Saturday afternoon children's shows was misplaced guidance.

"Worry less about the kids," advised Mrs. Carroll, "and, instead, let the kids worry about the parents."

Defending the hard-riding and the shooting in Westerns, Mrs. Carroll added, "The children have definite standards on what they expect to see in a Western. Come what may, the hero must be a hard-riding and straight-shooting character, the villain must always die in the end, and the hero must always marry the heroine. For the most part, these standards are much better and higher than those of women themselves who will be shocked by such a book as 'Grapes of Wrath' and then want to be shocked by the picture again."

Mrs. Carroll defended official censorship, as opposed to that of pressure groups. "True, we cannot legislate morals, but a social agency can raise and maintain the moral standards of a community, and I look upon the State Censor Board as a social agency."

"Not only is the State Censor Board self-sustaining, but it even makes money," she added.

"I don't want to be educated by motion pictures," she said, "and I don't want somebody else's propaganda. I go to the motion pictures for entertainment and relaxation. That's what I expect motion pictures to be, and they are."

Milliken Speaks

At a morning session held at the Boyd theatre in Chester, Carl E. Milliken, former Governor of Maine and executive secretary of the Motion Picture Producers and Distributors of America, emphasized the importance of motion pictures as a medium for visual education.

"Learning of book facts does not guarantee active participation in the outside world," he said, pointing to the work of the MPPDA in helping solve that problem.

"As a result," he said, "there are available today 70 short subjects on character study, each concerned with a specific life problem. To us, it's a 'human relations' project. Since the future of our country is tied up with the future generation, the motion picture is playing its part in preparing that generation for the role it will have to play in later life."

Following his address, the women were shown four of the shorts, "Give Me Liberty," "The Declaration of Independence," "Song of the Nation" and "Lincoln in the White House."

The day's program had been arranged by Mrs. Homer K. Emmons, chairman, and Mrs. Jules Havelin, co-chairman, of the motion picture division of the Delaware club.

Samuel R. Rosenbaum, president of the Independent Radio Network Affiliates and head of the Station WFIL in Philadelphia, earlier in the week took to task the Parent-Teacher Association of the Shoemaker School at suburban Elkins Park, Pa., for its criticisms of radio programs for children.

"Radio claims it is fulfilling its duty to meet this want," he said, "and keep the level of its material always slightly in advance of the mere average of public taste. If it gets too far in advance, it will be a general without an army. "It is well known that the most popular features of every newspaper in the country are the comic strips. These are devoured with glee by parents as well as children by the millions. It is inconsistent for parents to expect radio programs to be exclusively high-toned and cultured, unless the same criticism is leveled at the universally circulated comic strips in the daily newspapers. On the contrary, both are capable of educating and improving the public taste, and are probably doing so. Certainly radio programs on the average are superior to the average entertainment provided in any other medium."

Mr. Rosenbaum urged constructive criticism to improve the quality of children's programs, instead of nagging.

STARS HIT NEELY BILL IN LETTER

Twenty-three of the leading Hollywood players have expressed their opposition to the Neely bill in a letter to Representative Clarence F. Lea, chairman of the House Committee on Interstate and Foreign Commerce, in which the bill is pending.

"We are convinced," said the letter, "that this bill is highly harmful to the American screen and against the best interests of the American public." "Anyone acquainted with the making of pictures," the letter continued, "knows that the advance synopsis section of the bill is an absurdity. It would build a stone wall around production, destroy the experimental progress so vital to the development of the screen and result in pictures being turned out like automobiles on an assembly line.

Signers are Joan Crawford, Fredric March, Edward G. Robinson, Tyrone Power, Don Ameche, Alice Faye, Ralph Morgan, Billie Burke, Conrad Nagel, Jean Hersholt, Joel McCrea, Madeleine Carroll, Bob Hope, Gary Cooper, Joan Blondell, Dick Powell, Eddie Cantor, Robert Taylor, Norma Shearer, Wallace Beery, Ralph Bellamy, Jeffrey Lynn and Joan Bennett.

18 PRODUCERS BUY 76 STORIES FOR 1940-41 FEATURE PROGRAMS

56 Acquired in February, 20 in March; Columbia Purchases Two Cartoons; "Jekyll and Hyde" to Be Made Third Time

Eighteen producers purchased the screen rights to seventy-six story properties in February and March as potential screen material for the coming product year. These acquisitions represent the first substantial purchases for the 1940-41 season. The material for the current season was bought long since.

56 in February

Of 56 properties acquired in February, 32 were original stories, fourteen were books. There were three published magazine stories and one newspaper cartoon. There also were ten plays. In March twenty purchases were made by producers. These included ten originals, ten books, including two published magazine stories, one newspaper comic strip and one film. The companies did not report the purchase of any plays in March.

Columbia, following the success of the "Blondie" series, bought in February another newspaper comic strip, "Terry and the Pirates," from the News Syndicate Company. This cartoon is drawn by Milton Caniff. In March, Columbia purchased from King Features, which also handles "Blondie" for distribution to newspapers, the screen rights to "Tillie the Toiler," by Russ Westover. For the title role a nationwide casting contest will be undertaken.

Third "Jekyll-Hyde"

Metro-Goldwyn-Mayer in March acquired from Paramount the screen rights to Robert Louis Stevenson's novel, "Dr. Jekyll and Mr. Hyde." This will be the third time the book has reached the screen. John Barrymore played the dual character in the silent version in 1922. Ten years later Paramount made a talking picture of the story with Fredric March in the title role. Robert Donat is tentatively penciled in for the starring portrayal in the new production.

In February, RKO purchased not only the screen rights to the Broadway stage production "Too Many Girls" but also the services of all the principals in the play and George Abbott to produce and direct the film version. The picture will be released early next season to coincide with the football season.

FEBRUARY PURCHASES

Stories acquired in February, with all available cast and credits, follow:

ANNE OF WINDY POPLARS, a novel by L. M. Montgomery purchased by RKO to star Anne Shirley.

ARGENTINE NIGHTS, an original story by J. R. Brenn and Gladys Atwater purchased by Universal.

ARM OF THE LAW, an original story by Harrison Carter and Charles Williams purchased by Monogram.

AS NAZI TOURISTS SEE US, a magazine article by Paul Martin purchased by Metro-Goldwyn-Mayer.

ATLANTIC CABLE, an original story by Denison Clift. Universal.

BABYLON REVISITED, a magazine story by F. Scott Fitzgerald purchased by Lester Cowan.

BENJAMIN FRANKLIN, Carl Van Doren's biography of Benjamin Franklin, purchased by RKO for an Erich Pommer production with Charles Laughton probably in the title role.

BOMBAY UPRISING, an original story by Stanley Rubin and Edmund Hartman. Universal.

Original on Brigham Young

BRIGHAM YOUNG, an original story by Eleanor Harris. Twentieth Century-Fox.

CHILDREN'S CRUSADE, an original story by Robert Theoran and Fritz Rotter purchased by Metro-Goldwyn-Mayer.

COLLEGE WIDOW, a play by George Ade produced on Broadway in 1907 and filmed in the silent version by Warner Brothers in 1927. Ann Sheridan is set for the title role and the picture will co-star Jeffrey Lynn or Dennis Morgan.

COMBAT CAR, an original story by Lawrence Kimble purchased by Metro-Goldwyn-Mayer.

CROP DUSTERS, THE, an original story by Elliot Gibbons purchased by Universal.

DUCHESS RIDES HIGH, THE, stage play by C. Coates Webster purchased by Paramount as a vehicle for Fred MacMurray and Betty Field.

FIFTH AVENUE, an original story by Polan Banks purchased by Twentieth Century-Fox.

FIGHTING SAM, an original story by Mrs. Sam Dreben purchased by Twentieth Century-Fox with William Anthony Maguire doing the screen-play. The story concerns Sergeant Dreben and the World War.

FOLLOW THROUGH, a musical comedy stage play by Larry Schwab and Buddy DeSylva purchased by Paramount as a vehicle for Bing Crosby and Bob Hope.

FOREVER, an original story by Mildred Cram purchased by Metro-Goldwyn-Mayer.

GOLDEN CITY, an original story by Charles Bennett purchased by Samuel Reachi for production in Mexico.

HALF A ROGUE, an original story by Garrett Ford purchased by RKO as an Erich Pommer production and starring Charles Laughton.

HALF A SINNER, based on an original story by Dalton Trumbo, A Lady Gone Wrong. Universal.

HIGH FRONTIER, an original story by Leland Jamieson purchased by Howard Hughes.

HOW GREEN WAS MY VALLEY, a novel about mining labor in Wales by Richard Llewellyn purchased by Twentieth Century-Fox.

IF I HAD MY WAY, an original story and screenplay by William Conselman purchased by Universal.

A Nazi Subject

I MARRIED A NAZI, a published magazine article purchased by Twentieth Century-Fox. George Sanders is slated to have a feature role in the picture.

JOAN OF ARC, an original story by Joanne Benedict purchased by Columbia.

LIGHTHOUSE, an original story by John Reinhardt, who will also write the screenplay, purchased by Monogram as a vehicle for Boris Karloff.

LITTLE NELLIE KELLY, a musical comedy by George M. Cohan purchased by Metro-Goldwyn-Mayer as a vehicle for Judy Garland. Arthur Freed will produce.

LONG VOYAGE HOME, THE, a play by Eugene O'Neill purchased by the newly formed Argosy Corp., as its first production and to be distributed through United Artists. John Ford will direct and Dudley Nichols will prepare the screenplay.

MALE ANIMAL, THE, a play by Elliot Nugent and James Thurber purchased by Warner Brothers.

MR. AND MRS., an original story by Norman Krasna purchased by RKO at a reported price of $60,000.

MUMMY'S HAND, THE, an original story by Griffith Jay purchased by Universal.

NIGHT MUSIC, a stage play by Clifford Odets to be produced by Lewin-Loew and distributed through United Artists.

NORTHERN LIGHTS, an original story by William Castle purchased by Universal.

OOMPH-A-DAISY GIRL, an original story by T. R. Watte bought by Republic.

POINTS WEST, an original story by Sherman Lowe purchased by Universal.

PORT OF HOPE, by Gina Kaus and Ladislaus Fodor, purchased by Metro-Goldwyn-Mayer. Based on an original story by Bernardine Fritz.

QUIETLY MY CAPTAIN WAITS, a novel by Evelyn Eaton purchased by Warner Brothers.

RAIN OR SHINE, an original story by Vina Del-

(Continued on following page)

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
April, 1939	46	12(a)	7	65
May	29	15(b)	1	45
June	24	15(c)	4	43
July	19	5(d)	2	26
August	19	13(e)	1	33
September	23	4	2	29
October	13	13(f)	6	32
November	12	5(g)	3	20
December	17	16(h)	3	36
January, 1940	40	15(i)	6	61
February	32	14(j)	10	56
March	10	10(k)	..	20
TOTALS FOR 12 MONTHS	284	137(l)	45	466

(a) Including 3 published magazine stories.
(b) Including 4 published magazine stories, 3 films and 1 radio program.
(c) Including 3 published magazine stories and 2 radio programs.
(d) Including 2 published magazine stories.
(e) Including 3 published magazine stories and 1 film.
(f) Including 2 published magazine stories, 1 newspaper serial and 1 film
(g) Including 1 published magazine story and 2 films.
(h) Including 2 published magazine stories, 2 films and 1 radio script.
(i) Including 4 published magazine stories and 1 radio program.
(j) Including 3 published magazine stories and 1 newspaper comic strip.
(k) Including 2 published magazine stories, 1 newspaper comic strip and 1 film.
(l) Including 29 published magazine stories, 10 films, 5 radio programs, 1 newspaper serial and 2 comic strips.

STORIES FOR NEXT SEASON'S FILMS

(Continued from preceding page)

mar purchased by Twentieth Century-Fox. David Burton will direct and the screenplay is being prepared by Harold Buckman.

Novel Purchased

REIGN OF SOAPY SMITH, THE, a novel by Edwin V. Westrage and William Ross Collier purchased by Metro-Goldwyn-Mayer.

ROMANCE IN THE RAIN, an original story by Edmund Harman purchased by Universal.

SCAPEGOAT, an original story by Hugh McNair Kahler purchased by Universal.

SISTER CARRIE, a novel by Theodore Dreiser purchased by RKO.

SANDA MALA, a recently published novel in this country by Maurice Collier. The book was published in England some years ago. RKO has acquired it.

SIEGE OF THE ALCAZAR, an original story by Jay Dratler bought by Universal.

SONG OF THE ISLANDS, an original story by Polan Banks purchased by Twentieth Century-Fox. Jules Furthman is writing the screenplay and Gene Markey will be the associate producer.

SON OF ROARING DAN, THE, an original story by Clarence Young purchased by Universal.

TERRY AND THE PIRATES, a newspaper comic strip by Milton Caniff purchased by Columbia and to be produced by Larry Damour.

Van Druten Play

THERE'S ALWAYS JULIET, a play by John Van Druten purchased by Paramount as a vehicle for Madeleine Carroll and Fred MacMurray.

TOO MANY GIRLS, a Broadway stage play of the current season purchased by RKO. The book upon which the play was produced was written by George Marion, Jr. The reported purchase price for the play was $100,000. The deal includes the services of George Abbott, producer of the play, as producer and director of the picture.

TOO MUCH FOR ONE MAN, an original story by Jules Furthman purchased by Twentieth Century-Fox.

TWO ON AN ISLAND, a Broadway stage play of the current season written by Elmer Rice and produced by the Playwrights Co., purchased by RKO.

UNBREAKABLE MISS DOLL, a novel by Grace Perkins purchased by RKO.

UNTITLED, an as yet unwritten or unpublished novel by Louis Bromfield purchased by Columbia.

WATER GYPSIES, a novel by A. P. Herbert purchased by RKO as a vehicle for Maureen O'Hara, with Erich Pommer producing.

WRAPPED IN CELLOPHANE, an original story by Vina Delmar purchased by RKO.

Acquired in March

Stories acquired during the month of March, with all available cast and credits, follow:

AN OLD CHINESE CUSTOM, an original story by Bartlett Cormack purchased by RKO.

EQUILIBRIUM, an original story of the circus by Laszlo Vadja, bought by Metro-Goldwyn-Mayer.

DON'T BET ON HORSES, an original story by Martin Mooney purchased by E. B. Derr.

DOOMED CARAVAN, an original story by Johnston McCully and J. Benton Cheney purchased by Paramount as a vehicle for William Boyd.

Jekyll and Hyde

DR. JEKYLL AND MR. HYDE. Screen rights to Robert Louis Stevenson novel purchased by Metro-Goldwyn-Mayer at a reported price of $125,000 for third remaking. John Barrymore starred in the silent version. Fredric March portrayed the dual role in the first talking version. Robert Donat is expected to take the title roles in the new production.

DUNANT, a biography of Henry Dunant who founded the international Red Cross purchased by Metro-Goldwyn-Mayer, Robert Donat is expected to star in the picture.

FLOWING GOLD, a novel of the oil industry by Rex Beach purchased by Warner Brothers as a vehicle for John Garfield.

FRONTIER DOCTOR, a novel by Urling C. Coe acquired by Warner Brothers as a possible vehicle for Paul Muni.

GRANDMOTHER BERNLE LEARNS HER LETTERS, originally a magazine story by I. A. R. Wylie and later produced by Twentieth Century-Fox under the title of Four Sons. The sound rights have been purchased by Twentieth Century-Fox.

HIGH SIERRA, a novel by W. R. Brunett purchased by Warner Brothers as a possible vehicle for Paul Muni.

Curwood Novel

HUNTED WOMAN, THE, a novel by James Oliver Curwood acquired by Twentieth Century-Fox and to be produced by Sol Wurtzel.

LONG HAUL, a novel of the trucking industry by A. L. Besseriedes purchased by Warner Brothers.

MEN AGAINST THE SKY, an original story by John Twist purchased by RKO as a vehicle for Richard Dix.

MILLIONAIRE IN PRISON, an original story by Talbert Josselyn as a vehicle for John Garfield purchased by Warner Brothers.

SING, DANCE, PLENTY HOT, a magazine story by Duane Decker purchased by Republic.

SONG OF LOVE, an original story of Robert and Clara Schumann by Benare Schubert and Mario Silva purchased by Metro-Goldwyn-Mayer.

STREETS OF MEMORIES, an original story by Robert Lees and Fred Rinaldo dealing with the white collar workers of Los Angeles purchased by Lucien Hubbard for Production at Metro-Goldwyn-Mayer.

TILLIE THE TOILER, a newspaper comic strip by Russ Westover purchased by Columbia for the production of a new series of films.

TO OWN THE WORLD, an original story by Dalton Trumbo purchased by Metro-Goldwyn-Mayer as a vehicle for Lana Turner and Lew Ayres. Harry Bucquet will direct.

WAR OF THE COPPER KINGS, an original story by C. B. Glasscock purchased by Warner Brothers. George Brent and Olivia de Havilland to star. The picture will be titled "Montana."

"QUO VADIS" A TALKER FOR HIM IN 1909

Talking pictures began 31 years ago for Samuel Rappeport of Buffalo, N. Y., who, with Mrs. Rappeport, celebrated their 50th wedding anniversary a week ago.

"Back in 1909 we showed 'Quo Vadis,' our first talking picture," said Mr. Rappeport. "We worked all day getting the phonograph record synchronized with the film. Either the operator in the booth didn't turn the crank on the projector steadily, or the phonograph would go too fast, or the needle would get caught in a groove.

"Although the picture ran only ten minutes, people came from all over the city in their carriages to see it."

In 1907 Mr. Rappeport opened the Royal Star at Niagara and Hamilton streets, the first motion picture theatre west of Main street. A year later he leased a building at Tonawanda and Briggs streets, in Black Rock, and opened his second "nickel show."

Mr. Rappeport started the Ideal theatre at Genesee and Jefferson streets in 1912, moving a year later to the Lovejoy theatre at Lovejoy and Avon, which he operated until the return of his son, Jacob L., from the war.

Since that time Jacob Rappeport has been operating the theatre, although his father, who is 79, retains an active interest.

The Rappeports also have three daughters.

Ludwig Leaves Minnesota Circuit for Ad Business

L. J. Ludwig has resigned his post of general manager of the Minnesota Amusement Company to enter the film advertising business. No successor has been announced and it is not likely that the post will be filled for some time to come, according to Paramount home office officials. No stock transfer or contract settlement is involved in his resignation.

Leonard Goldenson and Sam Dembow, Jr., Paramount home office theatre executive, were to confer with Mr. Ludwig and John J. Friedl in Chicago on Thursday. Mr. Friedl is head of the Minnesota Amusement Company, which is a wholly-owned Paramount subsidiary. The resignation is effective next Wednesday.

SMPE Meeting Changed

Dr. S. J. Begun, of the Brush Development Company of Cleveland, will discuss a new type of recorder at a meeting of the Atlantic Coast Section of the Society of Motion Picture Engineers to be held April 17th at the Hotel Pennsylvania, New York. The date was changed from April 10th to give out-of-town members of the Society who plan to attend the Atlantic City convention an opportunity to attend the lecture and demonstration. The SMPE convention will be held April 22-25, inclusive.

Raguse Named to Council

Elmer Raguse, sound director of the Hal Roach studio, has been appointed a member on the Research Council of the Academy of Motion Picture Arts and Sciences. The studio is now contributing to the financial support of the council's program, and under Academy by-laws is thus permitted representation on the council.

Greene to Build Theatre

F. A. Greene, owner of the State theatre, Timmonsville, S. C., has purchased a site on South Main Street and will erect a two-story theatre building.

THE BIGGEST SHOWMANSHIP SHOW SINCE BARNUM!


SO Amazing

BEGIN WHERE BARNUM LEFT OFF!

write in for: The Full Page Color Ad in The American Weekly ...Read by 20,000,000 People...Tied In Directly With Local Engagements!

write in for: The Gigantic National Tie-Up With Sinclair Oil and How To Work With Their Local Dealers!

write in for: The Big Merchandising Promotion with "Cave Girl" Fabrics!

write in for: The Special Pressbook With Its Extra 24-Sheets and Other Ticket-Selling Accessories!

write in for: Particulars on a Score of Big Tie-Ups Including Raab & Harmell Dresses; Louchez Millinery; Calcraft Swim Suits; Silson Jewelry; Hollywood Novelty Fashions; Florists' Association; Hampden's Cosmetics, etc.

write in for: Great Three Week Serial Strip in Eighteen Thrilling Chapters!

write in for: The Sensational Full Page Newspaper Feature!

write in for: All the Help United Artists Is Prepared to Give You With Its Biggest Pre-Arranged Campaign!

OUT-BARNUM BARNUM WITH THE GREATEST SHOW IN A MILLION YEARS!

SO *Amazing*




SO Amazing
YOU WON'T BELIEVE YOUR EYES!
Hal Roach presents
ONE MILLION B.C.

THE STAGGERING SPECTACLE OF THE WORLD AT THE DAWN OF TIME!

70-Ton Pre-historic Monsters Locked in Mortal Combat!

The World's First Lovers Surmounting Primeval Dangers!

Hair-Raising Jungle Encounter Between Gigantic Cave Bear and Ferocious Serpent!

Volcanic Eruptions That Rend the Earth in Two!

Entire Tribe Menaced by 100 ft. Man-Eater!

Stampede of Weird Monsters As Flaming Lava Engulfs Their Forest Home!

SEE! SELL!

Hal Roach PRESENTS

ONE MILLION B.C.

featuring

Victor MATURE · Carole LANDIS · Lon CHANEY Jr.

Directed by HAL ROACH and HAL ROACH, Jr.

Actual Living Animals of a Bygone Age Re-created and Filmed by a New Secret Process!

RELEASED THRU UNITED ARTISTS

REPERCUSSIONS OF FCC'S STAND ON TELEVISION HEARD AT WHITE HOUSE

Views on Undesirability of Any "Fireworks" Reported Conveyed to Commission as New Hearings Start

by FRANCIS L. BURT
in Washington

Television problems this week assumed somewhat the status of political issues, with repercussions of the Federal Communications Commission's recent suspension of its order for limited commercialization heard at both ends of the capital's Pennsylvania avenue and in the middle.

Outlined to Roosevelt

Specifically, developments of the week were:

1. The FCC started new hearings on the status of television and the desirability of fixing some date other than September 1st, next, for introduction of limited commercial operation.

2. The Senate Interstate Commerce Committee promised quick action on Senator Ernest Lundeen's resolution demanding an investigation of the Commission's television policy.

3. The White House reportedly became interested in the matter after the situation was outlined to President Roosevelt by an unnamed radio executive, and its views on the undesirability of any "fireworks" were conveyed to the FCC.

Progress Traced

At the hearings before the commission, witnesses who had testified at the January hearings told of the progress which has been made in the development of methods and equipment since March 1st, when the order permitting limited commercialization was made public.

There was no demand for postponement of the date for commercial activities beyond September 1st, which, it was pointed out, is the opening of the radio season.

Linking television to frequency modulation, on which extended hearings were held last month, television company officials, while admitting that FM might eventually be useful, urged that picture radio should not be held up until the possibilities of FM had been explored, and vigorously resisted the suggestion of FM Broadcasters, Inc., that the 42 megacycle channel be turned over to them, contending that more television work had been done on that channel than on any other.

Wheeler Promises Consideration

At the Capitol, Senator Burton K. Wheeler of Montana, chairman of the Interstate Commerce Committee, promised that the Lundeen resolution would be given serious consideration, and there were indications that hearings would be held on the resolution which, in themselves, would partake of the nature of an investigation of the alleged vacillation of the communications commission in dealing with television.

In a radio address broadcast over Mutual and NBC chains on April 6th, Senator Lundeen charged the FCC with overstepping its powers, declaring that Congress had not given the commission authority to regulate, control or supervise the marketing of radio or television receiving sets.

"A new industry is being throttled by a Government bureau exercising power never granted by Congress," he asserted.

The radio talk was in answer to one broadcast April 2 by Chairman James L. Fly in defense of the Commission's attitude, a broadcast which in itself excited comment and led to the charge, later denied, that he had demanded that two networks provide him with time.

Craven Explains Opposition

At the request of Senator Lundeen, Commissioner T. A. M. Craven, generally considered the best-informed and only technically qualified member of the commission, explained his position in opposition to the commission's revocation of its "green light" order, saying that while the majority of the members feared that promotional activities will "freeze" technical development, he did not subscribe to that opinion but, rather, felt that "nothing can stop scientific research and technical progress in a free democracy if incentive is not discouraged by Government."

"The commission itself," he added, "by order of suspension, such as in the instant case, can create such confusion as to retard the development of television and discourage the incentive and initiative of private enterprise."

Fly Admits "Error"

Appearing before the Senate Interstate Commerce Committee on Wednesday at a hearing on the Lundeen resolution to investigate the television argument, James L. Fly, chairman of FCC, said his Commission had erred in issuing its original order to permit semi-commercial operation and that it was now seeking to remedy this error. He suggested that no action be taken in the matter until after the Commission completed its current hearings and reached a decision.

Under questioning by committee members Mr. Fly explained that the only subject of consideration before the commission was whether the date for semi-commercial operation should be postponed in the expectation that within a few months flexible receivers would be developed that could pick up the transmission of any station. At present he said this was not possible and it was this factor which influenced the Commission to suspend its order after RCA began a sales promotion campaign.

As the FCC head appeared before the committee, Senator W. W. Barbour, of New Jersey, introduced in the Senate a bill to divest the Commission of all power to control or interfere with radio experimentation, research, or development, or with the use, manufacture, or sale of equipment.

The committee also heard David Sarnoff, president of RCA, charge the Commission with unfairness in citing it for its advertising, but limiting the hearings to one point only, and ignoring the advertising on which the order for hearings was based.

Representative E. E. Cox of Georgia, speaking in the House, asked for an investigation of "the radio trust." The Representative indorsed the stand of the FCC and charged that "this radio trust attacked the commission because that Federal agency refused to permit the trust to unload on the public obsolete television sets."

Rumor of White House Interest

The story of White House interest in the situation was interesting, although purely rumor which could not be confirmed in official circles. It was to the effect that one of the most widely known figures in the radio industry called upon the President following the commission's revocation of its order and laid the whole story before him. The rumored result of the visit was that the commission was cautioned to be careful in its treatment of the crisis in which it had become involved.

Whether there was any truth in the story or not, the hundred or more radio officials and attorneys present at the hearings were struck with the mildness of Chairman Fly's opening statement, in which he sharply delineated the ground to be covered in the testimony. He said "This is not a trial" and his only reference to the RCA advertising which precipitated the storm was that the hearing would consider whether it had retarded research and experimentation.

DuMont Testifies

The first witness before the commission, Allen B. DuMont, president of the company, urged that no standards be fixed that "will set the permanent course of television," explaining that he had developed a receiving set capable of accepting all present programs, regardless of number of lines or frames.

In a statement explaining his position, Mr. DuMont said, "I am the rare exception in upholding the FCC in its television citation of March 23, ordering a leading company to explain its high-pressure merchandising of inflexible television receivers. Frankly, I'm not in accord with the widespread criticism of the FCC's action by other television interests and by an obviously misinformed or at least inadequately informed press."

Clashes between Chairman Fly and witnesses and their counsel were frequent. Mr. Fly sharply questioned any inferences that the commission had exceeded its authority in reopening the matter.

Although, on a request by the chairman for an estimate of the time each witness would need, a total of only six hours direct testimony was asked, the first day was taken up with the questioning of Mr. DuMont, who had asked for only 45 minutees. This made it evident that the sessions would run more than the two or three days contemplated.

On Tuesday the commission heard representatives of the Don Lee Broadcasting System and Philco describe the results of recent research. On Wednesday, the morning hearing was conducted without the chairman, who was appearing before the Senate Interstate Commerce Committee in opposition to the investigation proposed by Senator Lundeen.

All of the manufacturer witnesses appearing before the commission urged that commercialization be permitted at as early a date as possible, pointing out that vast sums of money have been expended in television research and warning that this flow of money cannot be continued indefinitely unless there is some return in sight.

FCC DECISIONS ON FM DELAYED UNTIL MAY 1

Decisions on permission for commercial programs on frequency modulation, increase to 50,000 watts and allotment of frequencies may be delayed until May 1st, according to FM broadcasters. No FM questions will be settled, it was said, until the television matter is adjusted.

FM broadcasters asked for the 30-50 megacycles band and expected to get at least the 41-50 band. The number one channel for television, 44-50 m.c., would go to FM under this plan, unless some special exceptions are made. If bands adjacent to the present 41-44 FM band are not assigned existing FM receivers will not be able to get the stations in the new bands.

MONOGRAM CONVENTION NEXT, "U" TO HAVE TWO; INDEPENDENTS ACTIVE

Select Will Have 25 to 30, Says Plunkett; Film Alliance to Distribute 50 British Pictures, Wachberger Announces

Twentieth Century-Fox Film Corporation this weekend will deliver the first pre-seasonal message on product policy and content for 1940-41, at the first of the annual sales conventions to be held this season, opening Friday morning in the Drake hotel in Chicago. Details and the product announcements appear on page 27.

Universal's Plans

Universal will hold two sales conventions early in May, with Atlantic City and Chicago as the probable choices, it was announced Tuesday by W. A. Scully, general sales manager. The company will release 58, the same number of pictures in 1940-41 as were released in the present season.

New season product conferences began in the Home Office Tuesday, with President Nate J. Blumberg, John Joseph, advertising director, and Mr. Scully in attendance. Joe Pasternak, who left Tuesday night for the Coast, also attended the initial conference. Eastern sales manager F. J. A. McCarthy, who returned Wednesday from his vacation, and Western sales head W. J. Heineman, just returned from a trip through his territory, will attend all further meetings.

The remainder of the current season's product was reviewed and set in the Coast session which both Mr. Scully and Mr. Heineman attended.

Monogram Is Next

Next to meet in annual sales convention will be Monogram, timing its meeting to allow participation of its officials and franchise holders at the annual National Variety Clubs convention, in Dallas, next Thursday through Saturday. Twenty-six features and 24 westerns are to be expected from that company for 1940-41.

A number of Monogram executives plan to attend the Variety Club convention in Dallas. The group will include W. Ray Johnston, president; Scott R. Dunlap, vice-president in charge of production; Edward A. Golden, sales manager; Thomas P. Loach, treasurer, and all the Monogram franchise holders in the United States.

Franchise holders who are scheduled to be present are John W. Mangham, Atlanta, Ga.; Ben Welansky and Mark Goldman, Pittsburgh, Pa.; Steve Broidy, Boston, Mass.; Harry Berkson, Buffalo, N. Y.; Forrest Judd, Des Moines, Ia.; George West, St. Louis and Kansas City, Mo.; Nate Schultz, Cleveland, O.; Ed Blumenthal, Dallas, Tex.; John Franconi, Dallas, Tex.; Lon Fidler, Denver, Colo.; Will Hurlbut, Jack Saxe, Detroit, Mich.; Howard Stubbins, Los Angeles, Calif.; Charles Trampe, Milwaukee, Wisc.; Ben Nathanson, Minneapolis, Minn.; Carr Scott, Oklahoma City, Okla.; Sol J. Francis, Omaha, Nebr.; Mel Hulling, San Francisco, Calif.; and Harry Thomas, New York, N. Y.

Independents' Progress

Many independent producers and distributors are making equally favorable progress with their plans for 1940-41.

This week Joseph Plunkett, vice-president of Select Attractions, Inc., said that the company will have 25 to 30 features for next season. The company plans to have its own exchanges in 12 territories by June, he said.

Negotiations are being made with Bernard P. Arons to produce six films from his original stories. A deal has been closed with Charles J. Hirliman for the release of "Wrath of Jealousy" in the United States. Unity Films will release "Lilac Domino."

50 from Film Alliance

Nat Wachberger, executive vice-president of Film Alliance of the U. S., who arrived from Europe last week, announced that the company will begin immediately a program of distribution of 50 British films, half of these have been already finished and the others are to be produced during the current year. Alliance also plans production on the Coast and an extensive distribution organization.

Mr. Wachberger said his company had acquired the remake rights to 23 French films, in addition to rights to a number of books.

Sigmund Neufeld's, Inc., began work this week on its first production for Producers Releasing Corporation, "Sons of the Finest," from a story by William A. Ulman, Jr. The screen play was written by George Bricker and Sherman Scott will direct.

A film based on the life of the late Very Rev. John T. Crowley, padre of Death Valley, is being prepared by Maurice Cleary and Harry Lachman. The new producing company plans three pictures a year for major release.

Sergeant York Feature

Jack L. Warner, vice-president in charge of production for Warner Brothers, has announced that Jesse L. Lasky will produce "The Amazing Story of Sergeant Alvin C. York" at the Warner Bros. studio in association with Hal B. Wallis. A $2,000,000 budget has been set for the picture and the World War hero will be technical adviser. The deal with Jesse Lasky marks the advent of the second individual producer on the Warner lot, the first being Frank Capra whose "The Life of John Doe" will be filmed there and released by Warners.

Warner Brothers announced that the "Sears Drive Ad Sales Week" was the most successful in its history, that in every Warner exchange new highs were recorded for the number of accessories sold, or rented. Advertising accessories sold included the new Silk Screen Accessories line made available with the release of "Virginia City." The slogan for the drive was "An Advertising Order with Every Show."

Collier Young Heads Scenarists

Collier Young, new RKO story department head, will be in charge of all scenarists working at the studio, according to announcement of Harry Edington.

Herb MacIntyre, captain of the Ned Depinet Drive and Harry Michalson, short subjects sales manager, have returned to New York following their tour of 38 RKO exchanges in the United States and Canada.

Andy Smith's Eastern Division has topped the Western Division headed by Cresson E. Smith in RKO's "Smith Month." The contest was based on combined shipments of film against a quota. The three leading exchanges were Calgary, H. F. Taylor, manager; Toronto, J. F. Meyers, manager, and Buffalo, C. Boasberg, manager. The Canadian district headed by L. M. Devaney led all the other districts. The New York branch, headed by Robert Wolff, is now leading in the Depinet sales drive.

Gene Raymond has been signed to a new contract by RKO. He will be co-starred with Wendy Barrie in a Cliff Reid production.

Paul Whiteman and his orchestra have been signed to appear in "Second Chorus," Boris Morros production for RKO. The deal is reported to be for four weeks work beginning June 15th at a total salary of $50,000. It was also reported that MGM had been negotiating for Whiteman for a Mickey Rooney and Judy Garland picture.

Mayflower Productions, owned by Erich Pommer, Charles Laughton and RKO, will resume production in England, according to Mr. Pommer, who is now producing for RKO. He has been assigned to produce the play, "Two on an Island."

19th U.A. Producer

Neville E. Neville, English producer, is the 19th producer listed to date by United Artists for 1940-41. Mr. Neville heads Aurora Pictures, Ltd., and formerly was associated with Aldwych. He is to make three pictures for U.A. release. "An Englishman's Home," made by Neville, is to be released in this country by Columbia under the title "Invasion." United Artists will release the film elsewhere.

Maurice Silverstone announced that "Rebecca" was one of the biggest grossing pictures the company has released in its 20 years of operations.

Metro-Goldwyn-Mayer is preparing a new series of "Crime Does Not Pay" for the next season. The first will be a story on the "baby barter" racket. The story is being prepared by Howard Dimsdale. The second release scheduled is "Crime Merchant," the story of "fences" and the screen play is being written by Julius Hochfelder. Both shorts are being produced by Jack Chertok and Richard Goldstone.

More Independent Activities

Academic Film Company, headed by Milton J. Salzburg and Harold Baumstone, has been organized to produce and distribute a series of two-reel films based on important events in American history. "Our Constitution," the first subject, is ready for release.

Richard C. Kahn and Louis Weiss, Gateway Productions, have made a national tour of exchanges to make arrangements for distribution of two series of six films and four exploitation pictures which the company will make on its 1940-41 schedule.

LOCATION TRIP COST $150,000

Frank Lloyd, producer-director of "The Howards of Virginia" for Columbia, estimates that the location trip to Williamsburg, Va., will cost $150,000. *The film is based on the Elizabeth Page best-selling novel, "The Tree of Liberty." Williamsburg has been restored to its Colonial aspect by the Rockefeller Foundation at a cost of* $20,000,000.

Mr. Lloyd, Sidney Buchman, scenarist; Cary Grant, Richard Carlson, Sir Cedric Hardwicke, Alan Marshall and other members of the cast, and a staff of 40 technicians, who made the trip in a special 16 car train loaded with 80 crates of Colonial costumes, are in Williamsburg.

Widespread interest in the filming attracted thousands of sightseers with all available accommodations booked solid for two weeks.

FOX MAKES FIRST ANNOUNCEMENT OF PRODUCT FOR 1940-41, LISTING 52

Eighteen Features Will Be Personally Produced by Zanuck, Sales Force Is Told at Chicago Convention

Twentieth Century-Fox Film Corporation opened the 1940 sales convention season on Friday, with its meeting at the Drake hotel, Chicago, through Sunday.

There will be no numerical change in the company's commitment for 1940-41. Herman Wobber, general manager of distribution, announced 52 features, 52 one-reel subjects and Fox Movietonews to the 280 field, home office and studio persons attending.

Eighteen of the 52 features will be personally produced by Darryl F. Zanuck, vice president in charge of production; four by Sol M. Wurtzel, executive producer, and four by Lucien Hubbard, associate producer, the company's announcement stated.

Important heretofore on Fox's product roster have been the series-features, the new year bringing four Jane Withers comedies, four Cisco Kid features starring Cesar Romero, and four productions from the company's London studios, all included in the 52 "regular" productions.

Highlight Productions

Cited as new season's highlights, among others, are "Brigham Young," "The Great Commandment," a spectacle about the days of Christ, and "Down to the Sea in Ships," a big film in the silent days.

Several will have a present day international political color: "I Married a Nazi," "Comrade Stalin," being among them.

Darryl Zanuck will be assisted in production executive producer Wurtzel and associate producer Hubbard, Harry Joe Brown, Ralph Dietrich, Raymond Griffith, Fred Kohlmar, Nunnaly Johnson, Gene Markey, Walter Morosco, Kenneth Macgowan and John Stone.

Stars and featured players under contract for 1940-41 pictures listed by the company are:

Alice Faye	George Sanders
Tyrone Power	Robert Shaw
Don Ameche	George Montgomery
Sonja Henie	Marjorie Weaver
Shirley Temple	Arleen Whelan
Richard Greene	Sidney Toler
Henry Fonda	Jean Rogers
Jane Withers	Binnie Barnes
Cesar Romero	Katharine Aldridge
Joan Davis	Ted North
Brenda Joyce	John Payne
Linda Darnell	Ann Baxter
Nancy Kelly	Dorris Bowdon
John Carradine	Mary Healy
Lynn Bari	Robert Lowery
Jane Darwell	Eddie Collins
C. Greenwood	Bob Conway
Mary Beth Hughes	Joan Valerie
Ricardo Cortez	Frank Swann
Chris-Pin Martin	Elyse Knox

Directors under contract include:

Otto Brower	Henry King
David Burton	Walter Lang
Irving Cummings	Fritz Lang
Allan Dwan	Archie Mayo
John Ford	Irving Pichel
Eugene Ford	Gregory Ratoff
Henry Hathaway	

The stories and scripts for the new season's pictures will be prepared by 43 writers, the largest contract list in the history of the company, including:

Jack Andrews	Robert Hopkins
Edwin Blum	Lee Katz
William Brent	Fidel La Barba
Harold Buchman	John Larkin
Dana Burnet	Hilary Lynn
Niven Busch	Helen Logan
Robert Carson	Wm. A. McGuire
Roy Chanslor	Frank S. Nugent
Wm. Conselman, Jr.	John O'Hara
Irving Cummings, Jr.	Ernest Pascal
William Drake	Liam O'Flaherty
Albert Duffy	Stanley Rauh
Philip Dunne	Sidney Sheldon
Robert Ellis	Milton Sperling
Sam Engel	Lamar Trotti
Don Ettlinger	Jack Vernon
Ruth Fasken	Darrell Ware
J. Taintor Foote	Karl Tunberg
Jules Furthman	Helen Vincent
Oliver Garrett	Robertson White
Sam Hellman	Lester Ziffren
Ethel Hill	

Among the pictures now being prepared for early production for 1940-41 are the following:

Brigham Young, described as "one of the biggest productions in Twentieth Century-Fox history," now before the cameras with a cast composed of Tyrone Power, Dean Jagger, Linda Darnell, Jane Darwell, Mary Astor, John Carradine, Vincent Price, Brian Donlevy, Ann Todd and Fuzzy Knight. Henry Hathaway will direct from the story of the Mormon leader by Louis Bromfield.

The Great Commandment, a spectacle, "parallelling the happenings of today, as it relates the drama of a crushed and helpless people, during the days of Christ, and their desperate attempts to throw off the hated Roman yoke." Tyrone Power will star.

Down to the Sea in Ships, drama of whaling days, with an all-star cast.

The Great Profile, gleaned from the front pages of newspapers, in which Adolphe Menjou will be in the title role.

I Married a Nazi, expose of life in the Third Reich in which the American wife of a disciple of Hitler is the storm center.

The Return of Frank James, to be produced in color, will have Henry Fonda in the title role.

Elsa Maxwell's Public Deb No. 1, story of a spoiled daughter of the rich, which will have a cast headed by Brenda Joyce, George Murphy, Mischa Auer, Ralph Bellamy, and Maxie Rosenbloom. Gregory Ratoff will direct.

Down Argentine Way, a Darryl Zanuck color feature, a musical with a South American background. Carmen Miranda, South American songstress will have one of the leads.

Young People, already in production with Shirley Temple, Jack Oakie, Charlotte Greenwood, George Montgomery and Arleen Whelan in the cast. Allan Dwan is directing.

Fifth Avenue, an adaptation of a new novel, "Manhattan Holiday," by Polan Banks, a Zanuck production.

Additional Stories

Other stories from which the 52 features will be chosen include the following:

How Green Was My Valley, Richard Llewellyn's novel.
For Beauty's Sake, by Clarence Budington Kelland.
Western Union, a Zane Grey novel.
Brooklyn Bridge.
The Californian.
One Man Army.
Song of the Islands.
The Khyber Pass.
Brothers.
Red Cross Nurse.
Down on the Wabash.
Yesterday's Heroes.
Shadows in the Snow.
Hudson's Bay Company.
Belle Starr.
Irving Berlin's Say It With Music.
Louis Bromfield's Marching As To War.
Too Much for One Man.
Steinmetz, the Wizard.
Comrade Stalin.
Sun Valley.
The Great American Broadcast.
Uncensored.
Highway 66.
Miss Pilgrim's Progress.
Dance Hall.
Breach of Discipline.
Falling Star.
Strange Bedfellows.
The Bride Wore Crutches.

Twentieth Century-Fox may distribute several films made by outside producers in 1940-41, it was to be announced at the convention. If the deals are consummated the pictures will be on separate contracts in addition to the regular program.

More Color Use

An increased use of color in Twentieth Century-Fox short subjects was foreshadowed by Mr. Wobber, in an announcement at the sales convention. In addition to the regular semi-weekly issues of Movietonenews, the company will release 52 single reel subjects during the coming season, Mr. Wobber said.

Amplifying his statement in a detailed analysis of short subjects production for the coming year, Truman Talley, producer of Movietonenews and short subjects, and his staff, comprised of Lew Lehr, Lowell Thomas, Ed Thorgersen, Edmund Reek and Vyvyan Donner, informed the convention of their plans.

"The success enjoyed by our color short subjects and the additional revenue they brought in, have prompted us to expand our program for the coming year in that direction," said Mr. Talley. "We feel that our production plans are sufficiently flexible to allow for expansion or contraction if necessary."

On the 1940-41 short subject schedule there

(Continued on following page)

COAST FAIR TO HAVE FILM SET

Contracts have been signed for the construction of a 6,000-seat indoor theatre at the Golden Gate International Exposition, San Francisco, to be called "Stage 9", where fairgoers will see actual motion picture production. F. Herrick Herrick, former Twentieth Century-Fox director, will direct a full-length color film, to be produced day-by-day before audiences. Leading roles have been assigned Marian Marsh and Neil Hamilton. A Hollywood syndicate, including Richard Barthelmess, is backing the production. Major studios, it is said, have agreed to cooperate, with each having a special "week" in which various stars will make personal appearances.

280 FIELD DELEGATES HEAR PLANS

(*Continued from preceding page*)

will be four single reel productions of "Lowell Thomas' Magic Carpet of Movietone" series. The first of these, "Land of Flowers" has already been filmed in color.

The first of six "Ed Thorgersen's Sport Reviews," "Vacation Time," has already been photographed in color. It has been decided to make at least half of this series in color next season.

Vyvyan Donner's color "Fashion Forecasts" will be four in number as in the past, and the company will also produce four "Adventures of a Newsreel Cameraman" and four Lew Lehr Comedies.

Two of the four "Father Hubbard's Alaskan Adventures," made in co-operation with the "Glacier Priest," "Eskimo Trails" and "Isle of Mysteries," are already in preparation and the remaining two are being readied for production.

A full half of the total of 26 Terrytoons made during the coming year will be in color, Paul Terry, their producer, told the convention. This is a greater use of color than Terry has made before.

Delegates to the convention were as follows:

EXECUTIVES—Darryl F. Zanuck, Joseph M. Schenck, William Goetz, Felix A. Jenkins.

SALES DEPARTMENT—Herman Wobber, Jack Sichelman, Martin Moskowitz, William Sussman, William Kupper, William Gehring, William Clark, E. H. Collins, Clarence A. Hill, Theodore A. Shaw, Roger Ferri, Jacob Bloom, Isadore Lincer, Harry A. Mersay, Eugene McEvoy, S. J. Epstein.

GUESTS—Spyros Skouras, William Powers, Elmer Rhoden, H. J. Fitzgerald, Alan Friedman, Ed. Zabel, Milton Hossfeld, Aubrey Schenck.

CENSORSHIP—Miss H. G. Baker.

LEGAL DEPARTMENT—Percy Heiliger.

MOVIETONEWS—Truman H. Talley, Edmund Reek, Lowell Thomas, Ed. Thorgersen, Lew Lehr, Vyvyan Donner, Tony Muto.

ADVERTISING AND PUBLICITY—Charles E. McCarthy, Arch Reeve, Earl W. Wingart, W. C. Wilbert, Rodney Bush, Morris Kinzler, Eddie Solomon, Louis Shanfield.

STUDIO PUBLICITY—Harry Brand.

AD SALES DEPARTMENT—Ed. Hollander, Jerry Novat.

FOREIGN DEPARTMENT—W. J. Hutchinson, Irving A. Maas, Leslie F. Whelan, E. S. Frazer.

TERRYTOONS—Paul Terry, Harvey Day, William Weiss.

EASTERN DIVISION

BOSTON—T. H. Bailey, District Manager; E. X. Callahan, Manager; Harry S. Alexander, Sales Manager; Salesmen, J. A. Feloney, J. M. Connolly, Harry Gold, Milton E. Simons; Booker, Samuel Berg.

PHILADELPHIA—Edgar Moss, District Manager; Samuel Gross, Manager; Alfred J. Davis, Sales Manager; Salesmen, W. G. Humphries, B. R. Tolmas, J. Howard Smith; Booker, F. J. Kelly.

PITTSBURGH—Ira H. Cohn, Manager; C. C. Kellenberg, Sales Manager; Salesmen, E. S. Thorpe, Austin Interrante, George Moore; Booker, J. B. Hanna.

NEW YORK—H. H. Buxbaum, Manager; J. J. Lee, Sales Manager; Morris Sanders, Office Manager; Salesmen, Morris Kurtz, Joseph St. Clair; William Schutzer, Abe Blumstein, Seymour Florin; Booker, George Blenderman.

BUFFALO—Sydney Samson, Manager; Salesmen, W. C. Rowell, G. E. Dickman; Booker, George Sussman.

CINCINNATI—J. J. Grady, Manager; Robert O. Laws, Sales Manager; Salesmen, E. A. Burkhart, J. A. Needham, L. J. Bugie, E. C. Naegel; Booker, James B. Neff.

CLEVELAND—G. A. Roberts, District Manager; I. J. Schmertz, Manager; Salesmen, Theodore Scheinberg, E. R. Bergman, S. N. Lichter; Booker, F. J. Hunt.

ALBANY—M. A. Grassgreen, Manager; Salesmen, F. G. Sliter, Ben Dare; Booker, Daniel R. Houlihan.

NEW HAVEN—B. A. Simon, Manager; Earl L. Wright, Salesman; Sam Germain, Booker.

CONNECTICUT ALLIED AIDING SAFETY DRIVE

The Allied Theatre Owners of Connecticut has voted to assist the State Public Safety Commission in a current campaign by financing the printing of 10 trailers and distributing them among the theatres in the state with the cooperation of the local police. The exhibitor cooperation will continue over a period of several months, with a different trailer to be presented on the screen each month.

WASHINGTON—S. N. Wheeler, Manager; J. M. Cohan, Office Manager; Salesmen, Samuel Diamond, F. B. Klein, J. A. Murphy, C. G. Norris; Booker, Mrs. Sarah S. Young.

CENTRAL DIVISION

CHICAGO—C. W. Eckhardt, Manager; Salesmen, E. P. Grohe, Harold Loeb, Harold Goodamote, Milton E. Simon, A. M. Van Dyke; Bookers, Arnold L. Monnette, Jack Eckhardt, W. C. Hallowachs, Howard M. DeTamble; Ad Sales Manager, John J. Horky.

MILWAUKEE—J. H. Lorentz, Manager; Salesmen, Morris Horwitz, George Edgerton, Carl Michel; Bookers, Meyer Kahn, Eugene Sichelman.

DETROIT—Lester Sturm, Manager; Salesmen, A. D. Knapp, E. A. Westcott, Roy Carrow, Floyd Keillor; Booker, Leland Sanshie.

INDIANAPOLIS—George T. Landis, Manager; J. R. Neger, Sales Manager; Salesmen, H. L. Hancock, G. J. Black, Thomas O. McCleaster; Booker, K. L. Dotterer.

DES MOINES—S. J. Mayer, Manager; Salesmen, Harry Gottlieb, A. W. Riegelman; Booker, Evan Jacobs.

MINNEAPOLIS—M. A. Levy, District Manager; J. M. Pololoff, Manager; Salesmen, Earl Lorentz, J. S. Cohan, W. G. Mussman, Louis Cohen, N. F. Hall, Harold Lyons; Booker, Paul E. Lundquist.

OMAHA—J. E. Scott, Manager; Salesmen, Gordon F. Halloran, H. P. Ironfield, Harry Levy; Booker, R. A. Wagle.

CENTRAL DIVISION—CANADIAN DISTRICT

CALGARY—V. M. Skorey, Manager; F. L. Scott, Salesman.

MONTREAL—Edward English, Manager; J. F. Pearson, Salesman; John Casey, Booker.

ST. JOHN—R. G. March, Manager.

TORONTO—J. P. O'Loghlin, District Manager; H. J. Bailey, Manager; W. J. Reid, Assistant Manager; Lionel Lester, Salesman; Elroy O'Loghlin, Student Salesman.

VANCOUVER—J. E. Patterson, Manager; E. H. Teel, Booker-Salesman.

WINNIPEG—J. H. Huber, Manager; Chas. Krupp, Salesman.

WESTERN DIVISION

KANSAS CITY—W. E. Scott, District Manager; G. W. Fuller, Manager; W. J. Kubitzki, Sales Manager; Salesmen, Jos. F. Woodward, Chas. Knickerbocker, Howard Kinser; Booker, M. A. Tanner.

CHARLOTTE—Phil Longdon, Manager; Salesmen, J. E. Holston, G. E. Ebersole, J. O. Mock; Booker, C. T. Hardin.

ST. LOUIS—B. B. Reingold, Manager; J. A. Feld, Salesman and Office Manager; Salesmen, G. H. Ware, L. J. Williams, Abe Eskin; Booker, Miss Florence Patke.

ATLANTA—H. G. Ballance, District Manager; Paul S. Wilson, Manager; R. G. McClure, Sales Manager; Salesmen, Maurice Mitchell, R. H. Fairchild, Fred R. Dodson, H. P. Laseter; Booker, R. H. Ford.

OKLAHOMA CITY—C. W. Clark, Manager; Salesmen, N. W. Osborne, G. L. James; Booker, G. K. Friedel.

DENVER—R. J. Morrison, Manager; Salesmen, Hugh Rennie, L. C. Paulson; Bookers, C. A. Larson, Miss A. LeGendre.

DALLAS—H. R. Beiersdorf, Manager; W. S. Miller, Sales Manager; Salesmen, J. E. Gribble, N. B. Houston, D. W. Scott, Truman Hendrix; Booker, T. P. Tidwell.

MEMPHIS—T. W. Young, Manager; Salesmen, Nat Wyse, T. I. Baskin; Booker, Mark Shcridan.

NEW ORLEANS—E. V. Landaiche, Manager; Salesmen, H. P. Shallcross, G. R. Pabst; Booker, G. J. Broggi.

PORTLAND—C. F. Powers, Manager; C. L. Robinett, Salesman; H. L. Fox, Booker.

LOS ANGELES—J. N. Dillon, Manager; Salesmen, W. T. Wall, B. F. Robinson; Booker, Morris Sudmin.

SALT LAKE—C. L. Walker, Manager; C. A. Blaslus, Assistant Manager; Salesmen, C. J. Hailstrom, J. L. Tidwell, V. J. Dugan; Booker, P. M. Smoot.

SAN FRANCISCO—G. M. Ballentine, Manager; Salesmen, Alfred Laurice; Salesmen, J. M. Erickson, F. C. Bernard; Bookers, J. W. Flanagan, Miss R. Telfer.

SEATTLE—Herndon Edmond, Manager; Salesmen, J. W. Spear, H. A. P. Frederick; Booker, J. W. Brooks.

Stage Show in St. Louis

The first stage show in St. Louis since shortly before Christmas is scheduled for the St. Louis theatre the week starting Friday. Ted Lewis and his troupe will be the headliners. The 4,000-seat house has been used principally in the last three years by Fanchon & Marco as a Class B film house. Prices, now 25 and 35 cents, will be raised for the stage show, which will be accompanied by a film.

Name Pioneers' Committee

Harry Brandt has been named chairman of the entertainment committee for the Picture Pioneers Spring conference. Serving on the committee are Barney Balaban, Nate J. Blumberg, Charles C. Moskowitz, Marvin Schenck, Ned Depinet, Si Fabian, George Skouras, Sam Rinzler and Joe Hornstein.

Heads Yeshiva Film Drive

George J. Schaefer, RKO president, has been named chairman of the Motion Picture Industry Scholarship Fund of Yeshiva College, New York. The Fund will seek to raise $5,000 for the education of refugee students at the college. The Fund was begun last year under the chairmanship of W. G. Van Schmus, managing director of the Music Hall. Tuition and maintenance for 10 refugees was provided by the Fund last year.

Saxe Acquires Ogden Theatre

Saxe Amusement Management, Inc., has acquired the Ogden theatre in Milwaukee, increasing its Milwaukee circuit to four. Eleven other Milwaukee houses are operated under a Warner-Saxe tie-up.

Palumbo on Golf List

Leonard Palumbo of the Warner home office publicity department has been named among the 62 on the New York Metropolitan Golf Association 1940 honor roll. Mr. Palumbo is listed in the four stroke handicap group.

TODAY

Special M-G-M Flash!



RIVERSIDE, CAL. Spencer Tracy again takes the industry spotlight as a result of the preview here of his most sensationally thrilling role in "Edison, the Man." The spellbound audience gave this great Clarence Brown production a reception never duplicated here and today has brought a flood of Preview Cards for "Edison, the Man" which are the most unanimously enthusiastic ever received on any M-G-M picture.



M-G-M

CHICAGO CENSORSHIP AGAIN IS UNDER FIRE

This Time It's Civil Liberties League Demanding Police Censorship Be Dropped

Chicago's oft-attacked system placing the censorship of motion pictures for theatres in the hands of the local police department, this week faced its strongest opposition in a decade. The Civil Liberties League, after weeks of protests, took its demands for a new system directly to Edward J. Kelly, mayor, and James P. Allman, police commissioner.

Attack Trailer Scenes

Ira Latimer, Civil Liberties League secretary, said Monday that his group and others were drafting an ordinance governing a new censorship setup, closing many of the "loopholes" now existing, including the "sexy" lines and scenes permitted in advance trailers shown before audiences with children, scenes which they said were often the very ones deleted by the censors in the feature.

"These scenes shown in trailers put over the ideas as well as if they appeared in the full picture," declared Mr. Latimer, adding that his group demands censorship of trailers also.

The League secretary said the motion picture censorship situation in Chicago would be "torn wide open" shortly. The shows in parts of south State Street (mostly socalled "sex films") will be investigated.

"Fast" dialogue line in features also are under attack. Some attention is promised for the specific censoring, or rating, of films for children.

Any eliminations made by the Chicago board usually apply to most of Illinois, because prints are serviced by film exchanges out of Chicago.

The five-member Censor Board, a part of the Crime Prevention Division of the Chicago Police Department, last week passed "Strange Cargo" without any cuts or restrictions, giving it a general permit. "Primrose Path" was given an adult permit ("pink ticket"). But there were no cuts. Both these films were banned in their entirety by the Detroit censors. The Legion of Decency banned "Cargo," gave "Primrose" a "B" rating.

Millions of Feet Reviewed

The Chicago Board, which is under the supervision of Police Lieutenant Harry Costello, and Commissioner Allman in the last ten years has reviewed 86,306,000 feet of film, made 13,900 cuts and rejected 243 films. In the first three months of this year, the board inspected 1,828,000 feet of film in 411 pictures, rejected seven, gave 13 "Pink" or adult certificates, made 90 cuts.

On the board are four women and one man, all civil service employees, as follows: Edith E. Kerr, with 25 years of service; Anna M. Costello, 22; Cora C. Doolittle, 12; William A. Foust, 20, and Amy Louise Adams, now on leave of absence, 21 years. Lt. Harry Costello reviews pictures only when the board is deadlocked.

The board, according to Lt. Costello, has its own standards, and political, racial, religious or economic factors do not enter into the decisions.

The Civil Liberties Committee, demanding that the board be abolished, suggests the following changes in the ordinance that controls the board.

That the ordinance provide for review of films for the sole purpose of determining whether pictures may be seen by children;

That newsreels and educational films be exempted from such review;

That a separate board, independent of the police department, be established to review films; that it consist of five persons selected for their training or experience in psychology, education or such other fields;

That the board be required to make public a complete report at least once a year.

In the past year this group was active in a campaign to have a number of films passed over the rulings of the board, among them "Prof. Mamlock," "Hitler, the Beast of Berlin," now called "Goose Step," and "The Living Dead."

Britain Bans "Dole" Film

The British Board of Film Censors has refused to sanction the production of a film based on the play, "Love on the Dole," unless the script were altered considerably. The play deals with unemployment and has been staged all over Britain. It also ran on Broadway.

Lift "Ecstasy" Ban

The motion picture "Ecstasy," banned in Baltimore since 1936, will now be permitted to be shown there, minus 18 "obnoxious" scenes. Judge Rowland K. Adams, in Baltimore city court, this week signed an order vacating an injunction issued by Judge Joseph N. Ulman and permitting the Czechoslovakian film to be shown in a downtown theatre. Judge Ulman issued the injunction in December, 1936, after a theatre owner had advertised certain portions of the picture which had been ordered deleted by the court.

Also filed in city court was an answer by the board of censors in which the three members signified they were willing to permit the showing with the deletions.

Sponsor "Censorship" Meeting

The Philadelphia Civil Liberties Committee is sponsoring a meeting on "censorship" at Whittier Auditorium in that city April 12th. H. T. Craven, local theatre critic; Allan Scott, radio news commentator, and Morris L. Ernst, counsel for the American Civil Liberties Union, will participate in the discussion.

Ohio March Eliminations

Fifty-nine eliminations, the largest number since January, 1937, were ordered by the Ohio censors in March, in reviewing 497 reels. In February they reviewed 459 reels, from which 39 eliminations were ordered. Figures for March, 1939, were 733 reels reviewed and 33 eliminations.

Appeals Board Hears Plea

Named by Albany, N. Y., newsmen a year ago as motion picture state censorship's No. 1 argument of the year, the controversy over New York State's ban of "The Birth of a Baby" finally reached the court of appeals in Albany Monday, after many motions in lower courts. The seven justices, headed by Chief Judge Irving Lehman, heard Charles H. Tuttle, former candidate for governor, plead for a reversal of the ban by Irwin Esmond, censor.

Mr. Tuttle represented the American Committee on Maternal Welfare, Inc., co-appellant with Sam Citron, distributor.

While "The Birth of a Baby" is "not entertainment in the sense of amusement," Mr. Tuttle asserted it was "entertainment in the sense of drama."

Charles A. Brind, Jr., law director of the State Education Department, told the court that Mr. Citron was the original figure involved and that the American Committee on Maternal Welfare did not appear "in the picture" until after Mr. Esmond's refusal to grant a license had been upheld by the commissioner of education, Frank P. Graves.

Film Broadcasts Will Continue

In the 41st week of industry cooperation, the short wave broadcasts of motion picture news and gossip, to Europe and Central and South America seem to have caught hold, say the international divisions of the National Broadcasting Company, and Columbia Broadcasting System; and the Motion Picture Producers and Distributors of America, which, with the large film companies, supplies the networks with motion picture information.

On Monday, executives of the two networks, after displaying analyses of mail response, declared the broadcasts good, and that they would continue. Will H. Hays, president of the MPPDA, two weeks ago told the organization's directors that the broadcasts were being exceptionally well received.

For Goodwill in Foreign Markets

The broadcasts were started to create goodwill for the American film industry in foreign markets, especially in Latin America; also to counteract German short wave stations' propaganda for German films.

The NBC incorporates the MPPDA material into special programs on the Hollywood scene; rewriting it, or choosing from it. Additionally, it broadcasts in six languages, once a week in each language: the languages being English, French, Spanish, Italian, German, and Portugese. The CBS broadcasts in only three languages, English, Spanish, and Portugese; does comparatively little revision, the material usually being read by a commentator. It, too, broadcasts in each language, once each week.

The NBC estimated that 35 per cent of the 5,000 letters received per month were prompted by its short wave motion picture broadcasts.

Most from Latin America

Of the letters received by the NBC foreign division, 51¼ per cent are from Latin America, the division asserts. Of this percentage, 57 per cent are from the Carribean area; the rest from the southern part of South America, and the northwest coast. Of this percentage, too, 41¾ per cent are written in Spanish; nine and one-half per cent, in Portugese.

It was said, by NBC's foreign division manager, Guy Hickok, that the best response to the concern's short wave broadcasts had always come from the Carribean area and the northwest coast of South America, despite the large response from Argentina at the time the Louis-Godoy fight was transmitted by short wave to that country and others, and re-broadcast.

The letters, mostly, ask for photographs of favorite stars, or commend the programs. The company has imposed a rule not to send more than two photographs to each fan. Some letters ask for eight, ten, two dozen pictures.

The NBC, during the latter six months of 1939, sent out 16,500 post-card size photographs of motion picture stars. It had been supplied with 45,000, by the MPPDA. The company pays transportation on these photographs. The photographs are of 96 Hollywood stars.

The MPPDA supplies only the NBC with photographs.

The CBS programs have elicited less response, Elizabeth Ann Tucker, in charge of the international division, admitted. Only "about a dozen" letters a month, concerning motion picture broadcasts, are received, she said, but she added:

"We are not discouraged by that: we are convinced that they just don't write down there."

The letters are mostly commendatory, she said. There are "comparatively few" requests for pictures," she said.

Old 'Store-Show' Remodeled, Opened

The reopening of the only living store-show in Tampa, Fla., brings back memories of the days when this grand old nickelodeon first turned on the lights. The Prince, it was known then, more than a quarter century ago, when the late William H. Carroll bought a store building; built an inclined floor over the old one, kicked out the store front to leave a six-foot space for a lobby, which housed a tiny box office on one side and one for the manager on the other. A tin lined projection booth was placed above the entrance and exit and there were some 300 three-ply seats and a canvas sheet stretched on the back wall, well lathered with kalsomine.

$21 Weekly Nut

Three reels for a nickel and over and over they rolled from 1 o'clock to 11 with not a vacant seat after the supper hour and turning 'em away all day on Saturdays, Sundays and holidays. Expenses were small. There was the rent and light bill, an operator and rewind boy, who also operated during the meal hour; a cashier, who was relieved by the manager for her supper hour, and a porter. Three reels came in daily from a nearby town with seldom over 40 cents charges, and the paper, a one-sheet for each reel, came along in the same can. The cost of the complete service was $21 per week.

Then one day hell started popping over in Europe, and Uncle Sam took a hand. He called on the theatres to collect a cent for him on each dime, or fraction thereof, from the customers. This odd cent business was going to make a lot of penny change and the manager didn't like the idea. Instead of making it 5c and 1c, why not make it 9c and 1c?

So the Prince became a dime show with hardly a protest. Just as many attended and that meant double receipts, less, of course, the war tax.

Bought by Circuit

Then came the day when the S. A. Lynch circuit invaded Tampa, buying up theatres. But not the Prince. However, soon it became known that the circuit had taken a 90-day option on a store building across the street. Before the 90-day option had expired, Mr. Carroll set a price. So the circuit took it over.

Then the Publix circuit took over all the Tampa houses and started building bigger and better theatres. The Prince was sold out lock, stock and barrel to a dealer, with the understanding that the house must be wrecked. It was. Fixtures were pulled out, all equipment was sold. Only the raised floor and booth were left.

Reopened and Closed

Soon after the lease expired, J. E. Ramos leased the house, re-equipped it, and opened up with the old name, The Prince. A small stage was built, and some tin dressing rooms for actors, and now tab shows held the boards along with the picture programs. Sickness caused Mr. Ramos to turn the house over to James L. Raulerson. Then came sound with all new equipment, plus higher rentals, and the little gold mine started producing red ink instead of gold, and the lights went out again.

Years trooped past the closed doors, but not permanently. Folk get hunches, and the other day the little old Prince burst forth in all its former glory, not as a nickelodeon but a modern talking picture theatre, again under Mr. Raulerson's management. It takes three jitneys to crash the gate, and the name is higher, too—it's the Rex.

LEGION CONDEMNED 9 IN YEAR, CRITICIZED 50

One Major Company Feature Receives "C" Rating, for First Time; Two Separately Classed

Nine features were condemned in 1939 by the Legion of Decency, and fifty films were considered objectionable in part, of which 25 were produced by large American film companies. As in preceding years, no film made by a major American company was condemned in its entirety in 1939, according to the Legion's annual report.

This year, in March, for the first time since the Legion began reviewing pictures in 1936, a picture made by one of the members of the organized industry committed to self-regulation under the Production Code was turned down. "Strange Cargo" (MGM) was the first picture of a large company given a "C," or "condemned classification.

This week the Legion published a complete list of films reviewed last year.

573 Features Reviewed

In the 1939 Legion business year, which ran from November, 1938, to November, 1939, the New York office reviewed 573 feature motion pictures. 511 of these were domestically produced; 62 were made in foreign countries in six different languages.

Of the 573 features, 312 were rated Class A, Section I (Unobjectionable for General Patronage); 200 in Class A, Section II (Unobjectionable for Adults); 50 Class B (Objectionable in Part); nine Class C (Condemned) and two in the "Separately Classified" group.

TWO-YEAR RECORD OF 10 COMPANIES
Class B—Objectionable in Part

	1939 No. Objectionable and Total Reviewed	*1938* No. Objectionable and Total Reviewed
Columbia	2 (54)	1 (50)
Grand National	1 (15)	.....
MGM	5 (50)	2 (45)
Paramount	2 (65)	3 (49)
Republic	1 (45)	2 (37)
RKO	2 (47)	2 (44)
20th-Fox	2 (52)	.....
United Artists	3 (20)	1 (19)
Universal	1 (49)	4 (46)
Warner Bros.	6 (54)	4 (54)

LEGION RATING CLASSIFIED

	1939	*1938*
Films Reviewed	573	535
Class A (I)*	312 or 54%	332 or 62%
Class A (II)*	200 or 35%	164 or 31%
Class B*	50 or 9%	32 or 6%
Class C*	9 or 1⅔%	5 or 1%
Separately Classified	2 or ⅓%	.....

*Class A, Section I—Unobjectionable for General Patronage. Class A, Section II—Unobjectionable for Adults. Class B—Objectionable in Part. Class C—Condemned.

Monogram did not have any picture classified in the B group in 1939 or in 1938. The 1939 rating of the American companies according to the percentage of films reviewed and rated Class B or objectionable in part was as follows: United Artists, 15 per cent; Warner Brothers, 11 per cent; MGM, 10 per cent; Grand National, 6.7 per cent; RKO, 4.3 per cent; 20th-Fox, 3.8 per cent; Columbia, 3.7 per cent; Paramount, 3 per cent; Republic, 2.2 per cent, and Universal, 2 per cent.

The nine pictures condemned last year, as was the case of the five rejected in 1938, were principally of the "sex" or "hygiene" type of film. The features rejected in 1939 were "Children of the Sun" (Public Welfare Pictures Corporation), "Human Wreckage" (Cinema Service Corporation), "Indiscretions" ("Nouveau Testament" Tri-National), "Mad Youth" (Willis Kent-Real Life Drama), "L'Orage" (Tri-National Films, Inc.), "The Pace That Kills" (Willis Kent), "The Puritan" (Derby Lenauer International Films, Inc.), "Wages of Sin" (Willis Kent-Real Life Drama) and "With a Smile" (Films Marquis-Pathe Cinema of France).

As in 1938 two films were separately classified in 1939, "Spain in Arms" and "The Will of the People" ("Spain Fights On"). In 1938 the two pictures given a separate rating were "The Birth of a Baby" and "Blockade."

10 Pictures Classified For Current Week

Of 10 pictures reviewed and classified by the National Legion of Decency in its listing for the current week four were approved for general patronage, four were found unobjectionable for adults and two were cited as objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "The Biscuit Eater," "Golden Gloves," "Star Dust," "Texas Stagecoach." Class A-2, Unobjectionable for Adults: "And One Was Beautiful," "Beyond Tomorrow," "Lights Out in Europe" (documentary), ""Til We Meet Again." Class B, Objectionable in Part: "Johnny Apollo," "King of the Lumberjacks."

Wins $500 "Harvest" Fee

Arthur Garfield Hays, attorney for, and director of, the American Civil Liberties Union, on Tuesday won a $500 fee from Andre Heymann, president of the French Cinema Center, New York, in a New York municipal court suit, asking the money for services in winning reversal of the New York State censor ban on "Harvest," the Center's film.

French Film Contest

The newly organized Cinema Guild of the French American Students League, in cooperation with the Board of Education and the Ascot theatre, will conduct a French film appreciation contest, open to all junior and senior high school students in the Bronx, with cash scholarship awards totaling $250.

De Rochemont Sails

Richard de Rochemont, European director of The March of Time, sailed for Rome this week where he will present to Vatican officials a print of the recent issue, "The Vatican of Pius XII." He will visit England and Belgium before returning to his headquarters in Paris.

HOW TO RUN A THEATRE



This reproduces a recent newspaper advertisement from the Capitol Theatre in Racine, Wis., which appears to be presenting pictures incidentally to its distribution of dishes. Once again it is to be observed that the customers are not likely to consider the motion picture any more highly than the purveyors of it.—The Editor.

Paramount Cartoon Tie-up

Paramount has effected a tie-up with the McNaught Syndicate whereby Jefferson Machamer's cartoon strip and Sunday feature will carry a three week continuity revolving around Bob Hope and Paulette Goddard, stars in "The Ghost Breakers." The continuity, which will appear just prior to the release of the film, will run in 60 key city newspapers, reaching an estimated circulation of 35,000,000.

Rogatnick Transferred

Joseph Rogatnick, district booker for Universal in Kansas City, has been transferred to the Des Moines exchange as head booker.

McConville Returning

Joseph A. McConville, Columbia foreign manager, returns to New York Saturday from a two-month business trip to Central and South America.

Desch Leaves Monogram

Douglas Desch, formerly branch manager for Monogram in Kansas City and later salesman, has terminated his connection with the exchange. Mr. Desch prior to joining Monogram, was branch manager for Grand National there.

Complete Yiddish Film

"Americana Shadchen," Yiddish comedy, has been completed at the Film Art Studios under the direction of Edgar G. Ulmer. The film has English titles and some English dialogue. Produced by Fame Films, the picture stars Leo Fuchs.

To Remake "Semmelweis"

Danubia Pictures, Inc., has negotiated a deal with Endre de Toth, director and co-author of the film, "Semmelweis, Savior of Mothers," to remake the picture, originally produced in Budapest.

Kurtzman and Raymond Get Loew's Promotions

Charles Kurtzman and Charles Raymond, Loew's circuit managers, have been promoted to district managers. Mr. Kurtzman, manager of Loew's Penn theatre, Pittsburgh, will make his headquarters in Boston. The district includes Boston, Providence, Syracuse, Rochester, Toronto and London, Ont. He succeeds H. M. Addison, resigned. Martin Burnett will succeed Mr. Kurtzmann at the Penn.

Mr. Raymond will take over the Cleveland district, succeeding Harry Long, who is on an extended leave of absence because of ill health. His district includes Cleveland, Toledo, Akron and Canton. Mr. Raymond recently managed Loew's houses in London and previously was manager of the Metro theatre, Johannesburg South Africa. He had also managed Loew houses here.

Ancona Forms Spanish American Film Center

Paul Ancona, United States representative of the Sono Film and Lumiton production companies, Buenos Aires, has established the Spanish American Film Center, New York, for 35 mm. and 16 mm. distribution in this country of Sono Film and Lumiton productions. Mr. Ancona formerly represented the Argentine companies in Mexico.

RKO Shorts Promotion

Through a regular series of film quizzes covering its various short subjects, RKO Radio has launched in cartoon form a novelty newspaper feature. Readers are queried on the "March of Time," "Information Please," the Walt Disney subjects, Sportscopes, Reelisms, RKO Pathe News and two reel comedies. For further use, the cartoon is blown up to one sheet size and made available for lobby and theatre fronts.

Red Distributor Opens Office

Artkino Pictures, the successor to Amkino as distributor of Soviet motion pictures in North and South America, has moved into new offices in the Powers Building, 723 Seventh Avenue.

Weitzel Alpine Circuit Booker

Frank Weitzel, former manager of Trailer-Made Service in Cincinnati, has been appointed head booker of the Alpine theatre circuit of Kingwood, W. Va., which operates 11 regular and portable theatres in the West Virginia territory.

Acquires Astor Franchise

Charles D. Koehler has acquired the franchise for the distribution of Astor Pictures in the Milwaukee territory. Mr. Koehler has been associated with the industry in Milwaukee for more than 30 years.

Form Todo Company

Todo Picture Corporation has been formed in New York to sell and distribute French films in this country, South and Central America. Ely Todorow is president, A. Robert Mizzy, treasurer, and A. E. Lowe, general manager. The company has five French films that are to be offered shortly.

FIRE!

Hear the cash customers gasp as a huge tropical island goes up in flames in the most thrilling, most exciting fire scene ever to blaze across the screen. It's red-hot box-office . . . and watch the paying public eat it up!

TIDAL WAVE!

Thrill piles upon thrill to flay their emotions and leave them limp as waves of destruction climb higher and higher and finally engulf the entire island . . . leaving only havoc in their wake.

TYPHOON!

in Technicolor!

Climaxing the greatest succession of thrills ever caught on celluloid . . . a real tropic typhoon unleashed with all its thundering force. It's showmanship dynamite in Technicolor that'll have 'em talking for weeks!

WATCH FOR . . .

Full page, full color American Weekly ad reaching 14,500,000 readers!
Supplemental full page ads reaching an additional 7,000,000 readers!
Tremendous nation-wide publicity barrage!
. . . a Paramount super-showman's campaign — all aimed to make the National Release Date, MAY 17, a national box office holiday!



LOVE!!

Paramount presents

DOROTHY LAMOUR · ROBERT PRESTON in

"TYPHOON"

in Technicolor!

with

LYNNE OVERMAN · J. CARROL NAISH

Directed by Louis King · Screen Play by Allen Rivkin · Based on a Story by Steve Fisher

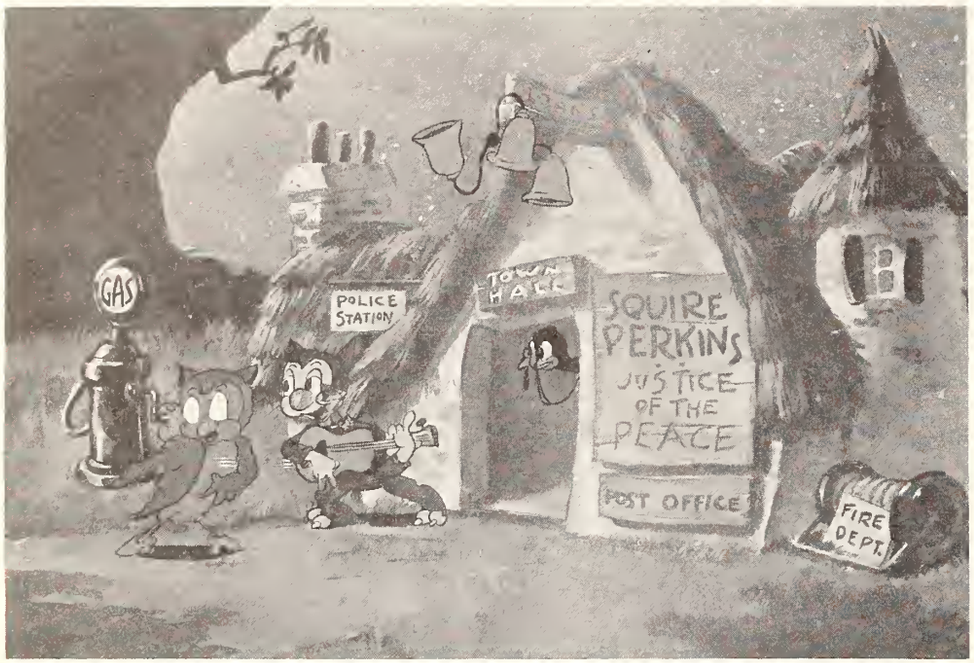
There'll be romantic sighs from coast to coast when they see glamorous Dorothy Lamour fall rapturously, gloriously in love with the first white man to invade her tropic paradise — femme-exciting Robert Preston!

Paramount Pictures

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"The Lone Wolf Meets a Lady"	Director: Sidney Salkow .	Warren William, Jean Muir, Eric Blore, Thurston Hall, Victory Jory, Fred Kelsey, Warren Hull, Roger Pryor, Robert Emmett Keene, George Kaine, William Forrest, Bruce Bennett.	Shooting
"Babies for Sale"	Director: Charles Barton.	Glenn Ford, Rochelle Hudson, Miles Mander, Isabel Jewell, Joe Stefani, Georgia Caine, Selmer Jackson, Mary Currier, John Qualen.	Shooting
"Arizona"	Original story, Clarence Budington Kelland. Screen play, Claude Binyon. Producer-director: Wesley Ruggles.	Jean Arthur, William Holden, Warren William, Porter Hall, Paul Harvey, Nina Campano, Regis Toomey, Edgar Buchanan, George Chandler, Byron Foulger, Stanley Brown, Richard Fiske.	Shooting
METRO-GOLDWYN-MAYER			
"The Mortal Storm"	From the novel by Phyllis Bottome. Director: Frank Borzage.	Margaret Sullavan, James Stewart, Robert Young, Frank Morgan, Bonita Granville, Judith Anderson.	Shooting
"Susan and God"	From the play by Rachel Crothers. Director: George Cukor.	Joan Crawford, Fredric March, Rita Quigley, Ruth Hussey, Rita Hayworth, John Carroll, Bruce Cabot, Nigel Bruce, Rose Hobart, Norma Mitchell.	Shooting
"Boom Town"	Director: Jack Conway.	Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr.	Shooting
PARAMOUNT			
"Northwest Mounted Police"	Producer-director: Cecil B. DeMille.	Gary Cooper, Madeleine Carroll, Robert Preston, Paulette Goddard, Preston Foster, George Bancroft, Lynne Overman, Akim Tamiroff, Walter Hampden.	Shooting
"I Want a Divorce"	Director: Ralph Murphy.	Joan Blondell, Dick Powell, Gloria Dickson, Frank Fay, Sidney Blackmer, Jessie Ralph.	Shooting
REPUBLIC			
"Gaucho Serenade"	Director: Frank MacDonald.	Gene Autry, Smiley Burnette, June Storey, Mary Lee, Clifford Severn, William Ruhl, Walter Miller, Hank Warden, Frank Meredith.	Shooting
"Gangs of Chicago"	Original screen play, Karl Brown. Director: Arthur Lubin.	Lola Lane, Lloyd Nolan, Barton MacLane, Astrid Allwyn, Dwight Frye.	Shooting
"Doctors Don't Tell"	Original screen play, Doris Anderson, F. Hugh Herbert, Joseph Moncure March. Director: Bernard Vorhaus.	Charles Coburn, Sigrid Gurie, John Wayne, Spencer Charters.	Shooting
RKO RADIO			
"Anne of Windy Poplars"	From the novel by L. M. Montgomery. Director: Jack Hively.	Anne Shirley, James Ellison, Patric Knowles, Henry Travers, Slim Summerville, Joan Carroll.	Shooting
"The Villain Still Pursued Her"	Screen play, Elbert Franklin. Director, Edward Cline.	Anita Louise, Richard Cromwell, Alan Mowbray, Hugh Herbert, Joyce Compton, Buster Keaton, Franklin Pangborn, Billy Gilbert, John Wray, Margaret Hamilton, Dian Fisher.	Shooting
TWENTIETH CENT.-FOX			
"The Young People"	Director: Alan Dwan.	Shirley Temple, Charlotte Greenwood, Jack Oakie, Arlene Whalen, George Montgomery.	Shooting
"Marriage in Transit"	Director: David Burton.	Virginia Gilmore, Joan Davis, Robert Sterling, Don Beddoe, Edmund MacDonald.	Shooting
"Four Sons"	Director: Archie Mayo.	Don Ameche, Nancy Kelly, Alan Curtis, Eugenie Leontovich, George Ernest, Robert Lowery, Lionel Royce, Ludwig Stossel, Torben Meyer, Sig Rumann.	Shooting
UNITED ARTISTS			
"South of Pago Pago" (Edward Small)	Director: Alfred Werker.	Jon Hall, Victor McLaglen, Clayton Moore, Frances Farmer.	Shooting
"Foreign Correspondent" (Walter Wanger)	Suggested by the book by Vincent Sheehan. Screen play, Charles Bennett, Joan Harrison. Dialogue, James Hilton. Director: Alfred Hitchcock.	Joel McCrea, Laraine Day, Herbert Marshall, Robert Benchley, Eduardo Cianelli, Edmund Gwenn.	Shooting
UNIVERSAL			
"South to Karanga"	Original screen play, Edmund L. Hartmann, Stanley Rubin. Director: Harold Schuster.	Charles Bickford, Dick Foran, Luli Deste, John Sutton, Maurice Moscovitch, Paul Hurst, Abner Biberman, Ben Carter, Frank Reicher.	Shooting
"Bad Man from Red Butte"	Original screen play, Sam Robins. Director: Ray Taylor.	John Mack Brown, Bob Baker, Fuzzy Knight.	Shooting
"No Exit"	Original story, Elizabeth Troy. Screen play, Clarence Upson Young. Director: Charles Lamont.	Wallace Ford, Kathryn Adams, Mona Barrie, Donald Woods, Marc Lawrence, Hobart Cavanaugh.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Sea Hawk"	From the novel by Rafael Sabatini. Screen play, Seton I. Miller. Director: Michael Curtiz.	Errol Flynn, Brenda Marshall, Alan Hale, Flora Robson, Una O'Connor, Henry Daniell, Claude Rains, Donald Crisp, Montague Love.	Shooting
"All This and Heaven Too"	From the novel by Rachel Field. Screen play, Casey Robinson. Director: Anatole Litvak.	Bette Davis, Charles Boyer, Jeffrey Lynn, Barbara O'Neill, Virginia Weidler.	Shooting
"Torrid Zone"	Original screen play, Richard Macaulay, Jerry Wald. Director: William Keighley.	James Cagney, Ann Sheridan, Pat O'Brien, Andy Devine.	Shooting
"Brother Orchid"	Original, Richard Connell. Screen play, Jerry Wald, Richard Macaulay. Director: Lloyd Bacon.	Edward G. Robinson, Ann Sothern, Humphrey Bogart, Ralph Bellamy, Allen Jenkins, Donald Crisp.	Shooting
"The Life of Knute Rockne"	Original screen play, Robert Buckner. Director: William K. Howard.	Pat O'Brien, Gale Page, Donald Crisp, Albert Basserman, Kane Richmond, Nick Lukats .	Shooting

Paul Terry Recalls 25 Years Of Animated Cartooning



TODAY: THE OWL AND THE PUSSY-CAT VISIT A JUSTICE OF THE PEACE

TWENTY-FIVE years ago this month Paul Terry, owner and guiding genius of the Terry-Toon studios in New Rochelle, N. Y., finished and sold his first animated motion picture cartoon. It was "Little Herman," a 400-foot pen and ink imitation of a performance of Hermann the Great, and it was sold, with the benefit of a little showmanship involving the packing of the projection room with children, to the old Thannhauser company for $1.35 a foot.

The picture, first of a long series of what are not known as Terry-Toons, was the result of three months of back-breaking labor in a little room on 42nd Street in New York, where the Cameo theatre now stands. It was made without benefit of the celluloid and fixed background method on which Mr. Terry now holds patents.

Inspired by McCay's Work

Reminiscing this week on a quarter century of work in the medium in which he and others have since become famous, Mr. Terry said he owed the inspiration for that first cartoon to Winsor McCay, famous newspaper cartoonist of the period. Mr. Terry had been in New York four years, having come from San Francisco search of new fields to conquer, when he attended an artists' dinner at which Mr. McCay screened "Gertie the Dinosaur," an incomplete animated cartoon on which he had been working for some time.

The cartoon and Mr. McCay's enthusiasm for the medium for which he predicted an important future intrigued Mr. Terry and he forthwith sank most of his slender resources in equipment for the 42nd Street workshop.

With the completed "Little Herman" under his arm, Mr. Terry took a train for New Rochelle to try out his salesmanship on the Thannhauser officials. He met a cool reception, but he argued and pleaded until it was agreed that the cartoon would be screened later in the day.

Mr. Terry used the interval to good advantage. When the time came for the screening he had the projection room packed with children from the streets of New Rochelle. As "Little Herman" stepped out on the screen, bowed, tipped his hat and began to take out of the hat everything from rabbits to elephants, the audience roared. "Little Herman" went into the Thannhauser magazine reel.

All One Man Labor

During the following year he contributed several more subjects to the magazine reel. It was all one-man work. No one had thought in terms of the organization by which the present cartoons are turned out. Before starting his second picture, however, Mr. Terry determined to find a simpler method of production.

McCay had started by drawing a complete new picture for each frame. Background as well as animated figures had to be redrawn for each frame.

Mr. Terry thought of trying celluloid and he had some sheets made up. These were better to work on and their complete transparency enabled him to make one drawing of a background on opaque paper and then repeat only the moving figures on the celluloids. With this improved method his second picture, "Farmer Alfalfa," was less back-breaking labor.

Made Aesop's Fables Series

After the Thannhauser days Mr. Terry worked through several different associations. He served during the World War, doing animation of medical subjects for the Army Medical Corps and then returned to making comedy cartoons. Howard Estabrook suggested to him the use of Aesop's Fables for a series of cartoons and the suggestion resulted in a series which continued for nine years, until the coming of sound.

Aesop's Fables started with the staff of 19 men who had been engaged in producing the previous comedies.

At present a staff of 100 men are engaged in making the Terry-Toons for Twentieth Century-Fox release. They are shown in more than 10,000 theatres in the United States and Canada.

Rockefeller Grants Total $225,800

The Rockefeller Foundation in 1939 made grants totaling $225,800 for studies and developments of social and educational aspects of films and the drama, it is disclosed in the annual report of Raymond B. Fosdick, president, released in New York this week. The foundation in its appropriations totaling $11,219,442, also include $126,000 for radio.

The Rockefeller interests—besides the Foundation work—is considerably interested in motion pictures, in Rockefeller Center and the Radio City Music Hall.

In the field of films the largest grant was $60,000 to the American Film Center for general expenses in a two-year period. The Center was established in 1938 to act as a central agency for promoting the production, distribution and use of films for educational and cultural purposes.

The Foundation also appropriated $7,500 to the National Committee on International Intellectual Cooperation for the development of international exchange of educational films, and $19,380 to the National Film Society of Canada for the same purpose.

In the drama field, grants included $17,500 to Vassar College toward the cost of a report on the Federal Theatre Project and for a survey on the promotion of community drama on a national basis; $25,000 to the Studio Theatre School of Buffalo for the development of school and community drama; $25,000 to the National Theatre Conference for fellowships in advanced drama training, and $30,000 to the Stevens Institute of Technology for research in the control of sound and light for dramatic purposes.

The Foundation gave Harvard University $24,000 to help establish a lectureship in radio broadcasting. To this lectureship the University appointed Charles A. Siepmann, formerly with the British Broadcasting Corporation. Princeton University received a grant of $17,500 for radio study.

Charity Fund Film

A short subject made for the Greater New York Fund by Paramount will be shown in the theatres of the major circuits as well as independents in New York. Burgess Meredith is the narrator. The Fund serves 393 voluntary social welfare and health agencies throughout greater New York. The Fund was launched in a Town Meeting at Madison Square Garden last week in which stage, screen and radio stars contributed their services.

Color Short on California Fair

Metro-Goldwyn-Mayer has released a short titled "Night Descends on Treasure Island" produced by James A. FitzPatrick. The special lighting effects created by the General Electric lighting division, headed by A. F. Dickerson, are featured in the film.

Hickey in RKO Post

Robert Hickey is handling RKO midwestern publicity with headquarters in Chicago. Jack Haley continues handling publicity for the Palace theatre, Chicago.

Bull Fights Lose To 'Movies' Now

by JAMES LOCKHART
in Mexico City

The gross monthly income of all local motion picture theatres amounts to approximately $216,500, according to the report of the municipal treasurer. There are 71 active film houses in the city, which has a population of 1,500,000. The average wage of the working population of the city is about $45 per month.

The total average monthly expenditure on entertainment in the city is about $350,000. Bull fights, second to the screen in popularity, draw about $37,500 a month, and legitimate theatres approximately $33,500.

Union Proposal Hit

The proposal by the workers' union that its members be paid off on a basis of half wages in cash and the rest from shares of profits from films as a solution of industry problems here is not as feasible as it seems, according to the opinion of some producers. However, some distributors and studio owners like the proposition so well that they have agreed to extend the producers long term credits.

The objecting producers hold that the offer does not mean half wages at all, that the share in profits plan is but a deferred charge against production. It is even hinted that the debts producers would acquire from the profit-sharing phase would pile up so thick and fast that they would equal the value of an entire company, or even companies, a circumstance that might result in labor taking over the business in liquidation of these debts.

Some producers believe that a straight 25 per cent reduction in wages would be a big help. The workers' union is against the pay cut angle. Other producers who are perhaps pessimists even murmur that expropriation of the entire picture industry, at least in its domestic phases, is the real object of what they style the astonishing proposition of the union

Mexican production this year will prove a disappointment in point of quantity, unless more capital is forthcoming. Up to March 20th, only six pictures had been completed. At this rate 1940 production will be around 24 films.

Only three of the founders of the Association of Mexican Motion Picture Producers are still in the picture business. They are Jose Bohr, Ramon Pereda and Miguel Contreras Torres. There were 13 founders. The association now has 29 members.

Plans 12 Features

Rene Cardona, noted Mexican producer, has arranged for the consecutive production of 12 features. This plan is expected to go well as mass making is counted upon to give low overhead and permit bargain rates for distributors and exhibitors.

The case of a made-in-Mexico picture being a failure in Mexico but a success in the United States is "Junto Pero No Revueltos" (Together but Well Behaved). The film failed to make expenses in Mexico but garnered $18,000 net profit north of the Rio Grande.

Argentine producers have supplied Mexican distributors with some 40 films, almost without cost, to seek wider showings in this country. "La Puerta Cerrada" (The Closed Door) grossed 67,000 pesos ($11,150) at the Cine Encanto, Mexico City, in a three week run.

Exhibitors of Nayarit, Sinaloa and Sonora States, among the most important of the Mexican Pacific zone, warded off a general strike by making labor contracts that are similar to those in effect in other parts of Mexico.

The Chinese Palace, a 4,500 seat theatre, has opened in Mexico City. It is similar in style and appointments to the Chinese theatre, Hollywood.

LABEL PROPAGANDA, SAYS DAVID SELZNICK

Warns Synopsis Requirement in Neely Bill Would Delay Independents' Sales

David Oliver Selznick, producer of "Gone with the Wind," MGM and "Rebecca," for United Artists, arrived in New York last Friday from Hollywood with some fresh observations on old and new subjects of production, distribution, exhibition, the Neely Bill, costs and income and whatnot.

Sitting in the board room of his Selznick International Pictures New York headquarters (picture in pictorial section), Mr. Selznick observed, briefly, that pictures containing propaganda should be labeled propaganda; that "big" pictures will increasingly be the rule in the film industry; that producers never made much money with "B" pictures; that stars were never made with "B" pictures; that the domestic market is "just being tapped," and "big" pictures may help the process but must have higher admission prices; that production costs must rise more, inevitably; that he will spend about $1,500,000 for "Joan of Arc"; that color costs will come down, and in five years every picture will be made in it; that it pays for the producer to be faithful to the book from which a picture is made; that the synopsis clause in the Neely Bill is bad; and that the independent producer's product will be increasingly sought by the large companies.

Opposes Realism in Films

"Realism" in pictures is all wrong, said the producer. "I don't believe in it," he boomed. "Propaganda pictures or social pictures should be advertised as such, or the public is being cheated. They pay their money to be entertained, not solicited. Many pictures are ruined by directors striving for critical acclaim." He added, however, that "'Grapes of Wrath' is a great picture."

The producer of "Gone With the Wind" said he might spend about $1,500,000 on "Joan of Arc," in which Ingrid Bergman will star, but commented, "Anyone who spends $4,000,000 on a picture today is insane. I don't even delude myself that it can be done again. In part, 'Gone With the Wind' was necessitated by the public demand for Gable."

"Big" Films, Higher Admissions

The domestic gross for pictures can be made higher, he remarked, but that demands big pictures and higher admission prices, and "in the process of doing all this, I believe a great many producers will go broke."

The majors will make fewer pictures, and the independents more, he predicted.

He called "extraordinary successes" the only cure for the film industry's situation.

"There is so little profit in the little ones," he added.

It is "ridiculous" to charge the same admission for a large budget picture as for a "$75,000 quickie," he went on.

Recalls Thalberg Plan

A chain of first-run high admission theatres for "big" pictures, one theatre to each key city, as advocated by Harry Brandt, New York independent exhibitor leader, was first suggested several years ago by the late Irving G. Thalberg, MGM producer, he said.

Mr. Selznick said costs in Hollywood "cannot be brought down; the fact is, they're going up."

Union wages contribute more than star salaries to huge production costs, according to the producer. He estimated stars' checks were "10 to 15 per cent" of the total outlay. He hastened to add, however, that the unions are entitled to what they get." He was not including talent organizations among the unions.

Hollywood writers, he said, are underpaid.

Mr. Selznick noted that production costs had been geared to the world market, but feared that "Hollywood was not yet aware of the magnitude" of the recession.

He did not make "Rebecca" in color, he said, because it was "not suited."

This picture, he remarked, represents "the dividends paid by extreme faithfulness to the book. It is more faithful to the book than is 'Gone With the Wind.'"

Protests Synopsis Clause

The synopsis clause in the Neely Bill, he said, would prevent an independent producer from selling his picture until he has finished it. Furthermore, "if you force people to stick to their synopsis, you not only hamper them but inevitably you prevent change for the better, because, obviously, the changes that are made are to improve the picture."

If the bill becomes law, the great companies, "despite themselves, would break into units," he said.

He noted a trend, in any event, towards more and better independent pictures. He cited Warner Brothers' acquisition of Jesse L. Lasky.

Mr. Selznick will make at least two pictures for United Artists release next season. Besides "Joan of Arc," which he definitely will make, he may produce a picture based on the life of Jesus Christ.

The producer is conferring with MGM and United Artists foreign managers, in New York, on foreign distribution of "Rebecca" and "Gone With the Wind." The picture of the South is opening at three London theatres simultaneously, and will play in England on a 70 per cent basis.

The picture also is being sent to India and the Philippines, in English version.

Mr. Selznick confirmed the report that he would make a series of Robert Benchley short subjects, but did not know whether he would release the shorts through MGM.

Plans of New York's Mayor Fiorello La Guardia to make the city a production center for motion pictures are practical, Mr. Selznick told reporters for the New York newspapers, later in the afternoon, last Friday.

Vogel Addresses Managers

A-Mike Vogel, chairman of the Managers' Round Table of the MOTION PICTURE HERALD, participated in a discussion on showmanship, on Wednesday, with Fabian circuit managers of the Staten Island, Harry Black division, at the St. George Theatre, Staten Island, New York.

Joseph in New York

John Joseph, director of advertising and publicity for Universal Pictures, with headquarters at the studios, arrived in New York on Tuesday, for a two-week stay.

Goldberg and Salk Promoted

Stanley Goldberg has been appointed Kansas City sales representative for Monogram Pictures. Richard Salk succeeds him as head booker and office manager.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Dark Command

(Republic)

Historical Epoch

Some time ago in New York, James R. Grainger, president of Republic's distributing corporation, announced that the company had achieved a record breaking number of accounts for its product, and that "Man of Conquest," its then most expensive production to date, had played in more houses than any other picture of the studio. "Man of Conquest" was the struggle of a band of settlers against Mexico for the possession of Texas, and reached its climax with the battle of the Alamo. Comes now Republic with "Dark Command," which tops "Man of Conquest" in both American historical panorama and production quality, and the company puts far greater hopes into this.

"Dark Command" tells the story of bloody Kansas in the dark days preceding and during the Civil War, of massacres by bands of guerrillas, of gun running, and of the fight between the North and the south for the territory. Embossed on this background is the tale of a love triangle, in which the principals are a Southern girl, a stalwart young Texan representing law and order, and a figure of history, school teacher by day and raider by night.

John Wayne and Claire Trevor, who appeared together in "Man of Conquest" and other large scale outdoor action pictures—RKO's "Alleghany Uprising" and Walter Wanger's "Stagecoach"—and Walter Pidgeon are starred in this historical drama. They are supported by Roy Rogers, himself a star in Republic's westerns and Number 3 outdoor action money maker in the MOTION PICTURE-FAME poll of exhibitors; George "Gabby" Hayes, Porter Hall, Marjorie Main, Raymond Walburn, Joseph Sawyer, Helen MacKellar, J. Farrell MacDonald and Trevor Bardette.

First purchasing the best selling novel, "The Dark Command," by W. R. Burnett, the studio assigned its top producer, Sol Siegel, to the picture. Siegel in turn went outside of the lot to select Grover Jones, Lionel Houser and F. Hugh Herbert, each with a long string of writing credits to do the screenplay. Jan Fortune, who worked on the script of "Man of Conquest," did the adaptation. Then Raoul Walsh, whose last previous picture was "The Roaring Twenties" at Warners, was signed to direct.

The result is a broad history of Kansas during its darkest days, roundly amenable to vigorous exploitation campaigns. One of the darkest figures of American history, Cantrell was a school teacher who turned raider and pillaged and burned in a desire to fulfill his ambition as a leader of men.

Played by Pidgeon, "Cantrell" turns gun runner when defeated for town marshal by "Bob Seton" (Wayne) and then engages in the business of slave running. When the Civil War starts, his guerrilla band steals uniforms of both sides and pillages the entire state. Swayed by his pseudo aid to her brother "Fletch" (Rogers), "Mary McCloud" marries him, only to discover his true character. "Seton," still in love with "Mary," resigns to save her from a crowd seeking to run her out of Lawrence because of her husband's depredations. He escorts "Mary" to "Cantrell's" camp, but is captured himself and is to be executed. "Seton," "Mary" and "Fletch" escape on learning that Lawrence is next in the path of the "Dark Command" of "Cantrell," and arouse the townsfolk. Lawrence is pillaged. "Cantrell's" mother is killed trying to stop her son, and the raider himself meets death.

Previewed at the Republic studio, Hollywood, to a professional and press audience which tensely followed the unreeling.—V. K.

Produced and distributed by Republic. Associate producer, Sol C. Siegel. Directed by Raoul Walsh. Screenplay by Grover Jones, Lionel Houser, F. Hugh Herbert. Based on the novel by W. R. Burnett. Adaptation by Jan Fortune. Assistant director, Kenneth Holmes. Musical score by Victor Young Production manager, Al Wilson. Photographed by Jack Marta. Supervising editor, Murray Seldeen Film editor, William Morgan. Art director, John Victor Mackay. P. C. A. Certificate No. 5983. Running time, when seen in Hollywood, 92 minutes. Release date, not set. General audience classification.

CAST.

Mary McCloud.....Claire Trevor
Bob Seton.....John Wayne
William Cantrell.....Walter Pidgeon
Fletch McCloud.....Roy Rogers
Doc Grunch.....George "Gabby" Hayes
Angus McCloud.....Porter Hall
Mrs. Cantrell.....Marjorie Main
Buckner.....Raymond Walburn
Bushrop.....Joseph Sawyer
Mrs. Hale.....Helen MacKellar
Dave.....J. Farrell MacDonald
Hale.....Trevor Bardette

Saturday's Children

(Warner-First National)

Middle Class Comedy Drama

Although this is a picturization of Maxwell Anderson's Pulitzer Prize play of several years ago, showmen who elect to represent it, exploitation wise, as a fourth in the sequence of pictures launched with "Four Daughters" and including "Four Wives," will not be misinforming their customers save technically. Although it does not deal with the fictional family of those pictures, it is, as they were, a script from the Epstein Brothers, Julius and Philip, employing the same variety of dialogue to the same effect. Further, it stars the John Garfield of "Four Daughters" and features the Claude Rains of that picture and the others, with Anne Shirley, the daughter in this case. It was produced by Henry Blanke and directed by Vincent Sherman.

Although a Hollywood preview gathering may not be in all cases typical of the national audience, a clocking of the audible reactions of the one present at the screening covered would seem to indicate that this film contains entertainment values likewise comparable to those of the pictures named in the foregoing. For 90 of the film's 100 minutes the auditorium was filled with sounds of amusement, ranging from small laughter at regular intervals to occasional gales of merriment. For the nine minutes preceding the ending, during which time the girl and boy of the story approach a parting of the ways and the girl's father attempts suicide in the hope of thus making available to them insurance money which will bring them together again, there was a deep silence broken by sobbing here and there. The happy ending brought a return of the earlier laughter.

The story is about a boy and girl employed by a large corporation who marry and get along reasonably well until she loses her job. He begins to wish he had not married before making a name for himself in a job open to him in Manila, and she, learning she is going to have a baby, first conceals from him a renewal of the Manila offer and then, contrite, tells him of it, but withholds the news of her condition. They quarrel and he books passage. Her father's desperate move restores understanding.

Previewed at the Warner theatre, Hollywood, where the film experienced the audience reaction reported above.—WILLIAM R. WEAVER.

Produced and distributed by Warner Brothers. Executive producer, Hal B. Wallis. Associate producer, Henry Blanke. Screen play, Julius J. and Philip G. Epstein. From a play by Maxwell Anderson. Director, Vincent Sherman. Dialogue director, Irving Rapper. Assistant director, Elmer Decker. Director of photography, James Wong Howe. Art director, Hugh Reticker. Film editor, Owen Marks. Sound, C. A. Riggs. Gowns, Milo Anderson. Makeup artist, Perc Westmore. Unit manager, Lee Hugunin. Unit publicist, John Flinn. P.C.A. Certificate No. 5984. Release date not determined. Running time, when seen in Hollywood, 100 minutes. Adult audience classification.

CAST

Rims O'Neill.....John Garfield
Bobby Halevy.....Anne Shirley
Mr. Halevy.....Claude Rains
Mrs. Halevy.....Elizabeth Risdon
Willie Sands.....Frank McHugh
Florrie Sands.....Una Merkel
Gertrude Mills.....Dennie Moore
Mr. MacReady.....John Ridgely
Mrs. MacReady.....Margot Stevenson
Cashier.....Nell O'Day
Mr. Norman.....Berton Churchill

On Their Own

(Twentieth Century-Fox)

Jones Family, No. 17

This is the seventeenth presentation of the Jones Family's affairs. Jed Prouty, reportedly desirous of breaking away from the parental role in which he long has been featured, is not in this number, but the script has been written in such fashion as to account for his absence by indicating that the head of the house is in the hospital after a nervous breakdown brought on by financial reverses.

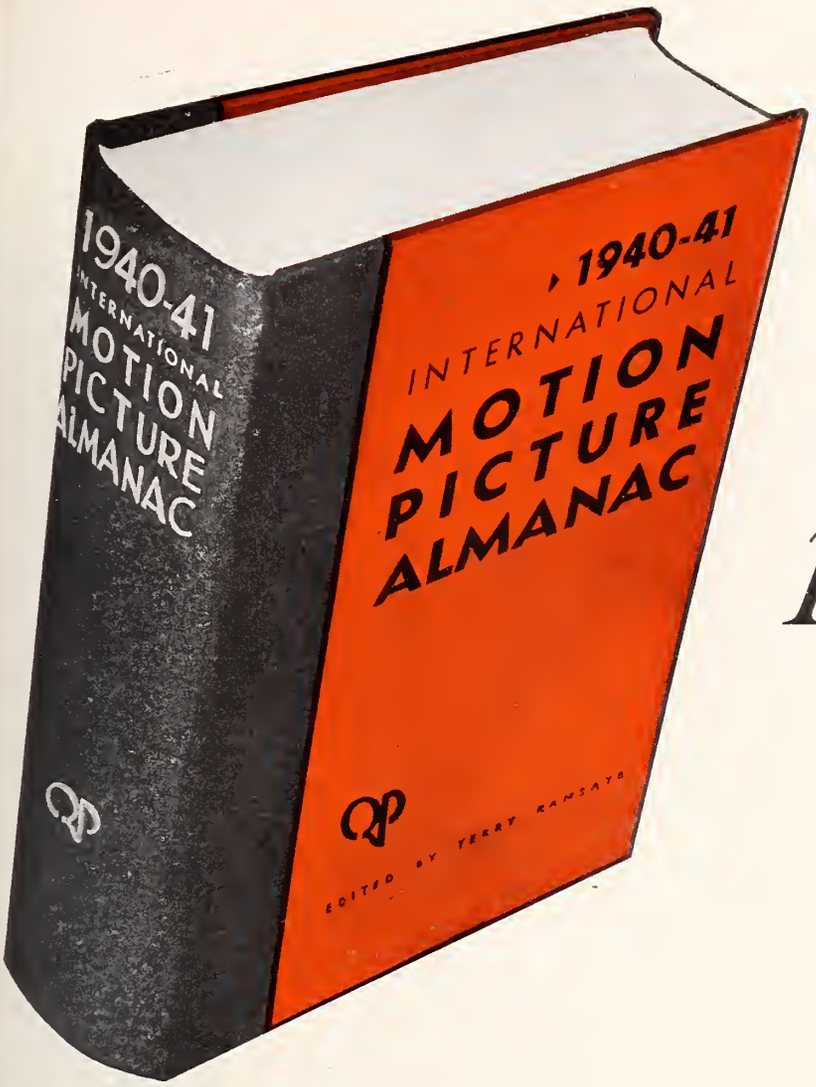
The family must sell the home. The mother salvages the family car and trailer, and they start for California with $400 in cash and hopes.

The overland journey takes on some of the aspects of another overland journey to California by another family (the Joads) in another recent picture from the same studio ("The Grapes of Wrath"), as in the montage shots of the same state greeting signs "Arizona Welcomes You," etc.) but the Jones Family makes out somewhat better. The boys trade the car and trailer for a bungalow court, advertise apartments for families with children, get plenty of business that way, make plenty of trouble for neighboring apartment house owners, wind up by winning a court trial because the judge also has noisy youngsters, and end the picture as happily as is commensurate with the fact that the head of the family is still in the hospital and still unseen by the audience.

Although economic pressure is the motivating force of the current Jones story, the matter is dealt with lightly and for humorous purposes. The personnel, save far the absent Mr. Prouty, is approximately as usual.

Previewed at the Uptown theatre, Los An-

(Continued on page 40)



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QP

QUIGLEY PUBLICATIONS

ROCKEFELLER CENETR • NEW YORK

(Continued from page 38)

geles, where it drew a substantial amount of laughter.—W.R.W.

Produced and distributed by 20th Century-Fox. Associate producer, Sol Golden. Executive producer, Sol Wurtzel. Directed by Otto Brower. Screenplay by Harold Buchman and Val Burton. Original story by Val Burton, Jack Jungmeyer, Jr., and Edith Skouras. Based on characters created by Katharine Kavanaugh. Photographed by Arthur Miller. Edited by Nick De Maggio. P. C. A. Certificate No. 6141. Release date, undetermined. Running time, when seen in Los Angeles, 65 minutes. General audience classification.

CAST.

Mrs. John Jones.....Spring Byington
Jack Jones.....Ken Howell
Roger Jones.....George Ernest
Lucy Jones.....June Carlson
Granny Jones.....Florence Roberts
Bobby Jones.....Billy Mahan
Margaret.....Marguerite Chapman
Peters.....John Qualen
Giuseppe Galentoni.....Charles Judels
Doc Duggan.....Chick Chandler
Mr. Pim.....Forrester Harvey
Hortense Dingwell.....Isobel Randolph
Mr. Flint.....Walter Soderling
Mrs. Galentoni.....Inez Palange
Judge Bull.....William B. Davidson
Johnson.....Charles Lane
Donna.....Betty Greco
Ronald.....Darwood Kaye
Angelo.....John Spezzano
Nick.....Alfred Oliveri
Penelope.....Marjorie Whatley
Willie.....Leon Tyler
Tucker.....Irving Bacon
Tom Henry.....George Irving
Doctor.....Selmar Jackson
Milkman.....Eddie Dunn
Blanknev.....Edward Earle
Mrs. Bull.....Vivien Oakland
Madame Suzanne.....Bess Flowers
Relatives.....Georgia Simmons, Helen Dickson, Abe Dinovitz

One Million B.C.

(United Artists-Roach)

Prehistoric Melodrama

Showmen recalling exploitation methods used for "The Lost World" and "King Kong" have in this melodrama of the era indicated by the title a third opportunity to use that variety of promotional effort. The use of papier maché monsters for lobby and window display, made up mannikins representing prehistoric men and women, jungle props in general, is indicated. Newspaper and billboard copy in key with the foregoing, together with imaginative publicity, may be employed to round out a campaign fitted to a picture in the production of which imagination was a fundamental.

Directed by Hal Roach and Hal Roach, Jr., from an original screen play by Mickell Novak, George Baker and Joseph Frickert, the picture depicts the adventures of two tribes of people whose paths and cultures cross in the year 1,000,000 B. C. A boy of the rock tribe meets a girl of the shell tribe and learns the ways of her people, taking them and her back with him to his own. Attacks by monsters are recurrent throughout the picture, and a volcanic eruption is a highlight toward the end.

Considerable exploitation emphasis may be given to the fact that the prehistoric animals in this picture, unlike those in the earlier ones, give no suggestion of being puppets. It might be considered a point of interest to mention also that dialogue is dispensed with during much of the action, pantomime giving a suggestion of silent picture technique. It may also be remarked that in this film Lon Chaney, Jr., although a secondary principal, makes his first display of the Chaney talent for makeup.

Previewed at the Ambassador Hotel theatre, Los Angeles, to an invited professional audience. —W. R. W.

Produced and distributed by United Artists. Directors, Hal Roach and Hal Roach, Jr. Original screen play, Mickell Novak, George Baker, Joseph Frickert. Descriptive narration by Groves Jones. Narrator, Conrad Nagel. Photographer, Norbert Brodine. Photographic effects, Roy Seawright. Editor, Ray Snyder. Art director, Charles D. Hall. Associate, Nicolai Remisoff. Set decorator, W. L. Stevens. Sound recorder, William Randall. Wardrobe supervisor, Harry Black. Assistant director, Barnard Carr. Musical score, Werner R. Heymann. P.C.A. Certificate No. 6079. Running time, when seen in Hollywood, 80 minutes. Release date, April 5, 1940. General audience classification.

CAST

Tumak.....Victor Mature
Loana.....Carole Landis
Akhoba.....Lon Chaney, Jr.
Ohtao.....John Hubbard
Peytow.....Nigel De Brulier
Nupondi.....Mamo Clark
Tohana.....Inez Palange
Skakana.....Edgar Edwards
Ataf.....Jacqueline Dalaya
Wandi.....Mary Gale Fisher

The Biscuit Eater

(Paramount)

Boy-and-Dog Story

This picturization of a *Saturday Evening Post* story by James Street about a boy and a dog was applauded several times at its preview unreeling in Hollywood. It also drew several rounds of laughter, and at other times there were more than several tears shed. While it has much in common with other boy-and-dog stories, it also has much, inclusive of informally imparted information about the training of and devotion to hunting dogs, which is fresh.

Exhibitors doubtlessly are aware of certain steps which have been taken by the distributing company to exploit the film, such as the staging of a world premiere at Albany, Ga., scene of the story and likewise the place where the film was produced. Tieing in with these enterprises seems a natural procedure for exhibitors.

Produced by Jack Moss on the scene depicted, with the effectiveness noted, the film was directed by Stuart Heisler from an adaptation by Stuart Anthony and Lillie Hayward. Billy Lee and Cordell Hickman, a colored boy, in the roles of the two youngsters devoted to a dog despised by their elders, are the principal centers of human interest.

Previewed at the Village theatre, Westwood, Cal., with a bench show of thoroughbred dogs stationed in the foyer under sponsorship of the Tailwaggers, suggesting a precedent for showmen elsewhere to follow.—W. R. W.

Produced and distributed by Paramount. Jack Moss, producer. Directed by Stuart Heisler. Screenplay by Stuart Anthony and Lillie Hayward. Story by James Street. Photographed by Leo Tover. Edited by Frederick Hollander. P. C. A. Certificate No. 5841. Release date. April 28, 1940. Running time, when seen in Hollywood, 80 minutes. General audience classification.

CAST.

Lonnie McNeil.....Billy Lee
Text.....Cordell Hickman
Harve McNeil.....Richard Lane
Mrs. McNeil.....Helene Millard
Mr. Ames.....Lester Matthews
Sermon.....Snowflake
Promise (dog).....Tiverton-Invader

'Til We Meet Again

(Warner Brothers)

Romantic Melodrama

Produced in 1932 as a comedy melodrama under the title "One Way Passage" and starring William Powell and Kay Francis, Warner Brothers again has taken the original story by Robert Lord and made it into a romantic melodrama with George Brent and Merle Oberon in the leading roles. In this version the comedy has been limited largely to the portrayals by Frank McHugh and Eric Blore.

The picture's innate appeal is to women, especially women who are fans of the love story type of magazine. For marquee exploitation there are also the names Pat O'Brien, Geraldine Fitzgerald and Binnie Barnes.

McHugh plays the same role, the slightly inebriated petty criminal, that he portrayed in "One Way Passage."

Directed by Edmund Goulding and adapted for the screen by Warren Duff, the picture is the story of two persons who, after an introduction in Hong Kong, are destined to share the remainder of their inevitably short lives, each concealing the secret from the other.

"Dan Hardesty" (George Brent), runaway from the law, meets "Joan Ames." He is captured after a long chase by "Steve Burke" (Pat O'Brien) of the San Francisco police. Returning to the United States "Dan" and "Joan" meet again on shipboard. A romance develops but both realize it can't last long, he because he is to be executed for murder and she because of an incurable heart disease.

Pat O'Brien and Binnie Barnes in supporting roles do much to aid the continuity of the story, with Miss Barnes handling the role of the bogus "Countess de Bresac," onetime sweetheart of "Dan" and now a world traveling gold digger who in the end marries "Steve."

Tony Gaudio directed the photography. Ralph Dawson, film editor of the original picture, also edited the new production. Leo F. Forbstein arranged the musical background.

Reviewed in the Warner Brothers projection room in New York—GEORGE SPIRES.

Produced and distributed by Warner Brothers. Jack L. Warner in charge of production and Hal B. Wallis executive producer. Associate producer, David Lewis. Directed by Edmund Goulding. Screen play by Warren Duff. From an original story by Robert Lord. Assistant director, Chuck Hansen. Director of photography, Tony Gaudio, A.S.C. Art director, Robert Haas. Film editor, Ralph Dawson. Sound by E. A. Brown. Gowns by Orry-Kelly. Makeup artist, Perc Westmore. Musical director, Leo F. Forbestein. Unit manager, Al Alleborn. P.C.A. number 6006. Running time, 99 minutes. Release date, April 20, 1940. General audience classification.

CAST

Joan Ames.....Merle Oberon
Dan Hardesty.....George Brent
Steve Burke.....Pat O'Brien
Bonny Coburn.....Geraldine Fitzgerald
Comtesse de Bresac.....Binnie Barnes
Rockingham T. Rockingham.....Frank McHugh
Sir Harold Pinckard.....Eric Blore
Dr. Cameron.....Henry O'Neill
Jimmy Coburn.....George Reeves
Assistant Purser.....Frank Wilcox
Louise.....Doris Lloyd
Mrs. Hester.....Marjorie Gateson
Freddy.....Regis Toomey
Bartender on Boat.....William Halligan
Herb McGillis.....Victor Kilian
Captain Stoddard.....Wade Boteler

The Briggs Family

(Warner Brothers - British)

Wartime Detective Drama

First impressions are deceptive with this comfortable and neatly made little picture from Warners' British producing company. At the outset its tidy and quietly contrived domestic atmosphere suggest a human study of the middle class English family in wartime. Its paterfamilias carries his gasmask to and from the city, there is talk of the blackout, and the local middle-aged seem mostly to be in the special police. Soon, however, the atmosphere is discarded for a conversation yarn about a car crash and some stolen jewelry, though the ultimate court room scene is well handled and has an agreeably native flavor.

Warners' policy in making English films with an English scene and a really native flavor is an excellent one. The film has grand technical sheen, as do most of the Teddington pictures.

Edward Chapman registers a quiet but authentic characterization as a solicitor's clerk, a true cameo of the British middle class citizen.

Mary Clare as the mother, and the fascinating child Glynis Johns are next best of an excellent cast.

Seen in a London preview theatre.—AUBREY FLANAGAN.

Produced and distributed by Warner Bros. Pictures. Directed by Herbert Mason. Produced by A. M. Salomon. Cameraman, Basil Emmett. Sound, Ernest Royles. Screenplay and dialogue by Brock Williams. Running time, 69 minutes. General audience classification.

CAST

Mr. Briggs.....Edward Chapman
Mrs. Briggs.....Mary Clare
Sylvia Briggs.....Jane Baxter
Bob Briggs.....Peter Croft
Sheila Briggs.....Glynis Johns
Ronnie.....Oliver Wakefield
Mr. Sand.....Felix Aylmer
Prosecutor.....Joss Ambler
Jerry Tulse.....Jack Melford
George Downing.....George Carney
Air Vice-Marshall.....Ian Fleming
Mary Grayson.....Kitty de Legh
Alice.....Lesley Brook
Mrs. Brokenshaw.....Muriel George
Myrtle.....Esma Cannon
Milward.....Aubrey Mallalieu
Inspector.....Vincent Holman
Detective Harper.....Hamilton Keene
Lane.....Pat Magrath

Curtain Call

(RKO Radio)

Comedy

The first picture to be produced by Howard Benedict, "Curtain Call" depicts in a light vein the processes by which a youthful playwright is led to decide that home and marriage are preferable to the glamour of Broadway and the stage.

Barbara Read portrays the would-be author whose play is so weak that it is chosen to force a recalcitrant star to sign again under the management of a Broadway producer. The star (enacted by Helen Vinson) thinks the play a piece of artistry, and humorous complications follow.

Alan Mowbray is cast as the harassed director, Donald MacBride the producer whose ideas backfire, John Archer the young man in love with the playwright. Frank Woodruff directed the screen play by Dalton Trumbo, based on a story by Howard J. Green.

Previewed at the Alexander theatre, Glendals, Cal., where the comedy brought a positive response.—WALTER SELDEN.

Produced and distributed by RKO Radio. Produced by Howard Benedict. Executive producer, Lee Marcus. Directed by Frank Woodruff. Screen play by Dalton Trumbo. Story by Howard J. Green. Photographed by Russell Metty. Edited by Harry Marker. P.C.A. certificate No. 6052. Release date, April 26, 1940. Running time, when seen in Glendale, 60 minutes. General audience classification.

CAST

Helen Middleton.....Barbara Read
Donald Avery.....Alan Mowbray
Charlotte Morley.....Helen Vinson
Jeff Crandall.....Donald MacBride
Ted Palmer.....John Archer
Miss Smith.....Leon Maricle
Spike Malone.....Frank Faylen
Attendant.....Tom Kennedy
Leslie Barrivale.....Ralph Forbes
Mr. Middleton.....J. M. Kerrigan
Mrs. Middleton.....Ann Shoemaker
Fred Middleton.....Tommy Kelly

Contraband

(British National - Anglo American)

Wartime Melodrama

Films that dramatize the gruesome and gloomy side of war are not necessarily pabulum for belligerent audiences. "Contraband," fortunately, dramatizes the adventure which lies in all war, and does so with a convincing and exciting documentary background. The picture, in essence, is the frankest brand of spy melodrama and rattling good entertainment at that. Its seaboard and naval sequences were made with the full collaboration of the British Admiralty, and ring true. Thanks to zealous direction, which brings the tang of the spume into the earlier passages, the whole machinery of control and examination of wartime shipping by the British navy is turned into absorbing screen fare, with grand harbor canvases and the efficiency and bronzed bonhomie of the Navy.

With its strong topical flavor and its melodrama and action, appeal is indicated beyond the home market.

The drama does not stay long aboard ship. Most of its unrolls over one night in blacked out London, where a Danish captain finds himself entangled in a German bid to waylay two Secret agents, and rescues a young woman spy.

Veidt handles efficiently the role of Captain Anderson, and Valerie Hobson supplies intelligent feminine support. Hay Petrie in a Danish twin act, Esmond Knight as a Secret Service man, Harold Warrender as a Naval officer and many others help the film by excellent portrayals.

The camerawork is crisp and luminous and the cutting competent though there is still room for concise treatment of certain passages. Music by John Greenwood backs the film with dignity and distinction.

Seen at the London Odeon, where it was slipped into the bill for the benefit of the press, the film obviously gripped the audience, and was warmly applauded. A notable object of appreciation was its absence of jingoism. The general feeling was that on topical interest and narrative vigor it should register with all audiences.—AUBREY FLANAGAN.

A British National Picture. Distributed by Anglo-American Film Corporation. Produced by John Corfield. Directed by Michael Powell. Associate Producer, Roland Gillett. Scenario by Michael Powell and Brock Williams. Photography, F. A. Young. Settings, Alfred Junge. Recording, C. C. Stevens. Production Management, Anthony Nelson Keys. Music by Richard Addinsel and John Greenwood. Running time, 91 minutes. General audience classification.

CAST

Captain Andersen.....Conrad Veidt
Mrs. Sorensen.....Valerie Hobson
Skold (Mate of s.s. "Helvig").....Hay Petrie
Skold (Chef of "Three Vikings").....Hay Petrie
Mr. Pidgeon.....Esmond Knight
Van Dyne.....Raymond Lovell
Hendrick.....Charles Victor
1st Danish waiter.....Henry Wolston
2d Danish waiter.....Julien Vedey
3d Danish waiter.....Sydney Monckton
4th Danish waiter.....Hamilton Keen
Miss Lang.....Phoebe Kershaw
1st Brother Grimm.....Leo Genn
2d Brother Grimm.....Stuart Latham
3d Brother Grimm.....Peter Bull
Lieman.....Dennis Arundell
Ashton, Lt.-Commander, R.N.R.....Joss Ambler
Ellis, Lt.-Commander, R.N.R.....Harold Warrender

The Hidden Menace

(Alliance Films)

Backstage Melodrama

A melodrama with most of the action taking place in the wings of a theatre stage, "The Hidden Menace" is a tale of love and jealousy among top flight artists of a variety program, a tight rope specialist and a dancer, a magician who provides the basis for the title and the climax.

Produced in England and released in this country by Alliance Films, the production stars Otto Kruger and Gertrude Michael, both of whom have appeared in several Hollywood pictures. The others are less familiar. The film was directed by Albert De Courville from a screen play by Elizabeth Meehan.

A "ray" machine, used by the magician in his Hindu rope trick, figures largely in the proceedings.

Reviewed at the Central theatre, New York. The audience appeared to enjoy the picture.—PAUL C. MOONEY, JR.

Distributed by Alliance Films Corporation. Directed by Albert De Courville. Screenplay by Elizabeth Meehan. P. C. A. Certificate No. 02616. Running time, 59 minutes. Release date, January 15, 1940. General audience classification.

CAST.

Garvin.....Otto Kruger
Yester.....Gertrude Michael
Paul Houston.....John Clements
Truxa.....Patrick Barr
Hilda.....Barbara Blair
Peters.....Gene Sheldon
Tenzler.....John Turnbull
Mrs. Schlip.....Norah Howard
Ackermann.....Alfred Welesley
Theresa.....Dora Gregory

FROM READERS

Paramount Benefit for Injured Exhibitor

TO THE EDITOR OF THE HERALD:

I was the victim of an automobile accident January 1, 1940. My wife was killed and I was badly injured. In fact, I am still flat on my back in a big cast, although my arms are free now.

March 31, April 1, Paramount Pictures of Milwaukee—Mr. Frank C. Clark is the manager—put on a benefit show for me. The picture was "Remember the Night," and it was run in my theatre, the Kickapoo. Paramount sent out letters to every exhibitor in the Wisconsin Division, explaining the purpose and including tickets. Every one responded royally and the benefit show was certainly a success.

I am very grateful to Mr. Clark and also to Mr. Irving Werthamer, the salesman in my territory. I thought it would show my appreciation of the wonderful thing they did for me, if you would say something about this in MOTION PICTURE HERALD.

C. O. KINTZ,
Kickapoo Theatre, Gays Mills, Wis.

Bullet Code

(RKO Radio)

Western

Cattle rustling on the Mexican border is the spearhead of this latest western starring the robust George O'Brien. It is a typical O'Brien western, which means that it has plenty of action into which the star is precipitated before he can establish himself as the top hand.

The girl is played by Virginia Vale. She and her father "John Mathews," played by Howard Hickman, have a ranch which is the only unpatrolled land around, so the rustler gang, led by "Gorman," (portrayed by Walter Miller) gets busy. "Steve Condon" (O'Brien) offers his help to "Mathews" but one of the rustlers circulates a lie that "Steve" killed "Bud Mathews." "Steve" doesn't deny the story, so that he may do some investigating. Then comes the showdown.

The picture was produced by Bert Gilroy. David Howard directed from a screen play by Doris Schroeder.

Reviewed at the Central theatre, New York. An afternoon audience of men viewed the film attentively if silently.—P. C. M., JR.

Produced and distributed by RKO Radio. Produced by Bert Gilroy. Directed by David Howard. Screen play by Doris Schroeder. Story by Bennet Cohen. Production executive, Lee Marcus. Musical director, Paul Sawtell. Photography, Harry Wild. Sound, John C. Grubb. Edited by Frederic Knudtson. P. C. A. Certificate No. 5924. Running time, 58 minutes. Release date, April 5, 1940. General audience classification.

CAST

Steve Condon.....George O'Brien
Molly Mathews.....Virginia Vale
Pop Norton.....Slim Whitaker
John Mathews.....Howard Hickman
Cass Clantine.....Harry Woods
Scar Atwood.....William Haade
Gorman.....Walter Miller
Bud Mathews.....Robert Stanton

Killers of the Wild

(Fine Arts)

Melodrama of the Rockies

Under the guidance of two directors, Vin Moore and Charles Hutchinson, Fine Arts Producing and Distributing Corporation, is releasing a picture that originally was made for Grand National under the title of "Children of the Wild."

Photographed in the Rocky Mountains with Silver Wolf, German shepherd dog, and Goldie, a trained American eagle, a study of bird and animal life in its native habitat is given prime importance in the picture, with the plot secondary.

Starred are Joan Valerie and James Bush. Jill L'Estrange, daughter of the production manager, Dick L'Estrange, is the two-year-old child kidnaped by the eagle and rescued by Silver Wolf.

The story, which concerns rival suitors, one a nature student and the other a murdering fur trapper, was by Charles Diltz and was adapted for the screen by Hilda May Young.

Reviewed at the Central theatre in New York where a mid-afternoon audience showed interest.—GEORGE SPIRES.

Originally produced by Grand National and now being distributed by Fine Arts Producing and Distributing Corp. Directed by Charles Diltz and adapted for the screen by Hilda May Young. Vin Moore and Charles Hutchinson, directors. Photography by Robert Doran. Music by Edward Kilenyi. Production manager, Dick L'Estrange. Sound by Carson Jewett. Release date, March 28. 1940. (Originaliy released in

(*Continued on page* 44)

THE HOLLYWOOD SCENE

War is Hell

Hollywood's continuing belief in General Sherman's dictum that "War Is Hell" is indicated by the few war films made for release since the beginning of 1940. Pictures concerned, however remotely, with the depiction of war accounting for only 17 of the 242 pictures released or already shooting and scheduled for release since last January 1st, or 7 per cent of the total.

Metro-Goldwyn-Mayer, with five pictures in this category, has the greatest number of any studio. Its "Arouse and Beware" treats of the Civil War; "Florian" and "Waterloo Bridge" both show, in part, aspects of the first World War; "Northwest Passage" is concerned with the French and Indian War, and "The Mortal Storm," from the Phyllis Bottome novel, treats of the internal strife in Germany, since 1933.

Columbia's forthcoming "Arizona," based on the Clarence Buddington Kelland story, has the Civil War in the story. The company also will release Frank Lloyd's "Tree of Liberty," from the novel of Revolutionary War days by Elizabeth Page.

In addition to "Arouse and Beware" and "Arizona," three more of the 17 pictures treat of Civil War days: Selznick-International's "Gone With the Wind"; Republic's "Dark Command," and Warner Brothers' "Virginia City." Thus, to date, the proportion of Civil War themes is far greater in films than during the 1914-1918 period. The present number accounts for 29 per cent of all war themes in films released since the start of 1940, while during the period of the last World War, as reported in MOTION PICTURE HERALD of Oct. 7, 1939, only one per cent of war films went back to Civil War days.

Republic's "Women in War" is concerned with the current European conflict. Warners' "Fighting 69th" is based on the last World War, and its forthcoming "Sea Hawk" on the conflict between the Spanish and English just prior to the Armada episode.

Based on the Kipling novel, Paramount's "Light That Failed" portrays fighting between the English and natives in a Sudan campaign, while Cecil B. De Mille treats of the warlike activities of the uniformed Mounties in his "North West Mounted Police."

Walter Wanger recently has placed Vincent Sheehan's "Personal History" in production, with Riffs and Chinese and other soldiers seen in action. Nearing completion is Universal's "Ski Patrol," which deals with the recent Finnish-Russian war.

Studio Change

William LeBaron will relinquish his executive duties at the Paramount studio in the near future to Henry Ginsberg in order to concentrate exclusively on production assignments. Mr. Ginsberg's appointment last week as general manager in charge of studio operations makes it possible for him to relieve Mr. LeBaron of many management functions which he has performed hitherto. Indications are that under the new setup Mr. LeBaron will be personally responsible for a greater number of productions.

PRODUCTION IN FURTHER DROP

Dropping further from the production peak established two weeks ago, Hollywood this week finished four films, started five, had 28 shooting, 32 being prepared, and 56 edited. This compares with the nine finished and five begun last week, and the eleven completed and seven started two weeks ago.

Monogram completed "Land of the Six Guns"; Paramount "Henry Aldrich"; Republic "The Crooked Road"; Universal "If I Had My Way". Started were "Arizona", Columbia; "Four Sons", Twentieth Century-Fox, and "No Exit", "Bad Man from Red Butte" and "South to Karanga", Universal.

For the second successive week, Warner Brothers led with the greatest number of pictures shooting, accounting for five. Columbia had two, Metro-Goldwyn-Mayer four, Paramount two, RKO Radio three, Republic three, Edward Small one for United Artists release, Twentieth Century-Fox two, and Walter Wanger one for United Artists.

Three short subjects were completed and the same number started, and were shooting. Eleven were being prepared and thirteen edited.

Relief Polo

Seventh of the annual motion picture polo games played in Hollywood, the match scheduled for Sunday, April 14th, at the Midwick Country Club, will feature a match between film stars and producers, in the interests of the Motion Picture Relief Fund.

In the match such Hollywood names as Walter Wanger, Spencer Tracy, Darryl F. Zanuck, Frank Borzage, Jack Holt are scheduled to appear; with Mr. Wanger also serving as chairman of the polo committee.

The feminine contingent is represented by a motion picture women's committee, sponsoring the match and consisting of Joan Bennett, Myrna Loy, Ginger Rogers, Joan Crawford and Mrs. Samuel Goldwyn.

Name News

WILLIAM SCULLY, Universal sales manager, has returned to New York after a week of conferences at the studio.

KEITH GLENNAN, Paramount studio operations manager, has been appointed studio manager.

LOUIS BROMFIELD has been assigned to write the screen play of "The Unbreakable Mrs. Doll" for RKO Radio.

LEWIS ALLEN WEISS, Don Lee vice-president, and HARRY R. LUBCKE, television director, left for Washington to attend hearings of the Federal Communications Commission.

JESSE L. LASKY has been signed to produce "The Life of Sergeant York" for Warner Brothers.

RICHARD FORD, of the Odeon Circuit in England, arrived in Hollywood.

DAVID O. SELZNICK left for New York conferences on the foreign distribution of "Gone With the Wind" and "Rebecca."

DORE SCHARY went to Washington for conferences on "The Life of Bolivar."

HENRY HERBEL, Warner Brothers coast sales manager, left on a tour of exchanges.

ERNEST SCHOEDSACK left for New York to attend the opening of "Dr. Cyclops."

JOHN WEXLEY has been assigned to write the screen play of "Danger Signal" for Warner Brothers.

HARRY RAPF left for a Florida vacation.

ROBERT ROSSEN and CHARLES KAUFMAN have been assigned to work on the screen play of "Fiesta in Manhattan" for Warner Brothers.

ARTHUR JACOBSON, Paramount talent scout, left for a month's tour.

HORACE MCCOY has been assigned to work on the screen play of "Night Operator" for Metro-Goldwyn-Mayer.

FRANK WEAD is to do the screen play of "Moon over Burma" for Paramount.

ARCH OBOLER returned from a business trip to New York.

JACQUES TOURNEUR has been assigned to direct the second "Nick Carter" film for Metro-Goldwyn-Mayer.

Another "Wind" Award

David O. Selznick is the winner of the 1939 Gold Medal award of *Photoplay Magazine* for his production, "Gone With the Wind," it is announced in the May issue of the publication.

Buxbaum Honored

Harry H. Buxbaum, New York branch manager of the Twentieth Century-Fox exchange, was among those honored this week by the West Side Y.M.C.A., New York. Mr. Bauxbaum was honored for his 25 years' continuous membership in the society.

"Ideas"

▪ ▪ ▪ "WE HERE AT THE STRAND IN GREEN BAY, ANXIOUSLY AWAIT THE ARRIVAL OF MOTION PICTURE HERALD EACH WEEK TO READ AND ASSIMILATE THOSE IDEAS AND SUGGESTIONS WHICH ARE APPLICABLE AND PRACTICAL FOR OUR USE" ▪ ▪ ▪

JOE BAISCH
Manager

STRAND THEATRE
GREEN BAY, WISCONSIN

MOTION PICTURE HERALD, $5.00 *a year Domestic;* $10.00 *Foreign; 52 issues with which is combined* BETTER THEATRES, 13 *issues yearly.*

MOTION PICTURE HERALD

ROCKEFELLER CENTER NEW YORK

SHOWMEN'S REVIEWS OF NEW FILMS

(*Continued from page* 41)

October, 1939, by Grand National.) Running time, 57 minutes. P.C.A. No. 4060. General audience classification.

CAST

Margaret Weston.....Joan Valerie
Jim Turner.....James Bush
Pete Taylor.....LeRoy Mason
Laura Morton.....Ruth Coleman
Jill Morton.....Jill L'Estrange
Joe Morton.....Trevor Bardette
Chuck Foster.....Fred Santley
The Coroner.....Lyons Wickland
and Goldie, the Eagle, and Silver Wolf, the Dog

Enemy Agent

(Universal)

Action Melodrama

Sixty minutes of action and suspense leavened with comedy, Universal's "Enemy Agent" affords opportunity for topical exploitation campaigns. Its plot is based on efforts of spies to steal the secret of a newly developed airplane bomb sight from an American aviation company.

Richard Cromwell has the role of a young aviation draftsman; Helen Vinson, an undercover government operative; Robert Armstrong, a G-man chief, and Marjorie Reynolds is the heart interest. The support is by Jack Arnold, Russell Hicks, Philip Dorn, Jack LaRue, Bradley Page, Abner Biberman, Luis Alberni, Jack Carson and Milburn Stone.

The screenplay was written by Sam Robins and Edmund L. Hartmann, from Robins' original story. Ben Pivar was the associate producer. Lew Landers directed.

Previewed at the Universal projection room, Hollywood.—V. K.

Produced and distributed by Universal. Associate producer, Ben Pivar. Screenplay by Sam Robins and Edmund L. Hartmann. Original story by Sam Robins. Photographed by Jerome Ash. Art director, Jack Otterson. Associate, Harold H. MacArthur. Edited by Ted Kent. Musical director, H. J. Salter. P. C. A. Certificate No. 6087. Running time, when seen in Hollywood, 60 minutes. Release date, April 19, 1940. General audience classification.

CAST.

Jimmy Saunders.....Richard Cromwell
Irene Hunter.....Helen Vinson
Gordon.....Robert Armstrong
Peggy O'Reilly.....Marjorie Reynolds
Lester Taylor.....Jack Arnold
Lyman Scott.....Russell Hicks
Doctor Jeffry Arnold.....Philip Dorn
Alex.....Jack LaRue
Francis.....Bradley Page
Baronoff.....Abner Biberman
A. Calteroni.....Luis Alberni
Ralph.....Jack Carson
Meeker.....Milburn Stone

"All Hands", "Now You're Talking" and "Dangerous Comment"

(Ealing-Metro)

British War Propaganda

These three films, sponsored by the Ministry of Information, bear no trademark or sign revealing their inspiration. Only the use of the "anti-gossip" posters broadcast through Britain, as an end-piece to each one and forming part of the continuity, so identifies them. They are all well made and quite exciting cameos, not dissimilar from the "Crime Doesn't Pay" series, directed with punch by John Paddy Carstairs and, though inexpensively made, are free from shoddiness. As pocket thrillers they will fit well into the program of the cinemas, all those in Britain, to which they are going. The cast includes—and no wages were paid in any case—names well known here, for example, John Mills, Elliot Makeham, Edward Chapman, Dorothy Hyson, Frank Lawton, Milton Rosmer, Ronald Culver. Feature players readily have taken on crowd parts. Top line technicians and star writers have collaborated. Hence the polish. One of them shows how a talkative bar lounger gives away a secret and permits a laboratory to be blown up, another tells of a garrulous waitress and sailor and a torpedoed warship, and the third pillories an inconsequential young woman who talked freely about a bombing raid. The moral pill goes home in a great deal of entertainment jam.—Running time, 10 minutes each.

March of Time, Vol. 6, No. 9

(RKO Radio)

America's Youth—1940

Themed on the youth problem, the current survey of the March of Time is and should be a command show to be seen not only by the young folk but also by their parents and allied personnel. Running the scale of young life, from an upperclass debutante to an unemployed lad from the lower rung, the inspection stops for a look at the collegiate, white collar workers and semi-skilled levels, and finds them compositely the healthiest and happiest lot in the world today. Besides the educational possibilities, there are shown other aids and agencies, such as religious and social groups and governmental divisions in the guise of the National Youth Administration and the CCC corps. Except a brief shot of the radical ranks of the American Youth Congress, pictured under chastisement by the President for its leftist leanings, the younger set is shown as a normal, ambitious and level headed set. Two striking sequences are itemized, one showing the anxious turning of heads to the opening of an employment office door and the silent lineup of sick Negro youth awaiting medical aid.—Running time, 19 minutes.

A Door Will Open

(MGM)

Psychic Study

Carey Wilson, continuing his series of psychic phenomena, presents the story of Arthur Campbell, an American composer and pianist, who some 10 years ago, had a strange experience which led to years of success in his chosen field. When his career seems about to be dealt a severe blow in the form of a plagiarism suit, a light through a window guides him to a book and among its pages is found an old I. O. U. he had signed on a manuscript containing 16 bars of the music in dispute. Thus he is exonerated. The film poses the question whether the events were coincidental or of the supernatural. Dalies Frantz, concert pianist, plays Campbell, and Lynne Carver has the role of his wife.—Running time, 11 minutes.

Information Please, No. 8

(RKO Pathe)

Erudite Celebrities

The board of experts of the Information Please subjects, John Kieran, Franklin P. Adams and Oscar Levant, and the questioner, Clifton Fadiman, have as their guest expert in the eighth of the series Ruth Gordon, stage star and now of two motion pictures, as the wife of Abe Lincoln and of Dr. Ehrlich. Miss Gordon more than upholds the name of her sex in this battle of intellect and repartee. The experts do not always hit the bullseye, but they have a fair score at that, especially on baseball. —Running time, 10 minutes.

The Singing Dude

(Vitaphone)

Two-Reel Western

Starring Dennis Morgan, who appeared in a feature role of the Scotch cop in "Three Cheers for the Irish," and Lucile Fairbanks, Vitaphone has packed action into a western melodrama in color. Dennis Morgan portrays the hunted man easily spotted by his excellent riding. Nevertheless, to save the girl's ranch he enters the rodeo and wins. Then he discovers that he has been exonerated. The subject was directed by William McGann and based on an original screenplay by Jack Scholl. Others in supporting roles are Fuzzy Knight, Frank Wilcox, Oscar O'Shea and Dickie Jones.—Running time, 18 minutes.

Pennant Chasers

(RKO Pathe)

Baseball

Anyone interested in baseball—there must be quite a few considering it's the "national pastime"—will find "Pennant Chasers" one of the most instructive baseball short subjects ever made. It is all about the National League and its stars. There is not a mention of the American League and the Yankees, but the younger circuit's absence is hardly noticed in the entertaining presentation of players and plays.—Running time, 9 minutes.

Flycasting

(RKO Pathe)

Sportscope

Trout fishing seems to draw a particular, and one might say, a peculiar breed. A real angler, it would appear, rarely smiles, has great endurance and is usually quite competent at his favorite sport. The two anglers at work, or is it play, here are grimly determined men. The camera follows them as they try their skill with both wet and dry fly in a stream of the Sawtooth Range of Idaho.—Running time, 9 minutes.

Jack Pot

(MGM)

Crime Does Not Pay

The latest racket, but certainly not a new one, to be exposed by the MGM Crime Reporter is that of the slot machine, taken from an actual case history of one city, unnamed, in which gangsters flooded the metropolis with slot machines and with the nickels established a crime "empire.' How the police, acting on orders from the mayor, break up the racket is another thriller of this series. The cast includes Tom Neal, Jean Rouverol, Ann Morriss, Edwin Maxwell, Joe Downing and Paul Phillips. Roy Rowland directed the film from a script by Douglas Foster and Alan Friedman.—Running time, 19 minutes.

No Parking

(Vitaphone)

The Grouch Club

Directed by Lloyd French, this number in the Grouch Club series reveals how socalled friends turn a public-spirited citizen into the Public Enemy No. 1-A plus. "Wallace Jipper" is nearly excused by a policeman for admitting a parking violation until a friend arrives and insults the law. More "influential" persons undertake to "fix" the ticket. "Jipper" hides, is captured, gets 60 days.—Running time, 10 minutes.

Men Wanted
(Vitaphone)
Alaska Today

Alaska's progress and the possibilities of developing new fields in a country that has practically no commercial competition is shown in the latest Vitaphone's Color Parade series. Airplanes are the major means of transportation due to undeveloped land and roads. The fishing industry and other businesses are described. Color adds to the interest.—Running time, 10 minutes.

Cross Country Detours
(Vitaphone)
Merrie Melody

Another satire on the present-day travelogues produced in the comical vein of Leon Schlesinger, this subject takes in the Grand Canyon, Yellowstone, Alaska and the Redwood Forests of California. The camera flashes back to an Eskimo dog's journey from Alaska to the redwood trees. A desert lizard is shown shedding its skin in "strip-tease" fashion to the music of the burlesque.—Running time, 7 minutes.

For Outdoors
(20th Century-Fox)
Fashion Forecast

The latest Vyvyan Donner Fashion Forecast goes to new lengths in achieving male audience appeal. It may well be that the men will follow the picture with even greater interest than the women. To Miss Donner's usual troupe of models has been added an equal number of southern belles. The film was shot, in color, on the Warren Wright estate at Miami Beach, Florida, and the tropical setting runs a close second in eye appeal. The costumes are luxurious.—Running time, 9 minutes.

Romance in Rhythm
(Vitaphone)
Variety Program

The music of Carl Hoff and his orchestra is presented in this one-reel musical and variety short subject. Barry McKinley sings, The Kidoodlers offer their version of "Old McDonald Had a Farm" on toy and home-made musical instruments, and the Three Randalls, girl trio, present in swing harmony "The Whirling Dervish."—Running time, 10 minutes.

Pilgrim Porky
(Vitaphone)
Looney Tune

Reminiscent of the days of the Pilgrims, this Looney Tune cartoon, produced by Leon Schlesinger, brings Porky the pig to the screen as captain of the good ship Mayflower. The eventful crossing and the landing on the shores of America are given a modern comedy touch. —Running time, 7 minutes.

Resume Baseball May 1st

The annual tournament of the Motion Picture Baseball League will get underway on May 1st in the New York area. Twilight games are scheduled for Mondays, Wednesdays, Fridays and Saturdays at the George Washington High School Stadium. Harry Marcus, Republic, is president of the league; Morris Rosenbaum, Skouras Theatres, treasurer, and I. A. Goldberg, Metro-Goldwyn-Mayer, secretary and publicity manager. Seven teams have signified their intention of joining the league and the eighth is expected shortly. The seven teams are Consolidated Film Industries, National Screen Service, National Broadcasting Company, Rockefeller Center, Paramount, RKO and Skouras Theatres.

U. S. COMPANIES FACE HEAVY ARGENTINE TAX

"Clarification" of Income Tax Makes Companies Liable for Exemptions Dating from 1934

by NATALIO BRUSKI
in Buenos Aires

An amended income tax on royalties, sanctioned in the 1940 budget law, presents a heavy taxation problem to American and other foreign film distributors operating in Argentina.

Prior to Jan. 1, 1939, all film companies distributing pictures on the basis of a royalty were subject to a 5 per cent tax on 50 per cent of the amounts credited or paid to their principals or the beneficiaries of such royalties. On and after that date, this taxation was increased to 5 per cent on the entire amount of the royalty paid, beneficiaries, however, being allowed a deduction for such expenses as were incurred in the country for obtaining, maintaining and preserving the source of such income.

Retroactive to 1934

With the new amendment all royalties now are subject to the 5 per cent taxation without any deduction whatsoever. This amendment becomes particularly detrimental to beneficiaries of royalties because by treating this change as a "clarification" and not a modification, the provisions become retroactive to the year 1934. In other words, beneficiaries must now pay the difference between 5 per cent on 50 per cent and 5 per cent on 100 per cent of the "royalties" received since the year 1934, and in addition on all amounts which might have been deducted for expenses since Jan. 1, 1939, when such deductions were authorized.

This situation has affected greatly all American and other foreign film companies operating in this country, and if these companies cannot find some means of changing the Government's decision, it will indeed be a very sizable tribute they will be called upon to pay in the very near future.

Audiences Must Be Neutral

A decree issued by the mayor of Buenos Aires at the request of the ministry of foreign affairs instructs all cinema and theatre managers that when films shown, or plays, make any reference to the countries at war in Europe, they must instruct their patrons to abstain from expressing their personal feelings.

The municipality of Buenos Aires has confirmed the decree which creates special awards to be given to those persons who have distinguished themselves in furthering the interests of Argentine production. The decree says in part:

Special awards are to be made to the best Argentine talking pictures released every year in the motion picture theatres of the federal capital.

One first award of $20,000 for the best picture of the year, this to be divided as follows: $7,000 will be made to the producer, $3,000 to the writer, $3,000 to the director, $1,500 to the composer of the music, $1,500 to the sound technician, $1,500 to the chief cameraman and $1,000 to each of the two outstanding players. In the event there is no music, the share that should have gone to the composer will be distributed among members of the cast.

A second prize of $7,500 will be awarded to the second best picture, with amounts as follows: $3,000 to the producer, $1,000 to the writer, $1,000 to the director, $500 to the composer, $500 to the sound technician, $500 to the chief cameraman and $500 to each of the outstanding players. Two additional awards per year, of $2,500 each, include one to the best picture with a cast of children resident in the country, though the picture may have adult players in it, the other to the Argentine picture which best publicizes the beauties and customs of the country, and shows the growth of the cities. These awards will go to the producers:

Two more prizes, of $2,500 each, are for the best Argentine cartoon and the best Argentine newsreel.

The method of carrying out this plan of encouraging domestic production has left many dissatisfied. *Cine-Prensa,* Argentina's leading trade publication, pointed out that a mediocre film might have a very fine musical score, but the composer does not reap any reward. On the other hand, the musical score of the winning picture may be very far below standard, and yet the composer gets a part of the award.

Dave Lewis, MGM's local manager, has been transferred to the same post in Brazil, with headquarters in Rio de Janeiro. Stuart B. Dunlap, general manager of the company in Latin-America, will take up his post in Argenina.

Free Academy Award Trailer Ready May 4th

Warner Brothers will make available a free trailer announcing the four-reel featurette, "Cavalcade of Academy Awards," on May 4th. Among the Award winners since 1928 who are seen in this film are: George Arliss, Fay Bainter, Lionel Barrymore, Warner Baxter, Claudette Colbert, Bette Davis, Walt Disney, Robert Donat, Marie Dressler, Clark Gable, Judy Garland, Janet Gaynor, Helen Hayes, Katharine Hepburn, Charles Laughton, Vivien Leigh, Fredric March, Hattie McDaniel, Victor McLaglen, Thomas Mitchell, Paul Muni, Luise Rainer, Norma Shearer and Spencer Tracy.

Renew Altec Service

Seventeen Detroit theatres, including the Madison theatre, and the Birmingham theatre in Birmingham, Mich., of the United Detroit Theatres Corporation will continue Altec sound service, under a renewal contract just negotiated by F. C. Dickeley, Altec district manager.

Freedley on League Board

Vinton Freedley has been appointed a member of the board of governors of the League of New York Theatres.

IN THE CUTTING ROOM

Lucky Cisco Kid

(Twentieth Century-Fox)

Series

The latest in the Cisco Kid series starring Cesar Romero is concerned with the discovery of real bandits using the Kid's name. As usual, Chris-Pin Martin enacts the role of the leading character's sidekick, and the cast includes Mary Beth Hughes, Dana Andrews, Evelyn Venable, Willard Robertson and Young John Sheffield.

The original story was written by Julian Johnson, the screen play by Robert Ellis and Helen Logan, who last collaborated on "The Man Who Wouldn't Talk."

John Stone was associate producer. H. Bruce Humberstone, director, handled "Pack Up Your Troubles."

Release date: To be determined.

Twenty Mule Team

(MGM)

Outdoor Action

Reuniting Wallace Beery and Leo Carrillo for the first time since "Viva Villa," the screen story told here has as its setting the open spaces of Death Valley in the 1890's, when twenty-mule teams were used to pull borax wagons across the desert to Mojave.

Making her film debut in the romantic feminine lead is Anne Baxter, Noah Beery, Jr., plays opposite her. J. Walter Ruben produced, as he did on such previous Beery films as "Bad Man of Brimstone" and "Thunder Afloat."

Directing was Richard Thorpe, his latest having been "The Earl of Chicago," while the screen play was written by Cyril Hume, who last wrote "Tarzan Finds a Son." The picture is based on the novel by Robert Dusoe and Owen Atkinson.

Release date: To be determined.

Pals of the Silver Sage

(Monogram)

Western

With a cast headed by Tex Ritter and Sugar Dawn, billed the "world's youngest rodeo star," this picture's story concerns the discovery of cattle thefts from a ranch owned by the 6-year-old portrayed by the youthful Miss Dawn.

Others in the cast include Slim Andrews, Clarissa Curtis, Glen Strange and Carleton Young. An original screen play, the story was written by George Martin. Edward Finney produced and Al Herman directed, as he did "Roll, Wagons Roll."

Release date: April 20, 1940.

Women in War

(Republic)

War Melodrama

Set in present day wartime England, "Women in War" relates the story of a girl who joins the nursing corps in order to combat the resentment against her part in the death of an Army officer.

The cast includes Elsie Janis, Wendy Barrie, Mae Clarke, Patric Knowles, Dennie Moore, Pamela Randell and Barbara Pepper. The original screen play was written by Doris Anderson, who contributed dialogue for "Mickey, the Kid" and F. Hugh Herbert, who collaborated on "The Dark Command."

Sol Siegel was associate producer and John Auer directed, as he did last on "Thou Shalt Not Kill."

Release date: To be determined.

IN NEWSREELS

MOVIETONE NEWS—No. 60, Vol. 22.—U. S. Fleet steams to sea for secret maneuvers....U. S. torpedo boat in trial run....Golden Gate Exposition is readied for opening this Summer....Columbia, Tenn., crowns King Mule....Wild geese fill Iowa skies in migration flight....Dog show in Chicago....Army planes soar over Grand Canyon....Kentucky Derby candidates filmed....Diving exhibition....Boxing.

MOVIETONE NEWS—No. 61, Vol. 22.—U. S. celebrates Army Day with spectacular displays....Finns in North abandon homes....Danube River freed of ice....Ark Royal is shown in recent stop in British port....English Tommies take time out to wed....On the western front....Names in the news, Wang Ching-Wei, Queen Mother Mary and Mussolini....Table tennis championship....Lew Lehr.

NEWS OF THE DAY—No. 258, Vol. 11.—U. S. Fleet sails on secret war tests....Army planes soar over Grand Canyon....Government begins biggest census ....Bob Hope gives a Hollywood version of a census taker....French foreign legion goes to war....Churchill becomes Britain's war boss in cabinet shakeup....Youngsters give boxing exhibition.

NEWS OF THE DAY—No. 259, Vol. 11.—Allied war council meeting....Heavy batteries get set for action on western front....Finns evacuate ceded land....Italians parade for Mussolini....Pope in peace plea ....Eclipse filmed....Army Day show....Candid camera contest....Sports.

PARAMOUNT NEWS—No. 63. — Workmen rush preparations for opening of San Francisco Fair....Navy officials test torpedo boat....Roosevelt and Dewey sweep primary elections....Farley attends famous mule auction in Columbia, Tenn.....Badminton championships....New York adopts pari-mutuel betting....First returns pour into Census Bureau....Rosevelt and Garner "tell all"....Cross-sampling the population with census enumerators.

PARAMOUNT NEWS—No. 64.—Army Day parade in New York....Peace rally broken up by police....Army Day in Washington....Ice breakers clear Danube River....Pope Pius in peace plea....Finns abandon homes in ceded territory....Science studies twins at convention....Socialist Party convention nominates Thomas for Presidency....Artists ball in New York....Study rare solar eclipse....Trout fishing....Billiards....Wins in sweepstakes.

RKO PATHE NEWS—No. 75, Vol. 11.—Sixteenth national census starts....U. S. Fleet off to Pacific war games....New torpedo boat tested....Roosevelt and Dewey win in primaries....French foreign legion called to war duty....San Francisco fair prepares for opening....Collegiate swim meet held at Yale.

RKO PATHE NEWS—No. 76, Vol. 11.—Army Day maneuvers stress mobility....Thomas again heads Socialist ticket....Finns evacuate areas ceded to Russians....Amateur Photographers in candid camera contest....Demaret wins golf tournament....British refute Ark Royal sinking....Table tennis.

UNIVERSAL NEWSREEL—No. 864, Vol. 12.—U. S. starts census taking....Roosevelt answers the questions....Air corps observes Army Day....U. S. Fleet sails for big war games....Damage high as floods abate....French foreign legion off to war....Fast new torpedo boat tested....Groom San Francisco fair for opening....King Mule reigns at Tennessee carnival....Dog show in Chicago....Diving exhibition....Kid boxers in boxing bouts.

UNIVERSAL NEWSREEL—No. 865, Vol. 12.—Finns quit ceded areas....Ark Royal shown safe in port....Army Day parades held....Pope Pius in peace plea ....Mountain climber rescued in Oregon....Candid camera contest held....Artists ball in New York ....Trout fishing....Hoppe wins Billiard title....Wrestling.

Lillian Russell

(Twentieth Century-Fox)

Film Biography

Depicting the life and times of one of America's most glamorous stage figures, "Lillian Russell" has among its many cast names Alice Faye, Don Ameche, Henry Fonda, Edward Arnold, Warren William, Leo Carrillo, Ernest Truex, Helen Westley, Dorothy Peterson, Nigel Bruce, Lynn Bari, Una O'Connor, Eddie Foy, Jr., and Weber and Fields.

Miss Faye portrays the title character, Mr. Ameche the pianist who becomes her first husband, Henry Fonda the newspaper man who she marries after the death of her first husband, Edward Arnold "Diamond Jim Brady," and Leo Carrillo "Tony Pastor.

Irving Cummings directed, as he did "Everything Happens at Night" and "Hollywood Cavalcade." William Anthony McGuire wrote the original screen play. "Rosalie" and "The Great Ziegfeld" were from his pen. Two songs were contributed by Alfred Newman and Mack Gordon, and Gus Kahn and Bronislau Kaper. Gene Markey was associate producer.

Release date: To be determined.

Ski Patrol

(Universal)

War Story

A film which uses the recent Finnish-Russian war for background, "Ski Patrol" features the recently imported Luli Deste, also Philip Dorn in his first American screen appearance. Samuel Hinds, Stanley Fields and Edward Norris.

With war the basic ingredient, the film ends on a note depicting the futility of international conflict, while telling the story of a group of men and women concerned in the fighting.

Paul Huston wrote the original screen play, with Lew Landers directing, as he did "Honeymoon Deferred" and "La Conga Nights." The associate producer was Ben Pivar, whose action films include the Richard Arlen-Andy Devine series.

Release date: May 3, 1940.

Cowboy from Sundown

(Monogram)

Tex Ritter

Seventh in the annual FAME-HERALD poll of leading box-office western stars, Tex Ritter is cast as a sheriff who finds trouble when he has to quarantine ranches because of an epidemic of hoof and mouth disease.

Seen with Ritter are Pauline Haddon, Roscoe Ates, Carleton Young, George Pembroke and Dave O'Brien. Three songs are featured in the picture, which was produced by Edward Finney.

The screen play was written by Roland Lynch and Robert Emmett. "Westbound Stage" was from Emmett. The original story was by Mr. Lynch. Spencer Bennett directed, as he did last on "Westbound Stage."

Release date: May 2, 1940.

TRADE HEAD RULES QUOTA STAYS BUT PROBLEM REMAINS UNSETTLED

Duncan Announces No Change in Provisions; American Distributors Continue to Press for Monetary Basis

by AUBREY FLANAGAN
in London

The Films Act of 1938, embracing the quota stipulations which have been in effect since April of last year, will continue to operate, Sir Andrew Duncan, president of the British Board of Trade, told film interests in London this week. However, from authoritative sources here it is understood that American interests expect a realization of the Government promise to alter the form of the quota substantially from a footage to a monetary basis.

Further Discussion Seen

It is the general belief that while some form of quota obviously is to be retained, discussions will be held looking to the best application of the quota principle under the present difficult war conditions. Sir Andrew's statement, it was understood, is not a final answer to the problem.

His statement, however, was in line with indications current for some time relative to the Government's plan on film industry legislation and it set at rest much of the speculation which the uncertain situation caused by the war developed. The continuation of the quota will mean an immediate impetus to British independent production and it is certain to meet a cordial reception on that score.

The chairman of the British Films Council, as well as deputations from the industry, were present as Sir Andrew indicated the Government's intention. He said negotiations were continuing with American interests in accordance with the remittance agreement reached last November. The Americans at that time promised not to interrupt their British production programs pending a final settlement of the situation. It was reported before the meeting that American companies had guaranteed to produce 30 features annually in England.

Finance Plan Discussed

Sir Andrew discussed the report of the Films Council on production financing, embracing plans for the establishment of a finance corporation, which apparently are still under consideration by the Government. Additional meetings are planned.

Producer, exhibitor and labor groups are of the opinion that the quota will be retained on its present footage basis but American distributors in London insist emphatically that their position in the film legislative and quota situation is still undetermined. They seek a monetary, rather than a footage basis.

Rental Campaign Continues

Following the recent war council of mid-March, local exhibitor groups have discussed the forthcoming campaign to win lower rentals and whilst a secrecy even more tight lipped than ever has been observed, exhibitors have spared no pains in expressing themselves forcibly, not only on how relentlessly the fight must be fought, but why it must be fought at all. An undue increase in the number of fifty per cent films, coupled with an alarming decrease in imported product, and the present tendency for immediate release are laid against the distributors.

Among the weapons which it is suggested should be dusted up and extracted from the exhibitor armory is that of the "booking holiday." One powerful group at least and the idea is not confined to one particular locality—has discussed constructively the establishment of such a holiday, during which no films at all should be booked, and provision for which should be made now, many weeks ahead. Whether the "booking holiday" will form part of the CEA campaign has yet to be seen. It is certain not to be dismissed without keen and exhaustive discussion.

Foremost among the aggravating factors is the drop in film imports. As has already been pointed out exhibitors face an inconvenient decrease. In the ten months expiring in February last year some 364 films were available. In the same period expiring February this year the figure dropped to 279. Certainly, and even if other product will have been registered, picture houses in Britain will be between seventy and eighty films short on the year's available product.

Solution Lies with Exhibitors

A section of trade economists see a solution only to be found among exhibitors themselves. A change in the early release system, greatly a result of circuit pressure, possible because of circuit power, a penalty clause to penalize if not to prevent the gratuitous paying of high rentals by exhibitors themselves, and an adjustment or elimination of bars, are thought not least practical of possible solutions.

On the other hand exhibitors protest that the number of fifty per cent films has never been so high as at present. Twenty-two of them are currently on the market. One American major is said to demand fifty per cent for nine out of his thirteen current program items. It is generally accepted that seventy per cent will be asked and is already being talked of for at least one of the year's supers. Such practice is denounced in vigorous language. "An attempt at extortion" is the term used by ex-President Teddy Hinge.

Whilst high rentals are contested generally by British exhibitors they are more keenly fought now than ever before, for whilst the war has probably brought good trade to certain districts—notably "reception" areas, it has made trading well nigh impossible in others. More than one exhibitor spokesman has unequivocally accused the major renters of seeking to make the exhibitor pay the distributors' increased overheads and war costs.

Ostrer Held in Contempt

Mark Ostrer, managing director of Gaumont British, on Monday was ruled in contempt of court by Justice Crossman in refusing to give evidence before a Board of Trade inspector investigating the affairs of the company. The court said there would be no punishment if an apology was made. Mr. Ostrer pleaded that he was unwilling to give the evidence because a stenographer was present and because the investigation was made at the request of a minority influenced or headed by John Maxwell, head of Associated British Pictures Corporation. He claimed an object of the investigation was to obtain information useful to the company's competitors.

THEATRE SAFETY RULES MODIFIED

British Home Office regulations regarding the safety of patrons at film houses and of theatre staffs, have been modified following conferences between the Cinematograph Exhibitors' Association and the authorities. One of the most drastic stipulations in the original orders was that shelters be provided for audiences. Under the modification, only theatre staffs need be provided for.

U. S. Films Hold Lead in Brazil

by L. S. MARINHO
in Rio de Janeiro

Almost 90 per cent of the feature motion pictures released in Brazil during the last year were from the United States, according to figures just released. Of a total of 558 pictures including dramas, westerns and serials released in 1939 by exchanges in Rio de Janeiro, 426 features and 23 serials were American made. France was second with 43.

Releases from other countries were as follows: Germany, 26; England 15; Italy, 9; domestic production, 5; Argentina and Mexico, 3 each; Portugal and Spain, 2 each, and China, 1. Also 535 short subjects were produced in domestic studios.

Domestic production showed no increase over previous years but three features have been released this year and the prospect is for a greater number before the end of 1940.

It is expected that the war will further reduce the number of European pictures this year.

Special VFW Film

The National Headquarters of the Veterans of Foreign Wars, with the cooperation of Filmack Trailer Company, Chicago, has completed a special production for the 19th Annual Buddy Poppy Day sale for release in May. The film, "Lest We Forget," will be furnished free to exhibitors.

Posts to Mrs. Miller, Mrs. Cornwell

Mrs. Henry Miller and Mrs. William Cornwell have been made chairman and co-chairman, respectively, of the motion picture division of the Philadelphia Federation of Women's Clubs and allied organizations.

Film on Ukraine

"TheTragedy of Carpatho-Ukraine," film on the turmoil in the European Ukraine, has been completed under the supervision of Michael J. Gann. It will be distributed by Kobzar Film Corporation.

Joins Warner Chicago Staff

Max Roth has been given a position on the Warner Brothers Chicago sales force by Tom Gilliam, branch manager. Mr. Roth has been assigned to the South Side section of the city.

NICK QUITS IATSE; BIOFF HALTS STRIKE IN HOUR

St. Louis Leader Reported Negotiating to Reduce Payment Terms to Union

Their careers in film industry labor apparently diminished, and possibly ended, by court decisions, those two labor union figures, Willie Bioff, of Chicago, and late of Los Angeles, and John P. "Big" Nick, of St. Louis, continue, with unquenched vigor, to create the motion picture industry's labor news.

Nick, long deposed, and several weeks ago permanently ousted, as head of the St. Louis projectionists' union, Local 143, sentenced recently, with another, to pay back $48,399 to the union, and still under indictment for extortion of $6,500 from the city's theatre owners in 1937, last week resigned as first vice-president of the International Alliance of Theatrical Stage Employees. He still retained a membership card in the projectionists' local, a card which might be exchanged for waiving of the $48,399 judgment.

Bioff, fighting in Chicago against serving a 17-year-old jail sentence of six months but still a West Coast Alliance leader, and still the chairman of the Conference of American Federation of Labor Studio Unions, showed his power last Friday, by halting, in one hour, a strike by the Sound Technicians' Local 659 against Republic.

The Bioff trial in federal court in Los Angeles on two counts of income tax evasion this week was shifted to the September calendar.

Nick Resigns IATSE; Autonomy Restored

A 16-month-old fight waged by 19 insurgent members of the Motion Pictures Operators' Union, Local 143, with the aid of the Circuit Court of St. Louis, came to a successful climax last week in St. Louis when autonomy was restored in the local.

At the same time, John P. Nick, ousted czar of the union, resigned his lucrative office as first international vice-president of the powerful International Alliance of Theatrical Stage Employes, parent body of the operators' union.

Autonomy was restored to the local by George E. Browne, international president of the operators' union and a good friend of Nick. He and Joseph Padway, general counsel for the American Federation of Labor, were in St. Louis for a week, to settle differences between the anti-Nick and Nick factions.

Nick's resignation was due to illness, announced Padway. He was paid a salary of $1,000 a year, plus $110 a week and $12 a day hotel allowance when away from home, together with first-class transportation expenses. Thus, his aggregate remuneration was believed to have been from $7,000 to $10,000 annually.

He holds a membership card in the local, but negotiations were reported underway for him to surrender the card, if in return the union would waive part of the $48,399 judgment rendered against Nick and Clyde A. Weston, his aide, by Circuit Judge Ernest F. Oakley recently.

Included in the judgment against Nick is $10,500 which Judge Oakley held he had received in a secret transaction from State Representative Edward M. Brady, who is charged with obtaining it from theatre owners as a "payoff" in 1936; and the $6,500 "payoff" Judge Oakley ruled Nick and Weston had received from the theatre owners in 1937.

Even after restoration of autonomy, the local proceeded cautiously, reluctant to leave the protection of the court, which had placed the union in receivership and ousted Nick from domination, exercised from 1935 to 1939.

The local's 105 operators, last week, voted to admit 47 operators, some of whom had received membership cards from Nick. Twenty others, who had received cards from him, were excluded.

New officers of the local are: Robert Tomsen, who led the fight against Nick, business agent; Harry Darco, president; William Robinson, vice-president and chairman of the executive board; Harvey O'Loughlin, recording and corresponding secretary; Harry A. Meyer, financial secretary; A. H. Bode, treasurer.

The union, this week, was reported asking Nick to turn over to it, its canceled checks, records, and check books, as well as funds. Waiving part of the judgment Judge Oakley rendered against him is a condition of the negotiations.

On Thursday a meeting was to be held between the local and the Fanchon & Marco circuit on their dispute over the hiring of operators.

Bioff, in Chicago, Halts Coast Strike

Willie Bioff, West Coast studio union leader, on Monday in Chicago Criminal Court, was granted a continuance to next Monday of his efforts to have the Illinois Supreme Court rehear his appeal for a review of a state Court of Appeals decision in 1922, affirming a Chicago jail sentence, of that year. Mr. Bioff's plea for a writ of supersedeas and freedom on bail, pending a review by the Supreme Court, of his appeal, was denied last week. He is now on bail granted by the Criminal Court.

Bioff continued active in Hollywood labor negotiations, even while fighting incarceration. Last Friday he halted a one-hour walkout of sound technicians, members of Sound Technicians' Local 659, on the Republic lot, promising them by telephone that he would handle their wage increase demands and that he would confer with Herbert J. Yates, president of Consolidated Film Industries, which operates Republic.

Forty-five sound department workers struck at noon hour last Friday at Republic. They halted production on four pictures. After Bioff's telephone call from Chicago, they resumed work.

NLRB ORDERS POLL FOR WAREHOUSEMEN

Employees of the warehouse maintained at 619 West 54th Street, New York, by Warner Bros. Pictures, Inc.; Warner Bros. Circuit Management Corporation, Producers Settlement Corporation, Circuit Settlement Corporation, Globe Export Corporation and Vitagraph, Inc., are to hold an election within 30 days to determine whether they are to be represented for bargaining purposes by the American Federation of Office Employees (AFL), under an order issued by the National Labor Relations Board April 5.

An effort of the companies to have the Music Publishers Holding Corporation, which also is located in the building, included in the order was dismissed by the board on the argument of the union that it had never attempted to organize the music company's employees.

Union, Circuits Confer On Vaudeville Contracts

A vaudeville union plan for reemployment of hundreds of vaudeville performers in theatres now showing films only is moving to completion in New York. At the same time the executive secretary of the American Guild of Variety Artists, Hoyt S. Haddock, met on Tuesday with Marvin Schenck, of the Loew circuit, and executives of other major circuits, on another problem for the fast growing vaudeville union: the unionization of all performers in all theatres still playing vaudeville, and a closed shop contract.

The plan for reintroducing vaudeville in film houses that once used it is still "only a plan," Mr. Haddock said on Monday. At present, Miss Sheila Kennedy, of the Theatre Arts Committee, at Mr. Haddock's request, is assembling information on the number of houses which used to play vaudeville, their incomes, possibilities, and the like, with which Mr. Haddock may face circuit executives and other theatre owners, at some future date.

Mr. Haddock also plans conferences on the subject with officials of the American Federation of Musicians, which, for some years now, has been chronically conferring with affiliated theatre executives, on the proposals of Joseph M. Weber, federation president, for the reemployment of the thousands of musicians who once filled now empty orchestra pits in the nation's 15,000-odd film theatres.

Negotiations with the circuits for a closed shop contract and adherence to the guild's "code" of fair practices have been held up, to this week's meeting, by disagreement over "only three points," Mr. Haddock claimed. The three points are minimum wages, maximum number of performances, and the five per cent booking fee to circuits.

The guild is asking for a $40 per week minimum salary for chorus performers; $50 per week minimum for assistant players; and $70 per week minimum for principals.

In the maximum performance question, the guild asks for a maximum of 30 per week.

The five per cent booking fee accorded to circuits is unfair, the guild holds, Mr. Haddock calling it a "kickback" to employers. He asserted that payment of such a fee is payment to one's employer for the privilege of obtaining a job.

The guild is planning a "Sunday vaudeville" show in New York City, for the purpose of establishing a "show window" there.

At the end of last week, the guild became involved in a strike against the Ringling Brothers Circus, at Madison Square Garden, New York City; the strike having been started by Ralph Whitehead's Circus, Carnival, Fair and Rodeo International Union, with picketing beginning, by that union, last Friday night. The management, refusing to treat with Mr. Whitehead's union, recently chartered by the American Federation of Labor, negotiated with the Variety Artists' guild, whose charter from the AFL, its officials claim, covers circus workers.

Government Intervenes in Philadelphia Music Strike

The government intervened this week in the Philadelphia musicians strike against Warner theatres, when Thomas J. Williams was ordered to collect statistics for the Department of Labor on the situation. Mr. Williams offered to mediate. A. Rex Ricciardi, secretary of the musicians local, accepted the offer. The strike is five months old.

The local has appealed to the American Federation of Musicians for support on a national basis.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Hollywood producers, writers and others associated in supplying the screens of this country and elsewhere with motion picture entertainment have variously been more imaginative in their creations than can be imagined. But let any of them top, if they can, "Forever," in which MGM is to star Norma Shearer in an original story—very, very original—which deals with two spirits falling in love before birth.

▽

Jeanette MacDonald has a weakness for sweetpeas. . . . And Errol Flynn has a secret garden in the San Fernando Valley about which the Warner Brothers publicity department doesn't know a thing. Just a few pines, mulberries, lemons, figs and oranges, a rock garden, a water-lily pond, a lawn, and a few hidden kennels for his lion dogs, and a hilltop site for a house he hasn't built. Very secret.

▽

Long-distance derision spiced with scoffing advice was hurled at Hollywood this week by Harvard University's magazine, Lampoon, sequel to its quixotic tilt with "Oomph Girl" Ann Sheridan.

The Lampoon announced it would put the following program into effect "as soon as Hollywood realizes it cannot do without Lampy any longer:

"Cut all swimming pools in half.

"Let Sonja Henie skate; Nelson Eddy sing; Eleanor Powell dance, and leave acting to actors.

"Persuade the Lane Sisters that the woman's place is in the home—some quiet, out-of-the-way place.

"Correct the mistaken idea that a picture cannot be good or even artistic and still make money, and

"Give the little girl (Ann Sheridan) a great big chance by throwing 'oomph' into the ash-can."

▽

T. Bidwell McCormick, RKO Radio field representative, and the manager of the Rialto theatre in Salt Lake City, dug out enough salt from the Great Salt Lake out there to build a ten-foot figure of "Pinocchio" entirely in salt to exploit the Disney cartoon at its Rialto showing.

▽

"The most versatile Western actor in the world," so-termed by his own admission, wants a job with the Marx Brothers in their stage tour and motion picture, "Go West," MGM.

"There's nothing Western I can't do," he wrote. "I can play the hero or the villain in any kind of make-up, sing Western songs, do bow-legged or straight-legged characters as needed, play half-castes, gringos, half-breeds, Indians, Mexicans, Argentinians, Australians, in fact, any kind of a person who might be in the West, including a Chinese cook. In case you can't use a real horse on the stage, I've played either end of one in a horse costume."

▽

CBS broadcasting actress Sunda Love acquired her professional name with ease. Born Louise Sundalove, she merely took the family name and cut it in half to make first and second professional names.

The other week Fox Movietonenews' Lew Lehr—"monkeys is the cwaziest peoples"—was master of ceremonies at a dinner of the Press Club in Washington. Among those present was the President. When the festivities were over, the President, turning to a friend, commented: "I have been feeling bad all day, but now I feel fine. That Louie Lehr; I have been seeing his head up in the corner of the newsreel for years, but I never realized until tonight that he also had a body!"

▽

Admiral Byrd took with him on his South Pole exploratory junket food and films and scores of items of all kind and description, and, according to the Seattle Post-Intelligencer: *"Admiral Byrd took with him friend chicken for himself and companions."*

▽

Mrs. Harry G. Harding of Trucksville, Pa., reports she has had "a Hollywood movie offer" from Charles R. Rogers for her four-year-old daughter Faith Hope Charity. They can use her out there.

▽

The Reverend Doctor R. Anderson Jardine, Anglican minister who created international discussion by marrying the Duke and Duchess of Windsor, who is now in Washington, has selected Miss Fern Hall, a pretty miss from Fort Lauderdale, Florida, to portray "Miss Spiritual America" in a film he proposes, entitled "Wake Up America," projected, the vicar says, to "de-oomph the oomph girl."

▽

Mike Vogel, Irene Kuhn, Bernie Sobol and all the other Broadway-ites and other-ites living around New York's Washington Square, might awaken one of these fine Spring mornings and find bones piled high in front of their homes. Seems that New York's city fathers have been tinkering with the idea of additional beautification of the old square and in their diggings they might well come across some of the remains of the days when Washington Square was a "potters' field" burial ground, back in the early 1800's.

▽

Then there was the social note of the other week in the Key West, Florida, dispatch to the New York *Herald-Tribune,* which told how:

> "Miss Nancy Carroll, screen star, is here visiting Mr. and Mrs. Ernest Hemingway for a few days.
>
> "A detachment from the United States Marine Corps arrived today to guard the Naval Station and other government property."

Just a bunch of alarmists.

▽

Manager E. P. (Buzz) Briggs of the State theatre, Denver, has some pretty lofty titles. Formerly entitled to add D.D. and Ph.D. to his name Briggs can now be addressed as "His Grace Buzz Briggs, D.D., Ph.D., Diocese of Christmas." The titles were bestowed by Frank Rice, Supreme Pontiff of the Liberal Church, Denver, who made Buzz Briggs "His Grace" because he put on a free film show.

▽

Irishmen Pat O'Brien and Frank McHugh are honorary members of the Jewish order of B'Nai B'rith.

Uncle Jonathan, on Columbia Broadcasting's networks, was in the "movies" himself once. Also he made personal appearances at film theatres. He played split-week in Syracuse one time. They billed him between the jugglers and bank night. His was the only cast that ever played to an empty house on bank night. The public knew it could stand in the lobby to hear the bank night winners called.

He wants to be a scenarist in Hollywood. Says he has a Charlie Chan idea that's revolutionary. "We've had Charley Chan at Reno, Charley Chan in London, Charley Chan at the Racetrack, Charley Chan on Broadway, pictures of Charley Chan at Shanghai, Paris, Honolulu, at the Opera, at the Olympics and Charley Chan most everyplace." He proposes: "Charley Chan Stays Home."

▽

And from Aubrey Flanagan, our scout in London, we hear about the luncheon at which Viscount Halifax and Anthony Eden, the British statesmen, were seated at the dais. Halifax was quite nervous. He sat fiddling with his notes, muttering, "These cameras. These lights. They're terrifying." The newsreel lights blazed suddenly, blindingly, hotly down on his face. "Can't they be stopped?" pleaded Eden.

"Oh, no sir," said an attendant, shocked. "They're Gaumont British."

"I don't care if they're double-Dutch," said Eden. "Take 'em away."

▽

The officers and management of Paramount Pictures' studio in Hollywood might have just the slightest interest in the fact that Jonathan Swift, the author of the "Gulliver's Travels" film which they are now exhibiting in the field, shares his grave with the skull of an unknown person at St. Patrick's Cathedral in Dublin, Ireland.

▽

They're-telling-Us Department:

German Transocean wireless wires word from Berlin to New York that German journalists are everywhere at the front as soldiers, having the double task of fighting and of reporting, photographing (still and newsreel) or drawing.

"Germany," they say, "has completely reformed war reporting as compared with the World War. The private war reporter, who was responsible only to his publisher and went to this or that place on the front in order to write according to his likes for newspaper readers, no longer exists."

▽

Newspaper advertising of the RKO Grand, Columbus, Ohio, on coming double features, proved somewhat of a shock to war-conscious readers. The copy read:

COMING
"GREEN HELL"
"GRANNY GET YOUR GUN"

▽

Senator Matthew Mansfield Neely, Democrat, West Virginia, proponent for anti-block booking and blind selling legislation in Congress, may or may not have Presidential aspirations—every other politician seems to—but he told a luncheon group at Monongah in his home state last week that if he were in the White House he'd make John L. Lewis Secretary of the Navy and World's Champ Joe Louis Secretary of War.

Which just goes to show.

HOLLYWOOD'S WORLD TAX BILL ON FILMS AND THEATRE TICKETS

PART III

PROBLEMS placed before American producers and distributors, and before exhibitors too, in the Near and Far Eastern countries because of restrictive taxes by the local governments, in the interest of building their own production vehicles for profit and propaganda, are noted in the tables herewith, the third and last installment of the study made for MOTION PICTURE HERALD *by Nathan D. Golden, Chief of the Motion Picture Division of the U. S. Department of Foreign and Domestic Commerce.*

The complicated taxation systems in China and Japan are traced at the end of the Far East table.

The European situation was treated in Part One of the study project, which appeared in the issue of March 30, the Central and South American in last week's issue.

Translations of foreign moneys into American dollars are in a footnote.

Assessments in Near East and Africa

Countries	*Import Taxes and Customs Duties on Motion Picture Films*	*Censorship Fees and Taxes*	*Taxes on Distribution*	*Theatre Taxes*
ALGERIA	See France.	Censor fee charges not available.	Same as theatre taxes.	4% war tax, 15% profits tax, 1% poor tax.
BRITISH EAST AFRICA	2 shillings per 500 linear feet.	Censor fee charges not available.	No figures.	Theatre tax 60 shillings per month. License 20 shillings each program. Income tax 12½%. 0.25 to 1.00 shilling poor tax.
MOROCCO (SPANISH)	Films imported on temporary basis with small fee for customs formalities.	Censor fee charges not available.	No figures.	No taxes in Tangiers. Urban tax 8%.
MOROCCO (FRENCH)	12½% ad valorem and business tax. No figures.	Censor fee charges not available.	Business tax. No figures.	Business tax. 2½% in cities for municipal tax. 10% poor tax.
TUNISIA	No figures. General in character.	Censor fee charges not available.	No figures.	12 to 20% gross receipts. State tax. 3% authors' tax after State is deducted. 5 to 45 francs per reel on foreign.
UNION OF SOUTH AFRICA	3 pence per foot sound. 2 pence per foot each additional print.	Censor fee charges not available.	Usual business tax.	1 to 5 pence on admissions.
PORTUGUESE EAST AFRICA	20% ad valorem plus 15% in chartered area or 2½% if re-exported.	95c per film.	No figures.	15% gross receipts, Entertainment tax, $11.40 quarterly—manager's tax $35.25 quarterly, License, Employment tax for 8 employees $8.23 quarterly, $52.85 per year, municipal council tax, $7.35 per year, Poster display.

Taxes and Fees Charged in Far East

AFGHANISTAN	No.	No taxes.	No taxes.	No taxes.
AUSTRALIA	5 pence per foot on positive film. 8 pence per foot on negative film. All films from United Kingdom duty free.	Censor fee charges not available.	See Footnote.*	All states impose tax on theatres except Queensland. In New South Wales tax is ½ pence to 5 pence.
BURMA	37½% if imported from countries other than India.	No taxes.	No taxes.	No taxes.
BRITISH MALAYA	No duty.	Original positive sound $1.20 per 100 ft. Original positive silent $.60 per 100 ft. Copies $.30 plus 100 feet sound. $.20—100 feet silent. Appeal without censor approval $1.00. If unsuccessful $10.00 per reel to 5 reels. $5.00 per reel thereafter.	No taxes.	Performance tax 2 to $$5. License 7.50 to $10.00.

[Continued on opposite page]

**AUSTRALIA*: *The taxation law on films assumes that the producers' profit is 30 per cent of the total, and income tax is therefore payable on this amount. If, however, the producer can show that his profit was (for example) only 20 percent, then only 20 percent is taxed. For taxation purposes, the distributor company must show a reasonable profit, 100 percent of which is taxable.*

FAR EAST FEES AGAINST U. S. FILMS

Countries (Continued)	*Import Taxes and Customs Duties on Motion Picture Films*	*Censorship Fees and Taxes*	*Taxes on Distribution*	*Theatre Taxes*
CEYLON	1 cent (Ceylon) per foot.	Censorship by Police Department.	No figures.	125 to 500 Rs. license. 20% of rental in Colombo.
CHOSEN (Korea)	Yen 11.13 per 1.32277 lb. 15% ad valorem.	No censor—films shipped from Japan.	12/10000 of sales. National business tax (Distributors renting film 7/1000 amount received and same for Prefecture tax). Same rate applies to National, consumer and prefecture taxes. 10/1000 of commission for National business tax and same for Prefecture tax.	1.4 to 5% total receipts.
FRENCH INDOCHINA	20% ad valorem and 8.25% ad valorem consumption tax.	Censor fee charges not available.	No figures.	30 to 60 piasters monthly. 10% Income tax. 10% Poor tax on tickets.
FRENCH OCEANIA	36½% ad valorem.	Censor fee charges not available.	No figures.	30 francs per performance. 500 francs per year manager's license. 1,000 francs per year Theatre license.
HONG KONG	No duty.	Censorship cost paid by distributor. Censor fee charges not available.	No taxes.	10% on admission.
INDIA	Not exposed—20% ad valorem. Exposed—37½% ad valorem. Value based on 7 annas per foot.	Censor fee charges not available.	Trade and professional, income, fire brigade, storage, local customs.	No figures. Taxes on income, trade and professions, fire brigade, building and land.
MANCHURIA	Sensitized unexposed 10% ad valorem. Developed Y3.00. Sound Y1.50. Silent 20% ad valorem. Others—5% surtax.	1 sen meter—silent. 1½ sen meter—sound; additional Y1.50 in Darien.	Distribution monopolized by Japanese. No American distribution.	4.8% of gross receipts. 1½% of gross income, plus 75% for business tax.
NETHERLANDS INDIES (JAVA)	F.15.00 per 100 meters.	Censor fee charges not available.	20% net profits.	20 to 30% of admissions collected on gross receipts.
NEW ZEALAND	No duty.	Registration fee $0.16 shorts, $1.60 over 3,000 feet. $0.80 per 1,000 feet; 40c additional 500 feet.	$6.40-$16 license. $.80-$3.20 yearly store space. 25% net rentals film hire tax. 12½% gross receipts—net rental basis. 12½% gross rental subject income tax and Social Security. Income tax rate 5¾% to 43%. Social Security 5%.	Amusement tax when admission is more than $.24.
PHILIPPINE ISLANDS	3 to 5 centavos per linear meters Internal Revenue tax.	Censor fee charges not available.	No taxes.	2 to 10 centavos admission tax.
THAILAND (SIAM)	35 mm. $.3575 per 100 linear feet. Other $.1788 per 100 linear feet.	$.536 per 100 meters.	Income, business and industrial tax. No figure. Stamp tax on all receipts and transfers for all entertainment industry.	20% admissions—entertainment tax. Individual and corporate income tax, business and industrial premises tax. Stamp tax on all receipts and transfers for all entertainment industry.
TAIWAN	Yen 11.13 per kin (1.323 lbs.).	Censored in Japan.	No figures.	Yen 1.50 to 1.00 daily gross income. 3% on Yen 1.50 city tax. 0.5% on 3% city tax. City Planning tax. 5% admissions China Incident tax. Also, business income, household, building and other taxes. Number of foreign pictures restricted.
EGYPT	L.E. 2.5 per kilo net plus 10% customs duty and other charges, making it L.E. 3 per kilo net.	Censor fee charges not available.	No figures.	10% on admissions.
IRAN	$2.22 net kilo.	Censor fee charges not available.	No taxes.	8% municipal in Teheran. 5% in Provinces. Property and income tax.
IRAQ	500 fils net kilo. 250 fils on educational films where admission is charged.	Censor fee charges not available.	15% income tax.	5 to 40 fils stamp tax, 3000 dinars monthly, 1st class, 1500 dinars 2nd class, 6 to 15% income tax.
PALESTINE	Unexposed .75 mils per kilo. Silent .250 mils per kilo. Sound £P 1.200 per kilo.	For short films (1 to 2 parts) £P.1.000. For full length films £P.4.000.	No figures.	£P 10 to £P 30 annual license. £P 0.500 per day Occasional license. 5 to 50 mils Revenue duty on admissions. Tel Aviv municipal tax 4 to 22 mils on tickets. Petah Trona municipal tax 3 to 8 mils on tickets.
SYRIA	331 piasters per kilo.	35 piasters per 100 linear meters.	No figures.	0.05 to 0.60 piaster per seat per performance in Syria and 0.25 to 1.00 piaster. Lebanese Republic. This tax reduced 50% June, July, August in Syria, 33 1/3% in Lebanon, June and October and no tax July, August, and September.
TURKEY	356.25 Turkish pounds per kilo on exposed film. 50 piasters per kilo on unexposed.	Censor fee charges not available.	No figures.	10% on admissions for stamp, aviation, municipal and poor taxes.

Australia's pound, at the rate of exchange March 23rd, equaled $2.97; Hong Kong's (China) cents per silver dollar, 23.11 cents; Shanghai's (China) cents per silver dollar, 6.43 cents; India's rupee, 30.25 cents; Japan's yen, 23.43 cents; Java's florin, 53.68 cents; Philippine Islands' silver peso, 49.77 cents.

VARIED TAXES IN CHINA AND JAPAN

Countries (*Continued*)	*Import Taxes and Customs Duties on Motion Picture Films*	*Censorship Fees and Taxes*	*Taxes on Distribution*	*Theatre Taxes*
CHINA	*	Censor fee charges not available, except in Nanking, where the so-called Reformed Government recently established a film censorship office. A fee of yuan 20 will be charged for every 500 meters. Films less than 500 meters will be regarded as being of that length. In case of reexamination a double fee will be charged. Chinese films exempted but if necessary a fee of not more than 15 yuan may be collected for every film. (At today's rate of exchange, 1 yuan or Standard Chinese Dollar is equivalent to approximately US$.06 13/16).	No figures.	**
JAPAN	Yen 11.13 per kin 1,323 lbs. 15% commodity tax on arbitrary value and amount paid as duty. Yen 90 per kin on colored film and Yen 45 per kin on black and white film. This tax levied after duty has been paid, importer being obliged to pay this special tax on arbitrary valuation and also on amount paid as import duty. Subject to import quotas.	Censor fee charges not available.	†	10% admission tax, 2% gross receipts all other taxes. Taxes and methods of assessments vary according to locality.

**Import taxes and customs duties:* According to a revised Customs Tariff which went into effect on June 1, 1938, and which is applicable to all areas under Japanese occupation (including Shanghai), the import duty on cinematographic films (developed) is 20% ad valorem with surcharges amounting to 14% of the duty assessed. Prior to this revision, the import duty (as established by the Chinese National Government) was 25% ad valorem and with the same 14% surcharges. This latter tariff is still in effect for all foreign made imports entering territory (original entry) under the control of the Chinese National Government. American pictures imported at Shanghai later than August 1, 1938—the date when official Chinese censor representatives ceased functioning in Shanghai—have not been released in "Free China". As of September 1, 1939, Japanese authorities established arbitrary exchange rates for currency to be used in payment of import duties. Payment is now required either in "Hua Hsing" notes (a Japanese sponsored currency in circulation in the Hongkew district of Shanghai and other Central China areas under Japanese occupation) which are artificially valued at 6 pence or US$0.09875 (on the basis of the New York-London cross rate of US$3.94) or in Chinese legal tender notes which must be computed so as to make up the difference between the open market rate of Chinese legal tender and the "officially" maintained value of the "Hua Hsing" currency. This exchange differential, however, remains in effect only when the open market value of the Chinese National Dollar (yuan) is below 6 pence. As a result, all import duties at Shanghai were increased by an indefinite percentage (averaging about 20% in mid-November) dependent upon the open market value of the Chinese yuan.

***Theatre taxes:* There are no uniform rates of taxation levied on cinema theatres in China. Each province has its own particular method of taxation and the rates may even vary considerably within provincial borders. Then, too, the number of taxes collected and rates charged in one city may vary from those in another. Similarly, rates may vary in different sections of the same town should there be foreign concessions located within its boundaries. The following represent approximately the municipal, provincial or National Government taxes and rates which could be said to apply generally throughout the country prior to the commencement of the Sino-Japanese hostilities. At present, in areas under Chinese control where foreign or domestic pictures are still being exhibited, emergency taxes have either been substituted or added to the following list. Not all of the taxes here listed are levied on any one theatre. Theatre Tax (Local), yuan 15. to yuan 150. or more per month. Stamp Tax (usually Government), yuan 0.01 on tickets selling for 0.50 or under; yuan 0.02 for tickets selling for over yuan 0.50. Educational Tax (Government) about same rate as Stamp Tax. Amusement Tax (Local or Provincial), from 5% to 15% of gross box-office receipts. Business Tax (Local), 5% of gross receipts or a flat charge per month. Advertising Tax (Local) about yuan 0.05 to yuan 0.20 per poster or 100 handbills; sometimes on a flat rate basis per month. Since January 20, 1938, all Shanghai cinemas and theatres within the French Concession and the foreign controlled sections of the International Settlement have voluntarily levied a small Refugee Tax on each ticket for relief work. Rates range from yuan 0.05 to yuan 0.10 per ticket.

†*Japan's taxes on distribution:* National ordinary income tax: 22½% on amount of profits. National excess income tax: Profit over 10% of capital, 4.4% to 22%. Surtax (Tokyo rate) on National income taxes. 45% of 10% of profit and 10/11 of National Excess Income Tax payable.

National Special Excess Profits Tax—Class A: Levied at the rate of 20% on whichever amount of excess profit is applicable, under Article 4 of Law No. 20, 1935 (revised by Law No. 49, 1939).

National Special Excess Profits Tax—Class B: This will be levied on the profits of business terms ending on or after April 1, 1939, at the rate of 40% (30% in the case of a company with a capital not exceeding Yen 100,000) on the amount of profit which exceeds the amount which would have been earned if the ratio of average profit during business terms ending in 1934, 1935 and 1936 to average capital over the same years had been maintained in respect of business year ended on or after April 1, 1939.

However, if the ratio of the average profit to the average capital during 1934/36 exceeds 10%, and the capital for the current business year is greater than such average capital, then in working out the Class B Special Excess Profit, the average ratio will apply only to that part of the capital equivalent to such average capital or the capital at December 31, 1936, whichever is the higher, and a rate of 10% will apply to the remainder as in the case of Class A Special Excess Profit.

NOTE: If the total National taxes enumerated above (excluding surtaxes) exceeds 55% of the amount of the profit, then the remainder will be cancelled. But, as a concession, this maximum amount payable will be reduced by an allowable deduction representing 15% of that part of the profit which has not been distributed in the form of a dividend, etc. The taxes mentioned below are not included in this concession.

If that part of the profit which is not distributed exceeds 40% of the total net profit, then a further deduction can be made from the maximum National taxes payable, amounting to 2.45% of such undistributed profit.

Business Profits Tax: National Tax at 4% of profit and prefectural surtaxes at 172.5% on 3.4% of profit (Tokyo Prefecture rates), if the profit is less than 75% of the average profits for 1934-36 (if a new company less than 75% of the 1939 profit) then reductions in Business Profits Tax will be granted, if claimed.

PARAMOUNT SOUTH FOR 'BISCUIT'; FIRST RUNS OF 'WIND' TOTAL 1,552

Aristocrats of Dogdom Share Honors in Premiere at Albany, Ga.; "1,000,000 B.C." Opens in Louisville

Exhibitors, company executives, newspaper men, civic officials and citizens of Albany, Ga., and surrounding towns, joined with the "aristocrats of Southern dogdom" for the Civic Pride and Progress Celebration and the world premiere of Paramount's "The Biscuit Eater" on Thursday. In addition to the human notables, guests of honor included 24 dogs of the "finest ancestry and longest pedigree," 12 dressed in wing collars and bow ties, 12 in evening dresses.

"Biscuit Eater" Day

April 11th was "Biscuit Eater Day" in Georgia, according to an official proclamation issued by Governor E. D. Rivers, who was to head the list of civic officials at the opening. President Roosevelt and the governors of the four states adjoining Georgia had been invited. The Hollywood delegation included Billy Lee, starred in the picture; Walter Brennan, Joe E. Brown, Evelyn Keyes, John Howard and others. Also Stuart Heisler, director, and Jack Moss, producer, were in Albany from the Coast for the premiere.

Among those invited from Atlanta for the celebration included William K. Jenkins and E. E. Whitaker of Lucas-Jenkins Theatres; R. B. Wilby and J. H. Harrison of the Wilby-Kincey Circuit; Charles Karr of the Martin Theatres; John Harrell of the Martin and Thompson Theatres; William Pratt, manager of the Paramount Theatre; Riley Davis and Sid Reams of the Theatrical Printing Company and Harold Wilkes and John Kirby of the Paramount exchange.

Southern Representation

From other cities in the south the following were to attend: O. L. Benson of the Royal Theatre, Gainesville, Ga.; Mrs. Alma King, owner-manager of the Bijou Theatre, Brunswick, Ga.; R. M. Kennedy, city manager for Wilby-Kincey Theatres, Birmingham; Roy and Hugh Martin and A. E. Adams of the Martin Theatres, Columbus, Ga.; J. N. Morgan, Rylander Theatre, Americus, Ga.; Clark Gurley, Ritz Theatre, Bainbridge, Ga.; R. H. Hightower, Ritz Theatre, Dublin, Ga.

Mrs. F. D. Adams, Campus Theatre, Milledgeville, Ga.; Matt H. Whitman, Tift Theatre, Tifton, Ga.; Joseph Schmidt, Ritz Theatre, Valdosta, Ga.; J. H. Thompson, Martin and Thompson Theatres, Hawkinsville, Ga.; L. J. Duncan, Al Dun Amusement Co., West Point, Ga; Luke Stein, Stein Circuit, Jacksonville, Fla.; L. R. Dean, Dean Theatre, Butler, Ga.; R. H. Dunn, Camilla Theatre, Camilla, Ga.; Mrs Bessie Loyless, Ritz Theatre, Fort Gaines, Ga; C. E. Beach, Silvertown Theatre, Thomaston, Ga.; W. E. Griffin, Vienna Theatre, Vienna, Ga.; Spurgeon Dunn, Gibson Theatre, Chattahoochie, Fla.; A. L. Cowart, Shingler Theatre, Edison, Ga.; J. B. Hardy, Five Points Theatre, Thomaston, Ga.

Mrs F. L. Liggett, Metro Theatre, Mt. Vernon, Ga; E. F. Ingram, Ashland Theatre, Ashland, Ala.; M. A. Lightman, Malco Theatre, Memphis; Mrs E. W. Swearingen, Rochelle Theatre, Rochelle, Ga.

A group of Albany businessmen cooperated in arrangements. The committee in charge of bringing the canine blue bloods to see the film about a dog included Roy Smart, district manager, Wilby-Kincey theatres; Guy Kennemer, Florida theatre, Jacksonville; William Wilson, Paramount theatre, Montgomery; Bob Blair, Saenger theatres, New Orleans; R. M. Kennedy, Alabama theatre, Birmingham, and Emmett Rogers, Tivoli theatre, Chattanooga.

Other Special Guests

Other special guests included Bobby Jones, Dr. M. L. Brittain, president of Georgia Tech; Robert W. Woodruff, president of the Coca-Cola Company, and Chip Roberts, secretary of the National Democratic Committee.

The delegation of syndicate writers and trade press men left New York Wednesday. The Paramount home office was represented by Al Wilkie, Tom Waller, Herb Berg and Ed Sullivan. Trade publication representatives included Sam Shain, *Motion Picture Daily;* James Cunningham, MOTION PICTURE HERALD; George Morris, *Film Daily;* Jay Emanuel, *The Exhibitor;* Roy Chartier, *Variety;* William Ornstein, *Box Office,* and Irving Hoffman, *Hollywood Reporter.*

Adolph C. Gortatowsky, Georgia exhibitor, was chairman of arrangements for the premiere. He was assisted by Y. Frank Freeman, Jr., of

(Continued on following page)

SHORT PRODUCT PLAYING BROADWAY

Week of April 6

CAPITOL
Valiant Venezuela ..... MGM-FitzPatrick
Know Your Money ..... MGM
Feature: Broadway Melody of 1940 ..... MGM

CRITERION
Charles Goodyear . . . Fools Who Made History, No. 2. Columbia
Mutiny in the County ..... RKO Radio
Feature: Adventure in Diamonds ..... Paramount

MUSIC HALL
No Shorts
Feature: Rebecca ..... United Artists-Selznick

PARAMOUNT
Paramount Pictorial, No. 3 .. Paramount
Busy Little Bears ..... Paramount
Females Is Fickle ..... Paramount
Feature: The Road to Singapore ..... Paramount

RIALTO
Money to Loan ..... MGM
Rhumba Rhythm ..... MGM
Feature: Isle of Destiny ..... RKO Radio

RIVOLI
Aida ..... Guaranteed
Jerusalem ..... United Artists
Feature: It's a Date ..... Universal

ROXY
Fashion Forecast, No. 7 .... 20th Cent.-Fox
It Must Be Love ..... 20th Cent.-Fox
Feature: The Primrose Path .. RKO Radio

STRAND
Africa Squeaks ..... Vitaphone
Feature: Virginia City ..... Warner Bros.

Hundreds of Small Theatres Adopt Roadshow Policies and Prices for First Time; Booked Into 1,413 Cities

"Gone With the Wind," after playing eight, nine, ten and more weeks' first-run in key cities, is now going into subsequents and smaller towns. The same 70-30 per cent terms are to hold in all the engagements in this country and abroad. This week the total theatre gross on "Wind" was reputedly $17,000,000.

Roadshows in Small Theatres

Hundreds of small theatres are adopting roadshow policies and prices for the first time. Prices in the towns and subsequents remain at the 75c for matinees and $1.10 evenings set for the key city openings. The film has now been booked into 1,552 theatres in 1,413 cities in the United States and Canada. Four-day engagements are now being accepted.

Last week MGM branch managers' meetings were held in New York and in Atlanta to acquaint the organization members with sales policies for small towns. The meetings were conducted by E. K. O'Shea and Charles Kessinch, district managers.

Attending the meeting in New York were Ben Abner, New Jersey manager; Jack Bowen, New York; Rudy Berger, Washington; Benn Rosenwald, Charlotte; Ralph Pielow, Albany, and Ralph Maw, Buffalo.

At the Atlanta session were Roy Avery, Atlanta; Leroy Bickel, Dallas; James Bryant, New Orleans; William Zoellner, Oklahoma City; Frank Willingham, Memphis. Harold Postman, assistant to T. J. Connors, Eastern, Southern and Canadian division manager, represented him in Atlanta. Mr. Connors attended the New York meeting.

Field Men for All Runs

Ed Saunders, Western division manager, held conferences this week in Chicago with field men in connection with subsequent dates on the Selznick film. No matter how short the run, MGM plans to have field men help the local exhibitor with exploitation and special arrangements for showing the film on a road show basis.

"Wind" will have the "first black out premiere" at its triple opening in London at the Empire, Palace and Ritz theatres. D. E. Griffith, former managing director of Warner Brothers-First National in Great Britain, has been engaged by MGM to supervise sales of "Wind" in Great Britain.

The advance ticket sale for the engagements at Loew neighborhood houses in New York totaled $175,000. Additional figures were not available. Other records set by the film include: ten weeks in Cleveland, witnessed by over 300,000 people for a gross of about $220,000; a similar period at the Warner in Pittsburgh where it grossed over $230,000; nine weeks at the Warfield in San Francisco.

MGM's 20 Mule Team

A transcontinental tour of MGM's 20 Mule Team began last week from Los Angeles. Wallace Beery, star of "20 Mule Team" and other members of the cast were present as Mayor Fletcher Bowron gave the official send-off from City Hall.

The cross-country trek stunt was originated by Howard Dietz and is being executed by William R. Ferguson and Frank Whitbeck.

GALA PREMIERES NORTH AND SOUTH

(Continued from preceding page, column 2)

the studio production staff, and Jack Dailey of the studio advertising department.

In the week following the opening "The Biscuit Eater" will be shown in more than 100 theatres, chiefly in Georgia. John Kirby, Atlanta branch manager for Paramount, announced that 50 prints instead of the usual maximum number of five have been ordered to handle bookings in the territory.

Radio coverage of "The Biscuit Eater" included a complete description of all the events by the Albany station, WGPC; CBS network Vox Pop program with Parks Johnson and Wally Butterworth broadcast from Albany following the premiere. WSB, Atlanta, NBC station, and WGST, CBS outlet in that city, also planned to give radio coverage to the celebration.

"Buck Benny Rides Again" will have its world's premiere at the New York Paramount on April 24th. Jack Benny, Ellen Drew and other members of the cast will attend. Ray Milland and Mark Sandrich, producing director was born, a reception and parade.

"Forty Little Mothers" April 17

The world premiere of Eddie Cantor in "Forty Little Mothers" will be held April 17th at Loew's Canal theatre, on New York's lower East Side. The opening will climax a series of homecoming festivities honoring Cantor.

Festivities will include a luncheon at the East Side Chamber of Commerce, the placing of a metal plaque marking the site where Cantor was born, a reception, and parade.

The proceeds from the opening of "Forty Little Mothers" will be donated by Loew's, Inc., to the following settlement houses: the Madonna House, the Educational Alliance, the Yeshiva, the University Settlement, the Henry Street Settlement House, the Madison Settlement, the Jacob A. Riis House, the Hamilton House and the Grand Street Settlement House. The tickets will be sold at $1 each.

Following the premiere Cantor and the picture begin a regular run at the Capitol. The stage show will be the first in that theatre since last August when Mickey Rooney and Judy Garland appeared with "The Wizard of Oz." Cantor will tour 11 cities.

"1,000,000 B. C." in Louisville

Hal Roach's "1,000,000 B.C." opened last week in Louisville for a special pre-release engagement. The premiere was attended by Victor Mature, star of the film; Governor Johnson and Mayor J. D. Scholtz.

Lynn Farnol, advertising and publicity director of United Artists and Monroe Greenthal, exploitation manager, are on a national tour to outline special campaigns for the company's customers and salesmen for the film. A national advertising campaign on the picture is scheduled to lead up to the release date, May 3d.

Ruggles Day in Tucson

Ruggles Day was observed in Tucson Sunday with Governor R. T. Jones and 23 mayors of Arizona cities participating in the dedication of Columbia's $500,000 adobe city of old Tucson for the filming of the Clarence Budington Kelland historical drama, "Arizona," starring Jean Arthur, William Holden and Warren William.

Festivities started at a luncheon in the Santa Rita Hotel's Desert Rood Garden, where Mr. Ruggles met the governors and visiting mayors and was presented with an official scroll designating him state historian.

In studio busses the guests were conveyed to within a half mile of old Tucson and from there continued the journey in ox-drawn wagons, stage coaches and carretas to America's only walled city. Catherine Jones, daughter of the Governor, officially opened the pioneer city. After the procession passed the general store, stage depot, the mission, Father Julian of the St. Xavier mission blessed the set and keys to old Tucson were presented by Nick Hall, mayor, to Mr. Ruggles. Other keys were presented to him, inviting him to the cities represented by the visiting mayors.

After the ceremonies several thousand Tucsonians were taken on tours through the eleven streets of the huge set. On Monday the company of 146 players and a technical crew of 200 moved into Tucson to film the first scenes, Peter Muncie's wagon-train entering the town.



AMPA Heads Set Five Aims

The retiring officers and directors of the Associated Motion Picture Advertisers, in New York, Thursday, set forth five recommendations for the continuance of the organization, as the membership was about to ballot for a new regime, results of which will be published in the next issue.

Retiring Paul N. Lazarus, Jr., president; Vincent Trotta, vice president; Herbert Spencer Berg, treasurer; Kenneth Clark, secretary and board members James R. Cron, Louis Lifton, Elias Sugarman and Martin Starr, recommended that the Ampa further its efforts to establish a relief fund for the eastern branch of the industry, limit its membership to only those actually working in film advertising and publicity, assign a committee to draft an up-to-date constitution to replace the six-year-old model now in effect and to drive for new members and at the same time weed out "dead-wood" from the ranks.

Eighteen new members joined during the retiring management's regime, in 1939-40, with six candidacies pending. Taking over last year, there was a $150 deficit, which has been turned into a three-dollar cash credit—the first time in years AMPA has been solvent. Average meeting-luncheon attendance was 74 persons weekly.

The Quigley Awards luncheon, last May, was among the special highlight meetings listed by the retiring officers during their administration.

Solomon to Join 20th-Fox

Eddie Solomon, a member of the Balaban & Katz publicity department in Chicago for the last 15 years, has resigned to take a position in the Twentieth Century-Fox home-office publicity department. He joins Twentieth Century-Fox Friday. He will be succeeded by Jack Garber.

Postpone Trial of Goldwyn-U.A. Action

The trial of Samuel Goldwyn's action against United Artists and Alexander Korda, involving the producer's attempt to obtain a release from his distribution contract with United Artists, has been postponed to April 23rd. Schwartz & Frohlich, Mr. Korda's counsel, requested the postponement on the grounds that they were not ready for trial. The trial will be held in federal court in New York.

Standard Plea Denied

Applications by George Leganas and Standard Pictures Distributing Corporation to dismiss a $32,400 breach of contract action against them have been denied by Samuel Hofstadter, New York supreme court justice. The plaintiff, Harry Segal, claims breach of a three-year employment contract, entered into in July, 1939, whereby he was general sales manager of Standard at five per cent of the gross. Mr. Segal claims that he was promised that the defendants would produce or acquire for distribution, at least 12 pictures yearly. He estimates the gross each year to be $216,000, and his salary $10,800. He is seeking three times that amount, for the three year-period.

Fire Loss Action

Twentieth Century-Fox Film Corporation and De Luxe Laboratories, Inc., were named defendants this week in a suit for $82,346 damages filed in New York supreme court by Atherton Productions, Inc., Peck's Bad Boy Corporation and Principal Pictures Corporation. The suit claims that negligence of defendants caused a fire in a film warehouse in Little Ferry, N. J., in 1937 resulting in the loss of plaintiffs' negatives. Atherton Productions demands $42,864, Peck's Bad Boy Corporation, $29,700; Serial Producing, $4,768; and Principal Pictures, $5,014.

Decision Reserved

Decision was reserved in New York supreme court this week in the minority stockholders' suit against Consolidated Film Industries, Inc., Republic Pictures of Delaware, Setay Company, Columbia Broadcasting Company and Cajo Company. The plaintiffs claimed that Consolidated lost approximately $2,000,000 in deals with Republic and CBS.

Dismiss "Wind" Suit

A copyright infringement suit filed in Birmingham, Ala., by Ann R. Davis, administratrix of the estate of Susan Lawrence Davis, author of the book, "Authentic History of the Ku Klux Klan—1865-1877," against Margaret Mitchell, author of "Gone With the Wind" and Metro-Goldwyn-Mayer, was dismissed this week by T. A. Murphree, federal judge.

Berkson Closes Deal

J. S. Berkson of Screencraft Pictures has returned to New York following the closing of a deal with Superior Pictures, Inc., for its entire line-up consisting of 10 Tim McCoy westerns, eight Thrill-O-Dramas and "War Angels," featuring an all-women cast. The deal with Superior covers their four exchanges in Chicago, St. Louis, Milwaukee and Indianapolis. Screencraft has also closed a deal with International Pictures Distributing Company of Philadelphia for the entire program. B. H. Mills negotiated the deal.

Building Gulfport Theatres

A. L. Royal, Royal Theatres, Gulfport, Miss., is constructing a 550-seat theatre in downtown Gulfport and also a 400-seat Negro theatre there. Opening is expected in early May.

Theatre Circuit Formed in Idaho

A group of theatre owners, representing four of the largest independent circuits served out of the Salt Lake City exchanges, at a meeting last week in Blackfoot, Idaho, completed an organization that is to have a bearing on the operation of approximately 35 theatres. The organization's plans also call for control of additional theatres and affiliated lines of business.

The new company, known as the Theatres Security Corporation, organized under the laws of Idaho, with application made for the transaction of business in Utah, also has theatres in Nevada, Wyoming and Oregon. Capital authorized is $500,000 divided into $100 par value shares. Officers are C. E. Huish, Salt Lake City, president; I. H. Harris, Burley, Idaho, vice-president; Claude Hawk, Salt Lake City, secretary, and Paul De Mordaunt, Blackfoot, treasurer. The board of directors is comprised of the officers and Hugh Drennen, Rexburg, Idaho; C. C. Voeller, Buhl, Idaho; L. C. Denton, Caliente, Nevada, and V. A. Gilhool, Salt Lake City.

According to the Articles of Incorporation, the corporation will own, lease, purchase and operate motion picture theatres in the states mentioned, and may extend its operations to any part of the United States; may buy and distribute film or may engage in the theatre supply business; may acquire television franchises or own and operate radio stations; may purchase, lease or mortgage real and personal property, or may acquire, hold and dispose of securities of all kinds and stocks in other corporations.

The company will maintain offices in Salt Lake City and Blackfoot.

Vyvyan Donner Party

Vyvyan Donner, Movietone News fashion director, gave her annual party for New York Settlement House women last Friday when she entertained 25 members of the motion picture committee of the League of Mothers' Clubs of the United Neighborhood Association at the Twentieth Century-Fox Movietone studio, New York, for luncheon. After the luncheon the guests watched Miss Donner direct a spring bride fashion sequence for the newsreel.

Releasing 15 Czech Films

Edgar E. Lloyd will release in this country 15 Czechoslovakian features, all of which were made before the Nazi invasion. The films include "Merry Wives" (formerly "The Maidens' Guild of Kutna Hora"), "Zborov," "Karel Hynek Macha" and "Svanda Dudak," which is based on the modern Czech opera, "Svanda the Bag-Pipe Player." "Merry Wives," a historic comedy, won an award at the Venice Exposition.

Academy Television Survey Ready

The Research Council of Academy of Motion Picture Arts and Sciences will soon issue its fourth annual comprehensive report on television. The report has been prepared by the Council's new developments committee, headed by Wesley C. Miller, of the MGM studio, aided by Charles Daily, William Mueller and Gordon Sawyer.

Myron Selznick Files 20th-Fox Court Action

The two year dispute between Twentieth Century-Fox and the Myron Selznick agency flared again this week when the agency filed a suit in superior court in Los Angeles for an injunction to prevent the studio from interfering with its business.

The complaint claims that on February 5, 1938, studio executives announced that henceforth they would not negotiate with representatives of the agency and, further, that the agency's activities were proving injurious to its own clients. Also made defendants were Joseph M. Schenck, Darryl F. Zanuck and Lew Schreiber, who are charged with inducing those under contract with the studio to break their pacts with the agency.

Music Copyright Action

An injunction and $500 damages are sought in an action filed this week in New Haven by Gene Buck, president of the American Society of Composers, Authors and Publishers, Irving Berlin, Inc., and Santley-Joy-Select, Inc., against the Pequot theatre, New Haven, from any further alleged infringement of the music copyright laws. Harry L. Lavietes, operator of the theatre, is specifically charged with the unlawful playing of "Bye, Bye Blues" and "An Apple for the Teacher" early this year.

Sues RKO over Script

Olga Linek Scholl Russ has filed suit in New York supreme court against RKO Radio for $25,000 damages and an injunction. The plaintiff charges the pirating of her script, "Long Live Love," in the Lily Pons film, "I Dream Too Much."

Lloyd Action Dismissed

A complaint by William J. Rapp and Lowell Brentano, authors of the story "Greek to You," charging plagiarism in the Harold Lloyd film "Professor Beware," was dismissed in federal court in New York this week. In the trial Mr. Lloyd testified that he returned the story five years ago and dismissed it from his mind. He said he paid $99,300 for the story "Professor Beware" and its adaptation rights.



M. V. Carroll, Treasurer Of National Supply, Dead

Matthew V. Carroll, treasurer and a director of General Theatres Equipment Corporation, and treasurer of National Theatre Supply Company, died in his 47th year at his home in Bronxville, N. Y., April 4th, following a long illness. Mr. Carroll was born in Cortland, N. Y. He attended Columbia University and the University of Montana. Afterwards Mr. Carroll joined the west coast offices of Price, Waterhouse, staying with that firm for three years in the post of accountant. He subsequently took postgraduate work at the Harvard Business School.

Later, Mr. Carroll did special research work with the Department of Agriculture, then rejoined Price, Waterhouse in Pittsburgh. His next affiliation was with the Gates Audit Company in Chicago. Here, Mr. Carroll aided in the formation of National Theatre Supply Company, and when the company's organization was completed in 1927 he became associated with National as auditor, and subsequently became treasurer. In 1936 he was elected treasurer of General Theatres Equipment Corporation and later a director.

Mrs. Mary Christie

Mrs. Mary Christie, 89, mother of Al Christie, short subject producer, died in Hollywood April 5th.

Julius Levi

Julius Levi, theatre owner of Brady, Tex., died there April 1st.

Thomas Gaffney

Thomas B. Gaffney, owner of the Casino theatre, Taunton, Mass., died there April 1st. He was a member of the city planning board.

Frank Willie

Frank Willie, who was connected with the Majestic theatre, San Antonio, Tex., for seven years, died there April 4th. He was the father of Raymond Willie, district manager for the Interstate Circuit, with headquarters at Dallas.

Gordon Morris

Gordon Morris, actor and author, died in Los Angeles April 5th, following a six months' illness.



Lou Diamond, of Paramount Dies

Lou S. Diamond, 47, in charge of the Paramount short subjects department for the last 10 years, died Friday following a heart attack in the Empire Room of the Waldorf-Astoria Hotel, where he was attending an opening of the Orrin Tucker Orchestra with Leo Robbins, song writer, and other friends.

Mr. Diamond for many years was in charge of Paramount's music department, including Famous Music Corporation and Paramount Music Corporation. He started in the industry 25 years ago, a bookkeeper for Pathe. He joined Paramount in 1927.

Besides his widow, Celia, survivors include his two sons, Paul, who is with Mercer & Morris, music publishers; Richard, who is with Scientific Films on the coast, and three sisters, Mrs. Bessie Sperling, wife of Milton Sperling, screen writer; Mrs. Anna Miller and Mrs. Rose Kaufman.

Funeral services were held Tuesday at the Riverside Memorial Chapel, New York. Interment was at Mt. Pleasant Cemetery, Westchester.

John Wray Dies, Character Actor

John Wray, 52, character actor, died April 5th in Hollywood. Mr. Wray, who enacted his first screen role in "All Quiet on the Western Front," recently appeared in "Golden Boy," "Each Dawn I Die," "Blackmail" and "Cat and the Canary.'

He first appeared on the stage in 1911 in Philadelphia. He turned to films when he played in "New York Nights." Other films in which he appeared were "Poor Little Rich Girl," "We Who Are About to Die," "You Only Live Once," "Mr. Deeds Goes to Town."

Argyle Campbell

Argyle Campbell, 53, former stage actor, died April 4th in Shreveport, La. Besides his stage work, Mr. Campbell also wrote the story on which the film, "Jealousy," was based.

Purchase Smithfield Theatre

The Pitts-Roth Corporation of Fredericksburg and Harrisonburg, Va., has purchased the Smithfield theatre, Smithfield, Va., from Mr. and Mrs. Jesse J. Scott. The deal involves the land and building. Plans by the new owner call for a complete and thorough remodeling throughout the entire building. The Pitts-Roth Corporation is under the direction of Benjamin T. Pitts of Fredericksburg and Charles S. and Samuel F. Roth of Harrisonburg.

Peter Clark Anniversary

Peter Clark, Inc., designer and manufacturer of stage equipment, is observing its 35th anniversary. Arthur Clark, son of the founder and now vice-president and director, in complete charge, also is observing his 35th birthday anniversary. Mr. Clark reports that the gross sales in 1939 approached $500,000.

Remodeled Theatre Opens

The remodeled and redecorated Pines theatre, Waldron, Ark., has been reopened under the name of the Scott theatre. Gerry Doig is manager of the house, which is part of the K. Lee Williams circuit.

William Faversham Dies; Famous Stage Character

William Faversham, 72, one of the American stage's most versatile actors, who became famous in the role of "Jim Carston" in "The Squaw Man," died at Bay Shore, Long Island, April 7th. Born in England the youngest of 11 boys Mr. Faversham, whose original name was William Jones, ran away from home to become an actor after a taste of soldier life in India.

His stage career began with "The Swiss Cottage" in London in 1886 and ended with "Lord and Lady Algy" in Montclair, N. J., in 1932. To list the plays in which he had appeared three columns of agate type are required in "Who's Who in the Theatre." For the last three years Mr. Faversham had lived in the Percy Williams Home for Actors at East Islip, L. I. He came to this country in 1887.

In 1914 Mr. Faversham had his first try at motion pictures. He took the leading role in Gilbert Parker's "The Right of Way." Other pictures in which he appeared were "Secrets of the Chateau," "Lady by Choice" and "Mystery Woman." He returned to Hollywood in other years but was never a success. His own outstanding role in "The Squaw Man" was taken by Dustin Farnum in the film version. In 1935 he appeared in a minor role in the color film, "Becky Sharp."

Francis Heacock Dies

Francis Heacock, 35, of the Warner Brothers West Coast publicity staff, died April 5th from injuries suffered last Tuesday when his automobile struck an embankment in Laurel Canyon, Cal., while he was returning home from a Warner preview.

Given blood transfusions by Jean Parker, actress, and Irving Rubine, a fellow-worker, Mr. Heacock failed to rally after two days in an oxygen tent. He formerly worked for the Associated Press in Hollywood and San Francisco and also on San Francisco and Portland newspapers.

Frank Carey, Circuit Operator

Frank Carey, 52, of the firm of Carey & Alexander, operator of theatres in Indiana and Illinois for many years, died April 5th in Lebanon, Ind., following a major operation. He and his brother-in-law, John R. Alexander, owned houses in Lebanon, Attica, Monticello and Rockville, Ind. Mr. Carey was a director of Affiliated Theatres, Inc.

Conrad Foster Dies

Conrad H. Foster, 65, former mayor of Traverse City, Mich., and manager of the local Butterfield circuit theatre, died there April 3rd. Mr. Foster started in the theatre in his native Boston when 14 years old. Later he became assistant treasurer of the Barnum & Bailey circus. In 1921 he went to Traverse City as manager of a film theatre for the Fitzpatrick McElroy Company and joined Butterfield Theatres. (Picture in Pictorial Section.)

Patricia Donovan

Miss Patricia Donovan, 23, daughter of Colonel William J. Donovan, former Assistant Attorney General of the United States and RKO counsel in the Government's anti-trust suit against the industry in federal court in New York, and commander of the "Fighting 69th" in the World War, died April 8th in an automobile accident 35 miles south of Fredericksburg, Va. Miss Donovan was born in Buffalo, where she was baptized by the late Rev. Francis P. Duffy, "Father Duffy" of her father's regiment.

Michael Mayen

Michael G. Mayen, 46, district manager for all suburban houses of the Minnesota Amusement Company in Minneapolis and St. Paul, died in Minneapolis April 6th. Mr. Mayen had been in show business since he was 15.

WHAT THE PICTURE DID FOR ME

Columbia

HIS GIRL FRIDAY: Cary Grant, Rosalind Russell, Ralph Bellamy—As good a comedy as you will have all season. Give it your best and it will do the same for you. Just a good show with an excellent cast that does all right for you and the patrons. Running time, 92 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HIS GIRL FRIDAY: Cary Grant, Rosalind Russell, Ralph Bellamy—Dandy, snappy, fast moving picture that brought one of my largest crowds of the year. Everyone liked it without exception. What more could one ask? The dialogue is rapid but easily followed and the wisecracks are close together. Running time, 92 minutes. Played March 14.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

LONE WOLF STRIKES, THE: Warren William, Joan Perry—Just a fair picture. Not up to previous "Lone Wolf" films. Running time, 66 minutes. Played March 1-2.—J. Harry Abbott, Grant Theatre, Georgetown, Ohio. Small town and rural patronage.

MR. SMITH GOES TO WASHINGTON: James Stewart, Jean Arthur, Edward Arnold, Claude Rains, Thomas Mitchell, Guy Kibbee, Eugene Pallette—Played this late to fair crowds. One of the best pictures of 1939, in my opinion. James Stewart is one of my favorite players and Jean Arthur is so different. I guess it is because she only plays a part when it has something to offer and fits her type. Running time, 125 minutes. Played February 28-29.—C. W. Davis, Rockingham Theatre, Reidsville, N. C. Small town patronage.

MR. SMITH GOES TO WASHINGTON: Jean Arthur, James Stewart, Edward Arnold, Claude Rains, Guy Kibbee, Eugene Pallette, Thomas Mitchell—An exceedingly clever picture, well played and very interesting from start to finish, and all seeing the picture sure to like it and recommend it to their neighbors. Miss Arthur was excellent and pleasing. Jimmy Stewart played his part as an embryo Senator to perfection, and the remainder of the cast were fine in their several parts. Nearly everybody seeing the picture would like to see it again. Running time, 130 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

MUSIC IN MY HEART: Tony Martin, Rita Hayworth, Edith Fellows—Played this on gift night to average business. The picture pleased everyone. Would like to see Tony Martin in more good musical pictures. Running time, 70 minutes. Played March 26.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

MUSIC IN MY HEART: Tony Martin, Rita Hayworth, Edith Fellows—Very good program picture. Pleased public. Good music. Running time, 70 minutes. Played March 26.—Charles E. Myers, Jr., Myers Theatre, Nashville, N. C. General patronage.

TWO FISTED RANGERS: Charles Starrett, Lorna Gray, Sons of the Pioneers—When I first started playing Starrett's films, I didn't think so much of them and neither did the patrons, but he's growing on us. A good, fast-moving western with plenty of action, and that is what our cowboy fans crave. The Sons of the Pioneers, former radio musical unit, has become a definite asset to these westerns. Running time, 61 minutes. Played March 1-2.—J. Harry Abbott, Grant Theatre, Georgetown, Ohio. Small town and rural patronage.

TWO FISTED RANGERS: Charles Starrett, Lorna Gray, Sons of the Pioneers—Better than average Starrett western that drew the usual Saturday crowd. Running time, 60 minutes. Played March 23.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

First National

DR. EHRLICH'S MAGIC BULLET: Edward G. Robinson, Ruth Gordon, Otto Kruger—Very fine production with excellent acting by the entire cast, but the poorest weekend gross we've ever had. Was ashamed of percentage report. The few who came out praised it very highly. Running time, 100 minutes. Played March 9-11.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

FIGHTING 69TH: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Dennis Morgan, Alan Hale—It is a good picture, especially for Catholic situations. Business here was only average. That was partly due to a competitive all-college dance on one night. I tried to give them a good clear date on this picture but they knew better than I did and lost money by it. I doubled this with "Mexican Spitfire." Running time, 90 minutes. Played March 15-16.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

FIGHTING 69TH: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Dennis Morgan, Alan Hale—Absolutely tops. Ought to get the Academy Award. Good BO. Running time, 91 minutes. Played March 3-4.—A. J. Turcotte, Star Theatre, Newmarket, N. H. Small town patronage.

FIGHTING 69TH: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Dennis Morgan, Alan Hale—One of the fine pictures of 1940.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FOUR WIVES: Lane Sisters, Gale Page, Jeffrey Lynn, Claude Rains, Eddie Albert, Dick Foran, Frank McHugh, May Robson—Business very good. The weather cold. Running time, 99 minutes. Played January 1-2.—Charles Israelson, Wells Beach Theatre, Wells Beach, Maine. General patronage.

FOUR WIVES: Lane Sisters, Jeffrey Lynn, Gale Page, Eddie Albert, Claude Rains, Dick Foran, Frank McHugh, May Robson—Good picture although not as good as "Four Daughters." Business good on this. Running time, 100 minutes. Played March 31-April 1.—A. J. Burcotte, Star Theatre, Newmarket, N. H. Small town patronage.

RETURN OF DR. X: Wayne Morris, Humphrey Bogart, Rosemary Lane—Creepy type of picture; no business on this since the stars will not draw much. Running time, 62 minutes. Played March 26-27.—A. J. Turcotte, Star Theatre, Newmarket, N. H. Small town patronage.

WE ARE NOT ALONE: Paul Muni, Jane Bryan, Flora Robson, Una O'Connor—The title of this one has already brought forth many wisecracks concerning the size of the audience in different localities. Well, we were not alone; but we were too close to it for comfort. This just didn't draw them in. I liked it greatly myself, and maybe it was nice that there was hardly anyone there to disturb me. It's magnificent but not magnetic. Running time, 112 minutes. Played March 28.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Metro-Goldwyn-Mayer

ANOTHER THIN MAN: William Powell, Myrna Loy, Ruth Hussey—Business pretty good. Running time, 102 minutes. Played December 29-30.—Charles Israelson, Wells Beach Theatre, Wells Beach, Maine. General patronage.

ANOTHER THIN MAN: William Powell, Myrna Loy, Ruth Hussey—I played this late and those that came thought it was very good. However, there were not too many there. Maybe they had all seen it elsewhere, but whatever the reason, they didn't turn out for it here. William Powell was in top form, the humor was dandy, the mystery held your interest and the action was very rapid, but the box office was out to lunch. Running time, 102 minutes. Played March 29-30.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

ANOTHER THIN MAN: William Powell, Myrna Loy, Ruth Hussey—Good picture; lots of excitement. Enjoyed it very much. Running time, 102 minutes. Played February 25-26.—Saul Korman, Grant Theatre, Detroit, Mich. Negro patronage.

BROADWAY MELODY OF 1940: Fred Astaire, Eleanor Powell—A glamorous dancing musical, but Astaire without Ginger Rogers doesn't click. A romance with Eleanor Powell just doesn't seem convincing. She can tap dance, and does in this. Booked an extra day (3) but it fell flat on the second day. Running time, 100 minutes. Played March 4-6.—C. W. Davis, Rockingham Theatre, Reidsville, N. C. Small town patronage.

CONGO MAISIE: Ann Sothern, John Carroll, Rita Johnson—A good show with Sothern doing all the work assisted by Rita Johnson. Mr. Carroll is no shakes as a lead, so do not expect too much from this picture. Sothern gives plenty of laughs with the wisecracks but that is all. Good but nothing to rave about. Running time, 70 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DANCING CO-ED: Lana Turner, Artie Shaw and His Orchestra, Richard Carlson—Picture wasn't as much as expected. Artie Shaw sold the picture but we didn't see much of him. Played it with "Another Thin Man." Running time, 84 minutes. Played February 25-26.—Saul Korman, Grant Theatre, Detroit, Mich. Negro patronage.

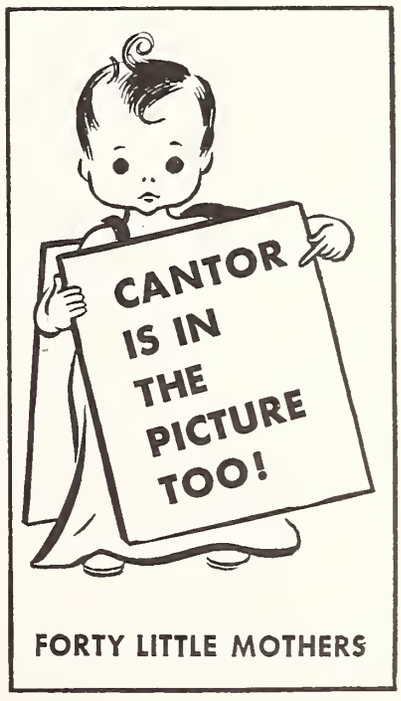
EARL OF CHICAGO: Robert Montgomery, Edward Arnold—Failed to please. Montgomery cast in wrong type of picture. Running time, 87 minutes. Played March 28-29.—Charles E. Myers, Jr., Myers Theatre, Nashville, N. C. General patronage.

FAST AND LOOSE: Robert Montgomery, Rosalind Russell—We didn't expect a great deal from this one and were greatly surprised in a pleasant manner. Although there is no heavy acting and the plot is very

(*Continued on following page*)

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York



(Continued from preceding page)

light, we did very nicely on it at the box office and most of our audiences enjoyed it. Should stand by itself for a short run in most spots. Running time, 79 minutes. Played March 28-29.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

HARDY'S RIDE HIGH, THE: Mickey Rooney, Lewis Stone, Fay Holden, Cecilia Parker—We have found that this series of family pictures is a natural. This particular feature is not quite up to the standard of the previous Hardys but it makes pleasing entertainment and I think everyone was well satisfied. Good draw at the BO. Running time, 82 minutes. Played March 14-15.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

I TAKE THIS WOMAN: Hedy Lamarr, Spencer Tracy—Good entertainment. Pleased public very well. Running time, 97 minutes. Played March 10.—Charles E. Myers, Jr., Myers Theatre, Nashville, N. C. General patronage.

JOE AND ETHEL TURP CALL ON THE PRESIDENT: William Gargan, Ann Sothern, Walter Brennan, Lewis Stone—No pull to this but it pleases in spite of its rather slow pacing and lack of action. Cast fine, story very good, but the development is too slow to hold attention. Business slow, too. Running time, 70 minutes. Played March 22-23.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

JUDGE HARDY AND SON: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—Rooney will always pull them in here. Business above average and we welcome every one of these. Up to normal in the series and they're all good. Running time, 85 minutes. Played March 31-April 2.—Roy Heffner, Jr., Key Theatre, Middleboro, Mass. General patronage.

MAN FROM DAKOTA, THE: Wallace Beery, Dolores Del Rio—Thin story, but Beery pulls and they accepted it as a good program picture, but not as good as "Thunder Afloat," and some that have gone before. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MAN FROM DAKOTA: Wallace Beery, Dolores Del Rio, John Howard—We have never been disappointed in any of Beery's pictures. Played this on Saturday to a mixed audience with good results. Running time, 74 minutes. Played March 30.—Morris Littman, Sylvan Theatre, Rutherfordton, N. C. Small town patronage.

NINOTCHKA: Greta Garbo, Melvyn Douglas, Ina Claire—A good picture for the city but definitely not for farmers. No draw here. Running time, 110 minutes. Played March 31-April 2.—L. Woody, Jr., Palace Theatre, Golden City, Mo. Very small town and rural patronage.

NINOTCHKA: Greta Garbo, Melvyn Douglas, Ina Claire—I played this during Holy Week when things are supposed to be poor but I had better than average attendance so there must be some draw to it for me. There are certainly some funny scenes in this but the humor is subtle. Western fans, of course, will not like it. Garbo has gained in popularity here because of this picture. Running time, 110 minutes. Played March 21-22.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

NINOTCHKA: Greta Garbo, Melvyn Douglas, Ina Claire—Surprised me because Garbo is poison here. This one they liked and did fair business. Running time, 110 minutes. Played March 12-14.—Saul Korman, Grant Theatre, Detroit, Mich. Negro patronage.

NORTHWEST PASSAGE: Spencer Tracy, Robert Young, Walter Brennan, Ruth Hussey—Color. A most exciting and thrilling picture, full of thrills and intensely interesting from start to finish. Tracy and Young seen at their very best, and who would have put more action into the picture, but more action simply impossible. A sequel of "Northwest Passage" would be most heartily welcomed. The picture is going on second week at the Tower theatre, where many more Oklahomans will be highly entertained. Running time, 126 minutes. Played March 21-27.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

NORTHWEST PASSAGE: Spencer Tracy, Robert Young, Walter Brennan—Good picture; good business. Beautiful color and scenery but a little too bloodthirsty for the women. Running time, 126 minutes. Played March 27-28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SHOP AROUND THE CORNER: James Stewart, Margaret Sullavan, Frank Morgan—Good picture; fair business. Lots of subtle comedy in this show. Running time, 100 minutes. Played March 24-25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THEY ALL COME OUT: Rita Johnson, Tom Neal —Don't you believe it. They don't all come out to see this picture. Leo will have to change his diet. A glorified "Crime Doesn't Pay." Rita Johnson looks good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

YOUNG TOM EDISON: Mickey Rooney, Fay Bainter, Virginia Weidler, George Bancroft—Saw this at an advanced preview and what a picture. Fay Bainter did a swell job along with everyone else. Rooney perfect as young Edison.—Roy Heffner, Jr., Key Theatre, Middleboro, Mass. General patronage.

Monogram

GANGSTER'S BOY: Jackie Cooper—Acting by Cooper very good but the rest of the cast was not so good. Name very misleading; people expected more of a thrill. Very little action. Not so well liked but would be OK as a double feature. Running time, 58 minutes. Played March 20.—A. L. Cady, Lyceum Theatre, Birnamwood, Wis. Rural and small town patronage.

MUTINY IN THE BIG HOUSE: Charles Bickford, Barton MacLane—Monogram need not take a back seat on this one, nor the exhibitor who plays it. A gripping action film with plenty of punch that kept our bargain night crowd on the edge of their seats. As good as any of the majors' productions of similar type. Running time, 81 minutes. Played February 29.—J. Harry Abbott, Grant Theatre, Georgetown, Ohio. Small town and rural patronage.

STREETS OF NEW YORK: Jackie Cooper, Marjorie Reynolds, Dick Purcell, Martin Spellman—A very good picture enjoyed by everyone. A picture with a good moral for boys up to sixteen years of age. Acting by Cooper very good. Played to a full house. Running time, 60 minutes. Played March 12.—A. L. Cady, Lyceum Theatre, Birnamwood, Wis. Rural and small town patronage.

Paramount

BUCK BENNY RIDES AGAIN: Jack Benny, Eddie "Rochester" Anderson, Andy Devine—Saw this at the exchange in Boston, and Paramount should star this "Rochester." Production handled very well but Benny should stick to the radio.—Roy Heffner, Jr., Key Theatre, Middleboro, Mass. General patronage.

DISPUTED PASSAGE: Akim Tamiroff, Dorothy Lamour, John Howard—Here is a fine picture from Paramount. In fact, it is the first good picture we have had from them for quite some time. This one has what people like, good story, good acting and public appeal. This is one you should not pass up. Business was above average. Played February 25-27.—Frank J. Biberstein, Attica Theatre, Attica, Kansas. Rural patronage.

GREAT VICTOR HERBERT, THE: Walter Connolly, Allan Jones, Mary Martin—Here is a very good picture for music lovers. I have a lot of them here so we did quite well at the box office. I am not sure how this will go in small towns but I do not think the music is over anyone's head. The plot is interesting and no one should come in during the middle of the picture, but just try to fix it so they won't. Have your sound checked for the extremely high notes in the last reel. Running time, 91 minutes. Played March 19.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

GREAT VICTOR HERBERT, THE: Allan Jones, Mary Martin, Walter Connolly—Not a show for the small towns. It is too much of a "class" type film and there just isn't enough patronage who will appreciate this effort. Too bad, because it is really a fine picture and some of the music is outstanding. Running time, 90 minutes. Played February 27-28.—J. Harry Abbott, Grant Theatre, Georgetown, Ohio. Small town and rural patronage.

GULLIVER'S TRAVELS: Max Fleischer Color Cartoon Feature—A much finer cartoon in every respect that grossed about one-third as much as "Snow White." The art work, characterizations and music are excellent, but the adult draw was very poor. Only criticism: it was too short. Running time, 77 minutes. Played March 16-20.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

GULLIVER'S TRAVELS: Max Fleischer's Color Cartoon Feature—If Mr. Gulliver had only forgotten to stop at this house, we would have been much more happy. With the exception of the character of "Gabby" there was nothing to hold the attention. Kids ate it up, that is, the younger ones did. Adults were totally unimpressed, except to comment on the jerky movements of the figures. All in all, Gulliver will not further the cause of the cartoon feature as entertainment. Business fair. Running time, 77 minutes. Played March 7-9.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GULLIVER'S TRAVELS: Max Fleischer's Color Cartoon Feature—You won't get rich on this one. Not enough adult business. Running time, 77 minutes.—A. J. Turcotte, Star Theatre, Newmarket, N. H. Small town patronage.

HONEYMOON IN BALI: Fred MacMurray, Madeleine Carroll, Allan Jones, Helen Broderick—One of those pictures you never get tired of looking at. Excellent entertainment from start to finish. Paramount deserves a word of credit for this one. Will please all if you can get them in. Business just so-so. Title greatest handicap for small town exhibitor. Running time, 95 minutes. Played March 16-20.—F. O. Slenker, Slenker Theatres, Rock Island, Ill. Small town and rural patronage.

KNIGHTS OF THE RANGE: Russell Hayden, Jean Parker—Very good western. Better than average story and beautiful outdoor scenery. Played March 22-23.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

LIGHT THAT FAILED: Ronald Colman, Walter Huston, Ida Lupino, Muriel Angelus—Business just average but this Colman is one of the finest actors in the business. Even the kids were quiet all through the picture. Running time, 90 minutes. Played March 28-30.—Roy Heffner, Jr., Key Theatre, Middleboro, Mass. General patronage.

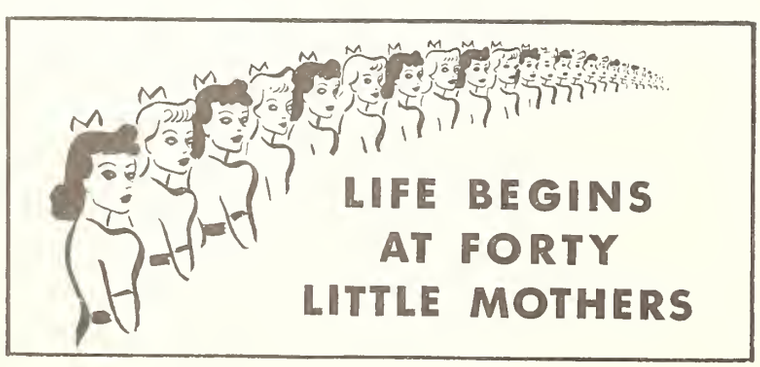
MAN ABOUT TOWN: Jack Benny, Dorothy Lamour, Eddie "Rochester" Anderson, Edward Arnold, Binnie Barnes—Excellent musical comedy. "Rochester" is very good and does a little job of show stealing. Should please even the most cantankerous. Running time, 85 minutes. Played March 20-22.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

PAROLE FIXER: William Henry, Virginia Dale, Robert Paige—Just another picture, the likes of which we play, about 100 others, during a year. No draw even on bargain night. Running time, 60 minutes. Played March 12-13.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

SEVENTEEN: Jackie Cooper, Betty Field—Fell far short of the entertainment record set by their previous picture, "What a Life." Picture did a disappointing business, as based on hopes of equaling "What a Life" gross. Betty Field was just a little too sophisticated to be believable as a high school age flirt. Think the "Seventeen" plot is getting a little frayed around the corners anyway. Running time, 78 minutes. Played March 23-26.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

SHOWDOWN: William Boyd, Russell Hayden—Good picture; good business. Running time, 63 minutes. Played March 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WOMEN WITHOUT NAMES: Ellen Drew, Robert Paige—Better than average programmer with several exciting and dramatic sequences. Picture should do well in action houses. Running time, 63 minutes. Played March 20-22.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.



Republic

IN OLD MONTEREY: Gene Autry, Smiley Burnette, June Story, George Hayes—This is the finest Autry we have ever played. Many fine comments from the audience. We think this feature should be played in every theatre. Business good on this picture at a time when it has been 'way off. Hats off to Republic. Let's have more like this one. Played March 17.—Frank J. Biberstein, Attica Theatre, Attica, Kansas. Rural patronage.

JEEPERS CREEPERS: Weaver Brothers, Elviry, Roy Rogers—Don't give your best time to this one. It will please the farm trade but not the city folks, at least, not here. Definitely not a percentage. Double bill feature. Hard to sell title. Fair to low gross on weekend.—State Theatre, Larned, Kansas. Rural patronage.

MOUNTAIN RHYTHM: Gene Autry, Smiley Burnette, June Storey—Never could understand what the fans find in this guy Autry, but he seems to have what it takes, so maybe I'm wrong. Invariably will do as well if not better than the biggest things I play. My prayer, bigger and better Autrys. Played March 2-6.—F. O. Slenker, Slenker Theatres, Rock Island, Ill. Small town and rural patronage.

MY WIFE'S RELATIVES: James, Lucile and Russell Gleason, Harry Davenport—First of the Higgins Family I have played and in every situation audience literally ate it up. Just the type of picture for the average small town. More favorable comments than on some of better bets. Harry Davenport as "Granpa Higgins" a real favorite. This series should prove a great bet for exhibitors. Played double with Autry's "Mountain Rhythm." Played March 2-6.—F. O. Slenker, Slenker Theatres, Rock Island, Ill. Small town and rural patronage.

ROVIN' TUMBLEWEEDS: Gene Autry, Smiley Burnette, Mary Carlisle—Why can't they give this Autry a good story? If he is good box office without any story, what would he be in a good picture? Running time, 61 minutes. Played March 28-30.—L. Woody, Jr., Palace Theatre, Golden City, Mo. Very small town and rural patronage.

SOUTH OF THE BORDER: Gene Autry, Smiley Burnette, June Storey—The title pulled them in, but, even so, Autry pictures do not click as they used to. This is somewhat better in plot than some of his others. Even the youngsters comment on the fact that, as an actor, Autry is a fair singer. But, why, oh why, must he always be "Gene Autry" in every picture, and why must the dialogue be so stilted and trite, and why does every situation place Autry in the position of an exalted personage? Every character, with the exception of Burnette, kowtows, if not in action, then in lines, to the "Great I Am." It's just too much for patrons to swallow any more. His old fans are dropping out and new ones are seemingly not being created. At least that is the situation here. Business just fair. Reaction on about same basis. Running time, 71 minutes. Played March 15-16.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

WALL STREET COWBOY: Roy Rogers, George Hayes, Raymond Hatton—Here's one that's different and will prove a welcome change to the action fans. "Windy" Hayes and Raymond Hatton divide honors with Rogers, the star. One of those East-West stories that always seem to click. Played double with "Zero Hour" to a trifle better than average. Played March 14-16.—F. O. Slenker, Slenker Theatres, Rock Island, Ill. Small town and rural patronage.

ZERO HOUR: Frieda Inescort, Otto Kruger—Played double with "Wall Street Cowboy" to a trifle better than average. Played March 14-16.—F. O. Slenker, Slenker Theatres, Rock Island, Ill. Small town and rural patronage.

RKO Radio

EVERYTHING'S ON ICE: Irene Dare, Edgar Kennedy—Very nice picture; will please all those who see it. With proper stories will draw them in at box office. Running time, 67 minutes. Played March 7-9.—Daniel Korman, Palace Theatre, Englehart, Ontario, Canada. Small town patronage.

FLYING DEUCES: Laurel and Hardy, Jean Parker—Same old Laurel and Hardy with their dead pan comedy and gags. Proved a welcome change to my audiences, perhaps because they had not seen this pair in several years. Picture well produced and got plenty of laughs; in fact, laughter in last reel of aviation escapades almost drowned out dialogue and sound. Played with "Marshal of Mesa City" to better than average business. Running time, 65 minutes. Played March 21-23.—F. O. Slenker, Slenker Theatres, Rock Island, Ill. Small town and rural patronage.

HUNCHBACK OF NOTRE DAME: Charles Laughton, Maureen O'Hara, Sir Cedric Hardwicke, Walter Hampden, Thomas Mitchell, Basil Rathbone—It's as big as they said it was. Good BO on this. Running time, 116 minutes. Played March 24-25.—A. J. Turcotte, Star Theatre, Newmarket, N. H. Small town patronage.

ISLE OF DESTINY: William Gargan, Wallace Ford, Jung Lang, Katherine DeMille—Cancel, P.N.P., or swap, but don't make the mistake of playing this even on the lower half of a double bill. A complete waste of time, film and effort. The plot becomes so entangled that the actors got to wondering what it was all about and wandered around in a fog of color. They had nothing on the audience, though, some of which just stopped wondering and wandered to the nearest exits. No draw, no business, no wonder. Running time, 83 minutes. Played March 22-23.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MARSHAL OF MESA CITY: George O'Brien, Virginia Vale—Too bad—these O'Briens have capable casts, plausible story, action and direction, but still don't do as well at the BO as other outdoor pictures. I hope in time the fans will get over their peeve over O'Brien's conceited mugging and take these present day offerings for what they are worth. Played double feature with "Flying Deuces," the two making ideal fare for small towns. Running time, 62 minutes. Played March 21-23.—F. O. Slenker, Slenker Theatres, Rock Island, Ill. Small town and rural patronage.

MEET DR. CHRISTIAN: Jean Hersholt, Dorothy Lovett—A small town natural. Nothing big or pretentious but just the type of picture that all the natives can understand. Hersholt as usual gives one of his stellar performances. This series from RKO should develop into a good bet for the small towns. Running time, 70 minutes. Played March 9-13.—F. O. Slenker, Slenker Theatres, Rock Island, Ill. Small town and rural patronage.

MEXICAN SPITFIRE: Lupe Velez, Leon Errol, Donald Woods—This is decidedly crazy and slapstick but the audience roared all the time it was showing. In other words, they liked it. I had average business as this was doubled with "Fighting 69th." Running time, 67 minutes. Played March 15-16.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

NURSE EDITH CAVELL: Anna Neagle, Edna May Oliver, May Robson, George Sanders, Zasu Pitts—A fine picture of its kind. A swell cast, and Anna Neagle wonderful. Will register with the intellectuals of your community but unfortunately the rank and file in the small towns never heard of Edith Cavell. Hence, picture will not break any records. Running time, 97 minutes. Played March 7-9.—F. O. Slenker, Slenker Theatres, Rock Island, Ill. Small town and rural patronage.

SWISS FAMILY ROBINSON: Thomas Mitchell, Edna Best, Freddie Bartholomew, Terry Kilburn, Tim Holt—Grand entertainment that pleases just about everyone. This is the kind of a picture you can take pleasure in presenting your patrons. School cooperation should be readily forthcoming for this stellar attraction. Even without it we turned in the best mid week business in months. Step on it, it will pay you well. Running time, 91 minutes. Played March 20-21.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SWISS FAMILY ROBINSON: Thomas Mitchell, Freddie Bartholomew, Edna Best, Terry Kilburn, Tim Holt—An excellent production, finely acted, that should appeal to any class of audience. Local chuches sponsored the show and with our regular business our midweek gross was a little better than normal. Running time, 91 minutes. Played March 27-28.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

Twentieth Century-Fox

BLUE BIRD, THE: Shirley Temple, Spring Byington—A fantasy. It is a beautiful picture; pleases about 75 per cent. Shirley is certainly slipping fast at the box office. Seems she was a novelty that is wearing off. She is as pretty and talented as ever but is losing adult appeal. Running time, 83 minutes. Played March 29-30—C. W. Davis, Rockingham Theatre, Reidsville, N. C. Small town patronage.

CISCO KID AND THE LADY, THE: Cesar Romero, Marjorie Weaver—They liked this one. It is much better than Warner Baxter made the last one. I think they have the right cast in this one. Running time, 74 minutes. Played March 26-28.—Saul Korman, Grant Theatre, Detroit, Mich. Negro patronage.

DAY-TIME WIFE: Tyrone Power, Linda Darnell, Warren William, Binnie Barnes—Here is a picture that is really tops. Well liked by everyone. In faot, people were talking about it days after the picture was played. It has fine audience appeal. Linda Darnell plays a wonderful part, in fact, as near perfect as one could wish. Power plays his usual fine role and he is tops here. Congratulations, Fox. Let's have more of them. Played February 11-13.—Frank J. Biberstein, Attica Theatre, Attica, Kansas. Rural patronage.

DAY-TIME WIFE: Tyrone Power, Linda Darnell, Warren William, Binnie Barnes—Fair comedy that did not do anything at box office. Allocated too high for its value. Running time, 72 minutes. Played March 17-18.—A. J. Turcotte, Star Theatre, Newmarket, N. H. Small town patronage.

DRUMS ALONG THE MOHAWK: Henry Fonda, Claudette Colbert, Edna May Oliver—Very good picture and very good business. Running time, 103 minutes. Played November 17-18.—Charles Israelson, Wells Beach Theatre, Wells Beach, Maine. General patronage.

GRAPES OF WRATH, THE: Henry Fonda, Jane Darwell, Russell Simpson, John Carradine—If you are interested in box office receipts, here is the answer. A picture that everyone wants to see, fearlessly produced with plenty of action. This one did the biggest opening day in years with plenty of crowds turned away. Picture held up good. No other pictures doing any business of consequence, but this one gets the money. Play it early and advertise it. They will come. Running time, 128 minutes. Played March 24-28.—State Theatre, Larned, Kansas. Rural patronage.

HE MARRIED HIS WIFE: Joel McCrea, Nancy Kelly, Mary Boland—I played this against bad competition at a bad time but did very well at the box office. It is very funny and is of the fast talking type. A good many risque remarks were enjoyed here by the students. The sound and quality of the picture were excellent and well worth mentioning. If your patrons like the screwy type of comedy, they'll like this one. I doubled it with "Raffles." Running time, 83 minutes. Played March 23.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

HERE I AM A STRANGER: Richard Greene, Brenda Joyce, Richard Dix, Roland Young, Gladys George—Skip it if you can; you won't miss anything. Running time, 83 minutes. Played March 21.—A. J. Turcotte, Star Theatre, Newmarket, N. H. Small town patronage.

HIGH SCHOOL: Jane Withers, Joe Brown, Jr.—Jane must be growing up or her previous pictures are

(Continued on following page)

NINE MORE SEND SHOW REPORTS

Nine exhibitors who join the contributors to "What the Picture Did for Me" this week are the following:

A. L. Cacy, Lyceum Theatre, Birnamwood, Wis.

Charles Israelson, Wells Beach Theatre, Wells Beach, Me.

Saul Korman, Grant Theatre, Detroit, Mich.

Charles E. Myers, Jr., Myers Theatre, Nashville, N. C.

F. O. Slenker, Slenker Theatres, Rock Island, Ill.

State Theatre, Larned, Kans.

A. J. Turcotte, Star Theatre, Newmarket, N. H.

Frank J. Biberstein, Attica Theatre, Attica, Kans.; last report: Aug. 12, 1939.

M. R. Harrington, Avalon Theatre, Clatskanie, Ore.; last report: Mar. 18, 1939.

Exhibitor Harrington has reported before to the department but not within the past year. Mr. Biberstein also is a returning contributor.



(Continued from preceding page)

catching up on her. She has lost her draw for us. Running time, 74 minutes. Played March 15-16.—A. J. Turcotte, Star Theatre, Newmarket, N. H. Small town patronage.

JONES FAMILY IN QUICK MILLIONS: Jed Prouty, Spring Byington—Played this Friday and Saturday and believe it is the best of the series to date. It went over fine and the audience left with a request that we bring them back again. Business was above regular Friday and Saturday. Played February 16-17.—Frank J. Biberstein, Attica Theatre, Attica, Kansas. Rural patronage.

LITTLE OLD NEW YORK: Alice Faye, Fred MacMurray, Richard Greene, Brenda Joyce—Good picture that pleased an average crowd. Would do more business with a different title in sections this far away from New York. Played March 24-26.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

LITTLE OLD NEW YORK: Alice Faye, Fred MacMurray, Richard Greene, Brenda Joyce—Fine prevue trailer on this feature but the picture did not live up to the promises of the trailer. Alice Faye sadly miscast, acted all over the screen with the abandoned movements of a jitterbug. Greene not much better. After "Rulers of the Sea," this looks like a carbon copy of that story in new settings. Business fair; patron reaction mild. Running time, 100 minutes. Played March 24-26.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LITTLE OLD NEW YORK: Alice Faye, Fred MacMurray, Richard Greene, Brenda Joyce—Here's another good picture from Fox. Good story and good acting, though title should have been first steamboat by Robert Fulton. Business above average. Running time, 100 minutes. Played March 27-28.—Morris Littman, Sylvan Theatre, Rutherfordton, N. C. Small town patronage.

LITTLE OLD NEW YORK: Alice Faye, Fred MacMurray, Richard Greene, Brenda Joyce—Rates just a fair program picture. The Negro (Clarence Hummel Wilson) stole the show from the rest of the cast. It got by, but that is just about all. The trailer ballyhooed it too high, for one thing. It certainly was not all they claimed for it. They make the mistake of overselling the pictures on a lot of trailers. Some restraint in this matter would be welcome. You can't gull the public any more.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MAN WHO WOULDN'T TALK, THE: Lloyd Nolan, Jean Rogers—Your patrons will be talking to themselves after seeing this one, but if I were you, I would not listen; you wouldn't sleep well.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SHOOTING HIGH: Jane Withers, Gene Autry, Marjorie Weaver—Good picture for small town and good business. Not a big picture but one that will please the weekend crowds. Running time, 65 minutes. Played March 29-30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronge.

SWANEE RIVER: Don Ameche, Andrea Leeds, Al Jolson—As fine a picture as we've ever played, that grossed an average weekend business with advanced prices. The older patrons turned out good for this one.



"THE KID IS GREAT!"
(Signed)
EDDIE CANTOR



"CANTOR SHOWS PROMISE"
(Signed)
CHUM
40 LITTLE MOTHERS

Running time, 84 minutes. Played March 23-25.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

United Artists

FOUR FEATHERS: Ralph Richardson, John Clements, June Duprez, C. Aubrey Smith—A very good picture that did nice weekend business. I can't understand why so much is made of Ralph Richardson. Dialogue bad.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

OF MICE AND MEN: Burgess Meredith, Lon Chaney, Jr., Betty Field—From our audience reaction, this controversial document that is called "Of Mice and Men," the fewer that are produced the better the industry will be off. The brutal scene of killing the old dog sickened some of our patrons. I don't want any part of this type picture, and the kick-backs that we got from our patrons for running it will hold us for some time. Steinbeck or no Steinbeck, when they have to build a picture around a half-wit, they are damn hard up for subjects.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

RAFFLES: David Niven, Olivia de Havilland—I doubled this with "He Married His Wife" and did quite well. I think the draw was evenly divided between the two films. The trailer on this is extra good for interest's sake. This is nothing exceptional but it is good cop and robber fare. I do think they could have gotten along with a little more light on some of the scenes. Two-thirds of the picture is really a little too dark. Running time, 70 minutes. Played March 23.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

REBECCA: Laurence Olivier, Joan Fontaine, Judith Anderson, Nigel Bruce, George Sanders, Reginald Denny—It's our opinion that "Rebecca" is one of the very best pictures that United Artists has ever released, and that when a better picture is produced that UA will produce it. Intensely interesting from start to finish and enthralling and entrancing with no hint as to ending till the picture ends. Miss Fontaine was superb and exhibited all of the characteristics of a great actress, while Olivier, Anderson and Bruce played their parts with exquisite skill, technique and fine performances. Our hat is off to UA for making one of the best pictures of the year and a picture that is guaranteed to please all classes of patrons, big, little, old and young women and what comes with 'em. Running time, 151 minutes. Played March 28-April 4.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

STAGECOACH: Claire Trevor, John Wayne, Andy Devine, Thomas Mitchell—While this drew very well, it did not come up to expectations, and some of my patrons were disappointed in it. The photography is extremely good and the picture is well acted. Story is only fair, but the acting of Thomas Mitchell is superb. His characterization of "Doc Boone," an old soak, is very, very good. Summing up, I think that the feature will stand up in most places and go over big in some, so don't be afraid of it. Running time, 96 minutes. Played March 21-22.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can. Mining community patronage.

Universal

DOUBLE ALIBI: Wayne Morris, Margaret Lindsay—Very unabsorbing. Failed to get the least bit excited about it. Running time, 51 minutes. Played March 25-26.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

FIRST LOVE: Deanna Durbin, Helen Parrish, Robert Stack, Leatrice Joy, Eugene Pallette—We had our spring fashion show with this picture and really went to town. I doubt if we would have enjoyed as good a business without the fashion show.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

INVISIBLE MAN RETURNS: Vincent Price, Sir Cedric Hardwicke, Nan Grey—This one will surprise you because it sure pulls them in. The best midweek business this winter, and the picture satisfied them. Played March 27-28.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

OKLAHOMA FRONTIER: Johnny Mack Brown, Fuzzy Knight, Bob Baker—We have had better westerns than this offering. Too much dark scenes. Rather slow and draggy. Running time, 58 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

UNEXPECTED FATHER: Baby Sandy, Mischa Auer—Very good picture. One of the few received from this company that drew in the customers. Play it. Played March 15-16.—Daniel Korman, Palace Theatre, Englehart, Ontario, Canada. Small town patronage.

Warner Brothers

BROTHER RAT AND A BABY: Wayne Morris, Priscilla Lane, Jane Bryan, Ronald Reagan, Eddie Albert, Jane Wyman—Wayne Morris too noisy and silly. Not as good as the first "Brother Rat." However, will please. Played March 18-20.—Daniel Korman, Palace Theatre, Englehart, Ontario, Canada. Small town patronage.

DEAD END KIDS ON DRESS PARADE: "Dead End Kids," John Litel—An excellent military school picture that pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GRANNY GET YOUR GUN: May Robson, Harry Davenport—Good picture that drew exceptionally well. Robson well liked here. Picture too short was the only criticism. Running time, 60 minutes. Played March 14-15.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

INVISIBLE STRIPES: George Raft, Jane Bryan, William Holden, Humphrey Bogart—George Raft gave his usual outstanding performance. A little different type of gangster picture. Failed to draw them as expected. Don't recommend it for all theatres. Played March 22-23.—Daniel Korman, Palace Theatre, Englehart, Ontario, Canada. Small town patronage.

Miscellaneous

MILL ON THE FLOSS (World): Geraldine Fitzgerald, Frank Lawton—This drew very well, much to my surprise. The accent is hard to get but the picture is well done. It moves rapidly through a long story by means of very short episodes. A tieup with schools is the natural way to handle this. I am still amazed at the way it drew them in here. Running time, 81 minutes. Played March 26.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred N. Y. Small college town and rural patronage.

Short Features

Columbia

AWFUL GOOF, THE: Charley Chase—As good a Chase comedy as you will want. Plenty of laughs for our weekend crowds. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GLOVE SLINGERS: Noah Berry, Jr.—A nice two-reeler that is not especially funny but moves along at a good rate and maintains interest. Running time, 18 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

HAPPY TOTS' EXPEDITION: Color Rhapsodies—Here is a color cartoon that should be saved for Fourth of July. Want to know why? Well, it is appropriate because of a skyrocket in it and also it certainly is punk. There wasn't a Happy Tot in the audience while this was on. Well, anyway, it is very short. Running time, six minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

HISTORIC CITIES OF INDIA: Columbia Tours—Interesting and instructive. Well produced.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MIDNIGHT FROLICS: Color Rhapsodies—Columbia did something a little different on this with an organ background. Really worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCRAPPY'S BIRTHDAY: Scrappy Cartoons—Just a waste of film. Nothing to it. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SCREEN SNAPSHOTS: NO. 4—I believe these short subjects are as well received as any single reels on the market in this situation.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCREEN SNAPSHOTS, NO. 5: Art in Hollywood—Excellent for good audience reaction. Always good, so give it when you have a weak feature. They help a lot if properly advertised. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STATIC IN THE ATTIC: Broadway Comedies—If you're looking for a good comedy, take it from us that you really got one in this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

U. S. TREASURY: Washington Parade, No. 2—Very good educational short that was tops. Showing the method of making bills in the printing and engraving department of the Treasury. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Metro-Goldwyn-Mayer

ALFALFA'S DOUBLE: Our Gang—A good comedy enjoyed by everyone.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

BLUE DANUBE: MGM Cartoons—A most beautiful color cartoon showing how the Danube River became blue. It is positively excellent. I preceded this with Paramount's "Blue Danube Waltz," and the two made a perfect combination that the audience still mentions to me. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

DAY ON TREASURE ISLAND, A; NIGHT DE-

SCENDS ON TREASURE ISLAND: FitzPatrick Traveltalk—I tried running these two reels on the San Francisco Fair as a single short and the idea was applauded by the audience. I spliced these two shorts together after removing the end and beginning titles from the middle and they fitted together perfectly. The night scenes are perfect. I get a kick out of experimenting with shorts that go together like this and they always go over well with the crowd. Running time, 18 minutes.—Small college town and rural patronage.

DOMINEERING MALE, THE: Pete Smith Specialties—Not up to Metro standards.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FISHING BEAR, THE: MGM Cartoons—It's a good color cartoon featuring Papa Bear of Goldilocks fame. Running time, eight minutes.—W. Varick Nevins, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

FISHING BEAR, THE: MGM Cartoons—A dandy colored cartoon. Metro has something in these bears.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FORGOTTEN VICTORY: Passing Parade, No. 11—A splendid subject. The story of American wheat that is a natural for theatres in rural sections.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

MAINTAIN THE RIGHT: Pete Smith Specialties—Story of the Northwest Mounties and excellent.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MARINE CIRCUS: Pete Smith Specialties—A very smart single describing the aquarium in Florida. This is a very interesting reel and the underwater scenes are good. The color is marvelous. It's worth playing at any time. Running time, 10 minutes.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

MIRACLE AT LOURDES: MGM Miniatures—Excellent short that should be tied in with churches. Running time, 20 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

NIGHT DESCENDS ON TREASURE ISLAND: FitzPatrick Traveltalks—A dandy colored reel of the San Francisco Fair at night. Pictures of the old masters excellent.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NIGHT DESCENDS ON TREASURE ISLAND: FitzPatrick Traveltalks—Very fine with wonderful color makes this an outstanding short. No one can come up to Jimmie FitzPatrick when it comes to making shorts. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

OLD NATCHEZ: FitzPatrick Traveltalks—Good traveltalk in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OLD SOUTH, THE: MGM Miniatures—A Metro miniature that does not come up to the standard of the others in this series. Running time, 10 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

OLD SOUTH: MGM Miniatures—This may be a plug for "Gone with the Wind" but don't let that stop you from booking it anywhere you care to. It is interesting and well done. It should be a natural for southern runs. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

POETRY OF NATURE: Pete Smith Specialties—Pete Smith, you did an excellent job on this one. I believe every exhibitor will agree. Play it, boys.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

POUND FOOLISH: Crime Doesn't Pay Series—You can't beat this series and this one is better than the average. Action, interest and a lot of well-known players help this one out greatly. Running time, 20 minutes.—W. Varick Nevins, III, Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

POUND FOOLISH: Crime Doesn't Pay Series—Very good two-reeler of the Crime Doesn't Pay Series. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ROMANCE OF THE POTATO: Pete Smith Specialties—I couldn't see much entertainment to this one. Has laugh at end. The poorest Pete Smith Specialty and Pete has been consistently good. Running time, nine minutes.—C. W. Davis, Rockingham Theatre, Reidsville, N. C. Small town patronage.

ROMANCE OF THE POTATO: Pete Smith Specialties—Good enough in general but not up to Pete Smith's usual standard. However, it really is quite educational in a humorous sort of way. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

STORY OF DR. JENNER: Passing Parade, No. 4—This is a dandy historical and biographical sketch on the discovery of a serum to combat smallpox. My audience was engrossed with it and many people told me that they would like to see more of this series. Running time, 10 minutes.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

THAT INFERIOR FEELING: Robert Benchley—Benchley is not at his best in this one, although he ordinarily goes well here. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

TIME OUT FOR LESSONS: Our Gang—The best "Gang" for a long time. The dance sequence is especially good.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

WHAT'S YOUR I. Q.?: Pete Smith Specialties—An interesting short subject, similar to several radio programs, that could have been a lot better.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

WHILE AMERICA SLEEPS: Crime Doesn't Pay Series—A very timely subject, dealing with espionage of airplane factories in United States. Well played and will please most audiences. Running time, 20 minutes.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

Paramount

BLUE DANUBE, THE: Symphonic Series—This is excellent and done in a blue tint. The audience applauded, which is something unusual. I followed it on the same program with MGM's "Blue Danube Cartoon," and the combination made a great hit. Try booking them into the same show and give your patrons a surprise. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

BUSY LITTLE BEARS: Paragraphics—Here is a natural. Three cub bears on the loose and they get more laughs than many a comedy. Swell on any bill anywhere. Play it and bill it. Running time, 10 minutes.—F. O. Slenker, Slenker Theatres, Rock Island, Ill. Small town and rural patronage.

CATCHING WHOPPERS: Ted Husing—I would just as soon they would go back to catching minnows. They have run out of new material on these big fish shorts. They are just as good as any but we have had too many of them. Running time, 10 minutes.—W. Varick Nevins, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

FEMALES IS FICKLE: Popeye The Sailor—Better than average Popeye cartoon.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

GEORGE OLSEN AND HIS MUSIC: Headliners—This is a very good musical reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HERE'S HAL: Hal Kemp and His Orchestra—Above average band reel. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

HERE'S HAL: Hal Kemp and His Orchestra—Good musical reel. Running time, 10 minutes—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MUSICAL MOUNTAINEERS: Betty Boop Cartoons—A very funny "Betty Boop" which pleased all but not 100%. Why not 100%? Well, it was too, too short. Running time, seven minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

NEVER SOCK A BABY: Popeye the Sailor—The usual type of Popeye cartoon. Paramount will have to do better by our Popeye if they expect him to maintain his place in the sun.—F. O. Slenker, Slenker Theatres, Rock Island, Ill. Small town and rural patronage.

NOT SO DUMB: Paragraphics—An interesting short subject about animals, showing their intelligence or lack of it.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

POPULAR SCIENCE: No. 4—Very good color and interesting items make this worth while. The main part of this is devoted to salmon. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

TED FIO RITO AND HIS ORCHESTRA: Headliners—Excellent musical short. Too bad this type of product does not register with small town and rural patronage.—F. O. Slenker, Slenker Theatres, Rock Island, Ill. Small town and rural patronage.

TOUCHDOWN REVIEW: Paragraphics—Very, very good.—Sammie Jackson, Jackson Theatre, Flomaton, Al. General patronage.

RKO Radio

ACRES OF PLENTY: Reelisms—OK reel on migratory farmers. Advertise it if you are near some of them. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

CUPID RIDES THE RANGE: Ray Whitley Comedies—Satisfactory musical western. Fits in well where a touch of horse opera is needed in connection with a doubtful feature.—F. O. Slenker, Slenker Theatres, Rock Island, Ill. Small town and rural patronage.

DONALD'S GOLF GAME: Walt Disney Cartoons—This one drew plenty of laughs. Another piece of art from the pen of Disney. Running time, eight minutes.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

FERDINAND THE BULL: Walt Disney Cartoons—Another masterpiece from Walt Disney. How he does it I don't know, but my hat's off to him. He certainly can make cartoons and this is one of the best we have had. Play it by all means, no matter how old. Running time, eight minutes.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

FIVE TIMES FIVE: Dionne Quintuplets—Dionnes celebrate their fifth birthday. An interesting subject and will bring in a few extra admissions. Well worth playing.—F. O. Slenker, Slenker Theatres, Rock Island, Ill. Small town and rural patronage.

INFORMATION PLEASE, NO. 4: Deems Taylor—This series definitely draws them in here. This one is just as good as the others. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

INFORMATION PLEASE, NO. 7: Clarence Budington Kelland—Still going strong on this series. I like them, the audience likes them, and they are one of the few short subjects that have real drawing power. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N .Y. Small college town and rural patronage.

KENNEDY THE GREAT: Edgar Kennedy Comedies—Kennedy, as a magican, gets into a series of laugh provoking situations with the usual slow burn finish. Plenty of laughs and surefire where this star is popular.—F. O. Slenker, Slenker Theatres, Rock Island, Ill. Small town and rural patronage.

MARCH OF TIME, NO. 6: Republic of Finland—Timely and interesting subject on a brave little country. It is still appropriate, even though the war is over. Running time, 18 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MOLLY MOO COW CARTOONS: These are excellent cartoons in color and well liked.—H. E. Fulgham, Ideal Theatre, Fort Worth, Texas. Family patronage.

OFFICER DUCK: Walt Disney Cartoons—Disney cartoons are always welcomed by applause. This one not up to standard set by "Autograph Hound" but satisfactory and well received by audience.—F. O. Slenker, Slenker Theatres, Rock Island, Ill. Small town and rural patronage.

SKY GAME: RKO Pathe Sportscope—A good reel

(Continued on following page)



COSTUME BY ADRIAN!

"As long as this baby is at large no actor is safe, especially me in '40 LITTLE MOTHERS'!"

—EDDIE CANTOR

(Continued from preceding page)

on duck hunting. Excellent photography and very interesting and pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Twentieth Century-Fox

FASHION FORECAST, NO. 6: Fashions—Good short. Good humor from offside remarks. Entertainment plus beauty. Played on January 8-9. This one not apt if played before hot weather. Running time, one reel.—C. W. Davis, Rockingham Theatre, Reidsville, N. C. Small town patronage.

FIRST ROBIN, THE: Terry-Toons—Just happened to run this the day the first robin actually did appear in town and it was certainly appreciated as being appropriate. It is a good Terry-Toon effort. I just hope they can keep up the pace and not slip back into their previous style. Running time, seven minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

FLYING STEWARDESS: Magic Carpet Series—Only fair. Some pretty shots of planes. Too routine and not enough glamour, if you get what I mean. Running time, nine minutes.—C. W. Davis, Rockingham Theatre, Reidsville, N. C. Small town patronage.

FOLLOW THE HOUNDS: Ed Thorgersen (Sports)—For the color alone this is well worth running. The fall foliage is certainly remarkable. The short in itself is made up of good material but it is the coloring that will attract attention of the audience. To my mind this is one of those outstanding shorts. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

HOOK, LINE AND SINKER: Terry-Toons—Fair color cartoon that is better than a lot of others in the same series. Running time, seven minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MOVIETONE NEWS: We like it the best.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SILLY SEASON, THE: Lew Lehr—Just fair.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

RHYTHM JAMBOREE: Two-Reel Musicals—Another excellent musical vaudeville reel by this company. Good for the best days of the week. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SCRAMBLED EGGS: Lantz Colored Cartunes—A nice little cartoon but not so good as the Panda series. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STRANGER THAN FICTION: No. 70—Always good so don't skip it. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

ALI BABA BOUND: Looney Tunes—Very good black and white Porky cartoon. Running time, eight minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

ALICE IN WONDERLAND: Broadway Brevities—Skip it. A few laughs from the children. Running time, 20 minutes.—C. W. Davis, Rockingham Theatre, Reidsville, N. C. Small town patronage.

BUSY BAKERS: Merrie Melodies—Good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CROSSCOUNTRY DETOURS: Merrie Melodies—An excellent Merrie Melodies. This series always good and this one is one of the very best. Adults will enjoy it as much as children.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

DAVE APOLLON AND HIS ORCHESTRA: Melody Masters—A very good orchestra short that pleased everyone.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

DAVE APOLLON AND HIS ORCHESTRA: Melody Masters—Very good. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

EARLY WORM GETS THE BIRD: Merrie Melodies—A fine colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

EARLY WORM GETS THE BIRD, THE: Merrie Melodies—This series is getting better and better and this cartoon is the best we have played so far. Just a good cartoon. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ELMER'S CANDID CAMERA: Merrie Melodies—The wisecracking rabbit of "Har-Um-Scar-Um" fame is back again in this color cartoon. I would like to see a lot more of him. I think Schlesinger has a dandy character possibility here. Let's continue him. As a whole the cartoon is good but not topnotch. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

GOOD EGG, THE: Merrie Melodies—Very good cartoon. Series popular here. Running time, one reel.—Daniel Korman, Palace Theatre, Englehart, Ontario, Canada. Small town patronage.

LARRY CLINTON AND HIS ORCHESTRA: Melody Masters—This man Clinton added to our night's entertainment appreciatively well.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MIGHTY HUNTERS: Merrie Melodies—Another fine colored cartoon. Good enough for any play date any time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

REMEMBER WHEN: Eaton Boys, Rags Ragland—Fast moving minstrel show with very good end men and acts. The baseball sequence nearly panicked both the crowd and me every time. They were talking about this rather than the feature as they were coming out. Running time, 18 minutes.—W. Varick Nevins, III. Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

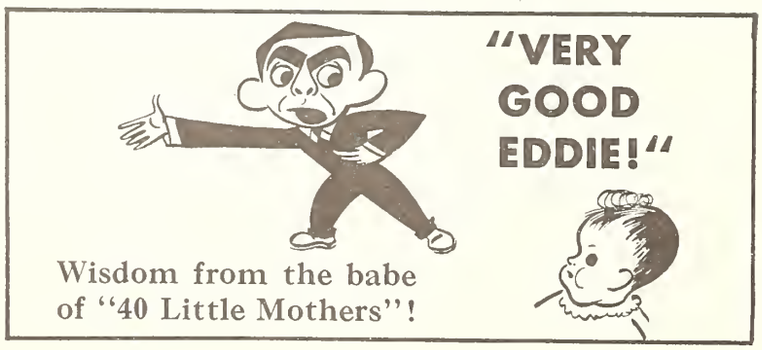
REMEMBER WHEN: Eaton Boys—Good two-reeler, different from the usual trend. Running time, 20 minutes.—Daniel Korman, Palace Theatre, Englehart, Ontario, Canada. Small town patronage.

SWING STYLES: Melody Masters—One of the best of the band acts with excellent vaudeville.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TEDDY THE ROUGH RIDER: Historical Technicolor Featurettes—The most thoroughly enjoyed patriotic short that we have played. This series not liked by majority of my patrons, although this one well received. Running time 18 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

Wins English Film Contest

William Wolf of the Allegheny theatre, Philadelphia, won the first award for the exploitation of the English double bill, "The Demon Barber of Fleet Street" and "The Return of the Frog," in a contest sponsored by the International Pictures Exchange of Philadelphia among Stanley-Warner managers in the territory.



New Condenser Type High-Intensity Lamp

A new high-intensity lamp developed by Theodore Hall, formerly of Hall & Connolly, and now head of General Arc Lighting Company of Long Island City, N. Y., is of condenser type using 13.6-mmx22-inch National White Flame positive, and 7/16x9-inch National Orotip copper-coated negative carbon. The new lamp, although described as a straight high-intensity projection light source in the April 6th issue of BETTER THEATRES, was referred to in some copies, representing part of the "run" prior to correction, as a reflector lamp using Suprex trim.

Two Club Elections

The reorganized Chicago Amusement Club, which has taken club rooms in the Stevens Hotel, has elected the following officers: Herb Ellisburg, Essaness district manager, general director; Ludwig Sussman, Adelphi theatre, chief buyer; Irving Mack, cashier; Henry Markbreit, booker; Sidney Stein, assistant manager; Dave Krichiver, director and Fred Mindlin, press agent.

The Theatre Cashiers' Club of Charlotte, N. C., have elected the following officers: Mrs. Louise Lambe, president; Mrs. Sara Jamison, vice-president; Miss Vivian Thomas, secretary, and Miss Ruby Thomas, treasurer.

Cincinnati Altec District

A new Altec district has been formed with headquarters in Cincinnati. Warren Conner, former branch manager in the Philadelphia district, becomes Cincinnati district manager. M. G. Thomas has been named Cincinnati district supervisor. D. A. Peterson and W. R. Widenor have been appointed supervisors in the Philadelphia district. The Detroit district, which was divided to set up the Cincinnati district, remains under the supervision of F. C. Dickely. A new assignment for E. C. Shriver, formerly in Cincinnati, will be announced soon.

New Steenrod Partners

Mr. and Mrs. Steenrod of the Majestic theatre, Nelsonville, Ohio, announce that their son-in-law and daughter, Darwin and Barbara Cunningham, have become associated with them as partners in the management and operation of the theatre. Mr. Cunningham, who will be graduated from Ohio University, Athens, this spring, will be in charge of business matters while Mr. Steenrod will continue manager in charge of bookings. Mr. Steenrod has been actively engaged in show business in Nelsonville for 29 years.

Acquires Film Products

Jack Rosenfeld has taken over the company known as Film Products, Inc., and will trade in his own name. He handles the Race Night film, Broadway Handicap and toys.

Set Golf Tournament

The Variety Club of Baltimore, Tent No. 9, will hold its third annual golf tournament June 21st at the Woodhome Country Club in Baltimore, according to J. Louis Rome, chief barker.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

DOES IT SELL TICKETS?

During one of our stops on the recent Round Table junket, there was quite a to-do among the members on the value of organizational tieins. Especially taken apart by the dissenters were campaigns aimed for attention from among groups whose interests were centered on the cultural and educational aspects of the motion picture.

The boys sure tore the wind on that one. One man in particular was quite keen. He was distinctly agin' any kind of tiein that sought organizational support or endorsement unless the tiein aimed directly at some point that would interest individual groups enough to bring in extra business that might not otherwise be had. With a wave of the hand, the Round Tabler discounted the boxoffice influence of clubs, study groups, educators, and what have you. His experience, he insisted, proved these hookups of dubious value when effected in the hope that whatever prestige was forthcoming might turn the ticket-machines any faster. The theatreman further dismissed letters to doctors and nurses on pictures with medical backgrounds, letters to school heads and librarians on historical features, letters to lawers on lawyer pictures, etc. The lad certainly was hot.

It went on like that, both sides firing from the hip, when a quiet little chap down the end of the table cooled off the atmosphere by piping up with this:

"Gentlemen, there is only one thing to remember on any tiein, cultural, educational, high up or low down—'Does it sell tickets?' "

The silence that followed immediately was deafening.

* * *

Returning to the home plate, your Chairman found two contributions that would bear on the value of organizational tieins. The first was a promotion for "Abe Lincoln", put on with Cornell University journalism classes, and detailed elsewhere in the pages of this section. It was an unique job of work, carried through with discretion and finesse. Business prospered because of it.

The second communication came from Chris Chamales, of the Roxy, in Delphi, Ind. Enclosed was a front-page story of the arrangements effected by Chamales with the local high-school English classes wherein the programs at the Roxy are now used for regular courses. "After months of trial, I have finally convinced the schools of the importance of motion pictures as an educational factor," writes Chris, in throwing his hat in the air to express his complete satisfaction on the new arrangement.

So there you are.

There can be no definite rules about showmanship and the application thereof. This is a business of variables. A panic in one spot can just as easily be the world's champion bust in another. An educational tiein may be fat meat for one date, merely thin hash somewhere else.

If the hookup definitely pushes up the grosses, there's your answer. Anything else is just conversation.

From Manager Paul Jones, of Malco's Saenger Theatres, in Pine Bluff, Ark., comes a campaign, with the following:

"Since I look forward to the Round Table each week, I feel it only fair that I send along a sample of what we are doing—just to keep the old ball rolling."

Jones' admission is prominently printed in the expectation it will meet the eyes of theatremen for whom it is intended.

▽ ▽ ▽

THE MEMBERS ADVANCE

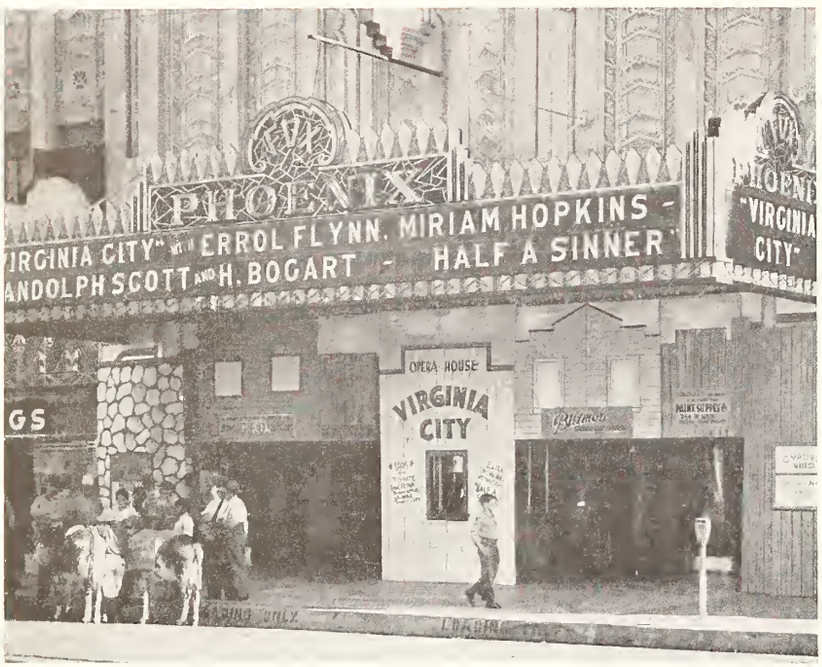
Readers who have been following Lew Bray's meaty reports in the pages will be pleased but hardly surprised to learn of the Round Tabler's promotion to the post of City Manager, in Wichita Falls, for Texas Consolidated. Lew will continue his good works in the spot vacated by George Watson, another ace showman, who moves up to the position of district manager.

There will be additional applause for Round Tabler Ray Wheeler as he mounts to the job of City Manager, in LaPorte, Ind., for Indiana-Illinois. Ray has been hitting the ball right along. He will have opportunity to fatten his batting average in the bigger assignment.

Thus, up they go, and often enough to encourage others hustling for the break and wondering how soon it will come. The good news proves again that the man who has something to say has got to be heard.

A-Mike Vogel

Round Table In Pictures





Fronts go co-op, as witness Frank Hollis' "Virginia City" tieup for that date at the Fox, in Phoenix, Ariz., worked out by Lou Christ, division manager. Lumber and paint were promoted, and other merchants paid for construction in exchange for mention. Street bally had old-time prospector and bannered burrows making the main streets. . . . Set up 10 days ahead was Al Hamilton's lobby display for Easter and "Road to Singapore" at the Empress, Norwalk, Conn. Drawing was held for kids at Saturday matinee in connection with bunny give-aways supposed to be donated by Dorothy Lamour.



Highlighting A-Mike Vogel's recent visit to Oklahoma City was the Round Table showmanship conference with home office executives and manager of Standard Theatres. Starting with W. B. Shuttee, general manager, in the immediate foreground, and proceeding counterclockwise, are shown E. A. Patchen, advertising manager; Martin B. Coopersmith, Dee Fuller, Jimmy Burge, Spence Pierce, Julius J. Kirsch, circuit booker; A. L. Smith, circuit treasurer; Robert Busch, Jack Swiger, Paul Townsend and the guest of honor.



In advance of his date on "Geronimo" at the Paramount Theatre, in Atlanta, Ga., Round Tabler Billy Pratt promoted pony and rider from local riding academy. Lad dressed in full Indian regalia with plenty of grease paint rode through streets appropriately bannered.

Colorful Campaign Stresses Welcome Of "Million" Star

For the opening of "One Million B. C." last Friday at Loew's, in Louisville and to celebrate the return of Victor Mature, star of the picture, and local boy, Manager George N. Hunt, Jr., emphasized much colorful exploitation in advance of the date as represented, for instance, by the prologue to the trailer running a week ahead. In this, Hunt had a girl and boy in costume on stage with the house lights dimmed. As girl screamed, 30 seconds of recorded animal cries were projected with a green spot picking up the boy carrying girl on his shoulders across stage, trailer hitting the screen as they exited. For lobby, two weeks ahead a mountain of simulated rock was erected at the peak of which were placed large action cutouts of the star.

The usual radio announcements in advance were emphasized with the four girls in costume making the main streets with portable radios suspended from their shoulders. Broadcasts were tuned in with the spot announcements. In addition, the girls distributed novelty heralds stressing the "flower of romance" angle. Promoted flowers were attached to the heralds.

Animated street float that attracted crowds carried a fabricated 10-foot monster lunging at boy and girl in costume and boy appeared to throw spear down throat of the monster, whose eyes flashed red. For school cooperation, contests were put on with high school science classes for best essays on prehistoric times.

Welcome Party Arranged

Many tieins were arranged on the star's appearance in addition to welcome card planted widely in downtown area. Star was greeted at station by large crowd notified by the newspapers in advance, led by 60 piece band, which Mature conducted through the business section during the lunch hour. Tiein with local college allowed for school sororities to select girl who drew straws to see which one would be escorted by the star while in town. Mature was also appointed Mayor for a day, visited hospitals, orphan asylums, etc., and posed for newspaper shots of different kinds.

Among the most widely publicized stunts was for college geology class to honor the star at a prehistoric dinner which took place in a rocky section outside of town. All attending were dressed as cave men and women with the food being served and eaten in cave man fashion—at least until the newspaper photographers completed their assignment.

"LET'S HEAR FROM YOU"

Floyd Presents Sioux Falls With "Pinocchio" Volumes

Manager Joe Floyd of the Hollywood Theatre, Sioux Falls, S. D., accompanied two young boys dressed in "Pinocchio" costumes to the office of Mayor John McKee where they presented him with several autographed volumes of the story on which the Walt Disney production is based. The books were later given to the Sioux Falls Public Library.

WIRES ON LATEST DATES

Buffalo "My Son" Campaign Features Perfect Son Contest

One of the biggest campaigns put on this year at Shea's Buffalo was "Perfect Son" contest arranged with the Courier-Express on "My Son, My Son". Starting two weeks before opening daily art and stories broke newspaper giving 100 per cent support to bring about victory of Buffalo boy seeking scholarship. Picture got another splendid break through local visit of Henry Hull who spent busy day here meeting critics. Making personal appearance, filling radio engagements, etc., Hull seized every opportunity to plug "My Son, My Son" and sure did a swell job.

On day of opening, parade of the "Sons of the Legion" drum corps was held, 95 boys gaily uniformed carrying big banner tieing-in with picture held on main street and played 15-minute program front of theatre. The book offered another excellent road to good exploitation: Three leading bookshops ran newspaper ads, while dozen or more gave complete window displays; public library and 10 circulating libraries distributed bookmarks. Pretty girl carrying huge facsimile of book boarded street cars and buses, apparently reading, but obviously giving story of picture and theatre on outside of cover.

C. B. TAYLOR,
Ad Head, Shea's, Buffalo.

▽

Cleveland's "Pinocchio" Inducted as Y.M.C.A. Member

"Pinocchio" opening at Hippodrome Theatre included gratis publicity, ads, and art breaks in numerous foreign and community papers. "Pinocchio" made member of Y.M.C.A. in connection with their annual Spring membership drive. Tie-up with Gillette Razor Blade Company whereby 8 by 20-inch streamers were spotted in drug store windows, heralds distributed by Victor record agency, and counter and window displays at dealers.

Exhibition of Disney drawings at Cleveland Museum of Art, and story in art columns of papers, sheet music displays at dealers, streamers on cigarette vending machines, displays in all Cleveland public libraries, and story released by libraries to Cleveland papers; ads, tieing-in with Cleveland News classified department totaling over 1,100 lines. Ten "Pinocchio" windows in downtown department stores, also displays in neighborhood stores. "Pinocchio" in St. Patrick's Day parade, Cleveland press carrying art on this feature; plugs on department store radio program, on air five times weekly, tie-up with WGAR netting numerous announcements; plugs on Victor's "Music You Want" program nightly over Cleveland radio station. Barricade with 24-sheet in front of Lake Theatre. Special publicity stories in columns of book review, music, business record, children's page and magazine editor's columns. Trailers two weeks in advance and snipes at Allen and Palace Theatres currently and News classified contest on the above, in addition to regular numerous avenues used advantageously.

Campaign put over also put on by David Bachner and Arnold Nathanson, Cleveland advertising department.

E. C. PEARLSTEIN,
Advertising Manager, Warners, Cleveland.

UTICA LIGHT FAILS ON "LIGHT THAT FAILED"

Arnold Stoltz swears that he had nothing to do with it; yet, oddly enough, the Utica, N. Y., power plant failed on the opening night of "Light That Failed" at the Avon.

Stoltz called the newspaper's attention to the coincidental happening and title of the picture which was rated sufficiently newsworthy for a page one box.

▽

Memphis Orchestras Plug "All Came True" on Radio

Harvard press stories on "It All Came True" at the Warner, Memphis, were blown up and used on street and lobby three weeks in advance. Bands from local hotels plugged the numbers used in the picture on every broadcast three weeks in advance, with special spot announcements on picture. Leading bookstores carried display of all Bromfield's books with cards showing date and theatre. Special trailer ran two weeks in advance. Exclusive front on all street cars used week in advance and during showing date. Serialization daily for six days in advance in Daily News. Advance reviews and stories in Press-Scimitar and Commercial Appeal through special advance-screenings critics. Special book front display in advance lobby. Display ads commenced six days in advance. Special gag for red-headed Texas girls used in a special folder for distribution in office buildings. Displays in all hotels tied in with the picture.

HOWARD WAUGH,
Warner, Memphis, Tenn.

▽

Richmond Film Critics Aid "All Came True"

Outstanding publicity on "It All Came True": Morning paper opening day, evening paper day before carried a three-column 15½-inch ad made up with photostatic copies of personal letters written by film critics representing both papers highly commending feature after having attended advance publicity screening.

A. F. O'BRIEN,
Colonial, Richmond, Va.

SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of Glenn Franke, Cheviot, Ohio.

Contests Featured For "Fighting 69th"

Highlights of Bob Neilson's "Fighting 69th" campaign at the Cambria in Johnstown, Pa., included nightly broadcast by members of the American Legion on national defense, screening for executive committee of the Legion, V.F.W. and other service organizations in addition to parade and concert in front of theatre opening night.

Contests included one in lobby which featured officers' uniform insignia, passes going to winners and a movie quiz contest which was planted in both dailies, wherein prizes went to those correctly answering questions pertaining to stars in the picture. Newspaper coverage also included teaser ads ten days ahead.

"LET'S HEAR FROM YOU"

Edison Relics Promoted For "Young Tom Edison"

During the current showing of "Young Tom Edison" the Michigan Theatre borrowed from Henry Ford one of his most prized possessions, a 12-foot glass case containing a number of the first of Thomas A. Edison's inventions. A card directly over the case carried billing on "Edison the Man," which will also be shown at the Michigan.

A display directly to the right of the glass case showed lamps from the time of the caveman up to and including the greatly improved modern light fixtures. Patrons waited in line to view these relics, and very good comments were received.

"Rebecca" Ushered In By Numerous Contests

Journal-American was tied to the "Rebecca" opening at the New York Music Hall through a contest which was planted three days ahead of opening. Prizes totaling five hundred dollars were awarded to readers of the paper who submitted the best letters describing the scene that affected them most in the picture.

Another contest run in conjunction with R. H. Macy was to find the girl who, in the opinion of the judges, looked most like Rebecca. Prize on this was a screen test by Selznick International, the final judging being held at Radio City Music Hall.

"LET'S HEAR FROM YOU"

Store-wide "Pinocchio" Tiein Promoted by French and Morton

As part of Manager George French and publicist Bill Morton's campaign on "Pinocchio" at the RKO Albee, in Providence, leading department store turned over entire shop to that character for their Easter theme, rather than a bunny. Four days ahead windows featured "Pinocchio" figures with playdates and art, the same thing stressed in all departments throughout the store.

Studio bands at WJAR, WEAN and WPRO were furnished with music three weeks ahead with gratis theatre and picture plug daily three days ahead. Largest jeweler in town featured display of the original art work, buying co-op ad to plug it and dairy companies bannered their trucks and used milk bottle hangers.

Merchant Tieins, Parades, Feature Easter Egg Hunts

Since the weather at the time was against outdoor activity, Manager Tommy Martin of the Uptown Theatre, a suburban situation in Minneapolis, worked with Ev Olsen of the Minnesota Amusement ad forces to switch his Easter Egg hunt to a tiein with local merchants wherein their windows were used to display the eggs. Some 200 colored eggs were used in 15 different stores, cash and theatre tickets given as prizes for those counting the correct number of eggs in each window and entering the number on an official entry blank at the theatre.

The stunt was put on over a three-day period during the school Easter vacation, the theatre running a trailer a week ahead and, in the lobby, a one-sheet listing all necessary information and cooperating merchants. In turn, each store displayed cards in their windows to the same effect. Schools were covered with colored teaser heralds outlining the plan. Ads were used in the neighborhood weekly, the paper also carrying extensive publicity for the promotion.

Parade Featured by Campbell

An important annual event for the youngsters in Brampton, Ontario, is the Easter Egg hunt put on by Jack Campbell at the Capitol, the event this year being put on by the Round Tabler at a cost of five dollars, most everything being promoted.

Top feature was the egg hunt which took place on Saturday morning, some 350 kids assembling at ten o'clock to parade up the main street escorted by local police and led by the town band. Children carrying theatre banners were led to a centrally located vacant lot where at a given signal from Campbell, they broke ranks to search for small bags containing slips entitling finders to prizes.

Star Presents Prizes

With John Bowles making a personal appearance in Syracuse, city manager Gus Lampe prevailed upon the star to present prizes to youngsters in connection with the annual Easter Egg hunt sponsored by the RKO-Schine theatres and the Department of Parks. First 50 awards were records containing the musical sound track of "Pinocchio," then current at the Keith, lesser prizes being bunnes, writing tablets, etc.

Another tieup in which the star featured was presentation of Easter corsages to the first 25 women attending show at the Strand, manager Harvey Cocks on hand to aid in the ceremony.

"LET'S HEAR FROM YOU"

Swenson's "Blondie" Lobby

Gag lobby display was used by Harvey Swenson, Strand, Minot, N. D. for "Blondie Brings Up Baby," consisting of one sheet cutouts, slates, boxing gloves, etc., etc. Gloves were for first shiner received by Baby Dumpling, slates for starting school carried tiein copy. Cooperation of leading baker was sought on the distribution of heralds carrying the slogan "Blondie Brings Up Baby on Blank Bread."

Students Promote Date on 'Lincoln' For Course Credit

"To give the students practical experience and definite responsibilities, similar to those they will meet in real life, as well as a real opportunity to show what they can do with an actual problem and to let them see whether class instruction can produce results."

Thus, the Ithaca, New York, newspapers recently quoted Prof. Bristow Adams of Cornell University's journalism classes as a reason for accepting the promotion offered by RKO on the local date at the State: the campaign was handled entirely by the college classes.

Tiein was made by Louis J. Allemann, home office exploiteer, on the basis that the picture was of sufficient merit to rate this rarely obtained cooperation. With this in mind, the entire set-up was carried through by the students themselves with Allemann assisting further in addressing some of the classes in journalism, and Manager C. E. Hollander arranging for a preview to further aid the students in their work.

All ads, newspaper publicity, exploitation stunts, created by the individual students were so identified and credited in the class work. The embryo journalists were given wide latitude in the creation of these endeavors.

Mayor Declares "Lincoln Day"

The unique arrangement was elaborately publicized by the Cornell *Daily Sun* in addition to the Ithaca *Journal*, the *Sun* running front-page news shots and stories on the progress of the promotion. The *Journal* also cooperated extensively with a page tiein carrying a three-line banner head and editorial praise for the picture. The full page stressed proclamation by the Mayor, setting aside opening day as "Lincoln Day" and also reproductions of letters to Professor Adams from S. Barret McCormick and Manager Hollander praising the effectiveness of the work done by the collegians.

Among the lead exploitations conceived by the students was a tiein on opening day wherein new Lincoln pennies were distributed by the banks and circulated widely around the city.

"LET'S HEAR FROM YOU"

Giant Street Bally Used On "Earl of Chicago" Date

Effective stunt used on "The Earl of Chicago" at Loew's New York Criterion Theatre took place when 6'7" Hugh Douglas, doorman dressed in complete Easter outfit, top hat, cutaway coat, etc., strolled up and down the Broadway sector, stopping at hotels, restaurants, stores, etc., leaving his calling card on the counters, in mail boxes and letter boxes in the neighborhood.

Douglas joined the Easter parade on Fifth Avenue and for the entire afternoon distributed cards to the crowds. Newsreel cameramen glimpsed him above the crowds and "shot" his picture from all angles.

Credit for the stunt goes to Manager Seligman, his two assistants, Messrs. Brunner and Lindner, and publicity man Phil Laufer.

FIRST OF THE SECOND

With the 1940 Awards turning the first Quarter, results of which were announced last week, the second period on the way finds entrants well up on their toes with 45 taking down 41 honors in the first Fortnight of the second Quarter. As to be expected, new faces to the competitions continue to make themselves felt in keeping with those who have scored previously.

STAN ANDREWS
Royal, Guelph, Ont., Can.

GEORGE BANNAN
Van Wert, Van Wert, O.

WILL BRIZENDINE
Rialto, Baltimore, Md.

WALLY CALDWELL
Valentine, Toledo, O.

JACK CAMPBELL
Capitol, Brampton, Ont., Can.

CHRIS CHAMALES
Roxy, Delphi, Ind.

ARTIE COHN
Roosevelt, Philadelphia, Pa.

MARLOWE CONNER
Avalon, Chicago, Ill.

MOON CORKER
Palace, Athens, Ga.

BILL DECKER
Cambria, Johnstown, Pa.

TED DE GRAZIA
Lyric, Bisbee, Ariz.

JOE DI PESA
Loew's State, Boston

E. V. DINERMAN
RKO, Cincinnati, O.

PETE EGAN
GEORGE SHAFER
Palace, Calgary, Ont., Can.

ED FITZPATRICK
Poli, Waterbury, Conn.

GEORGE FRENCH
BILL MORTON
Albee, Providence, R. I.

JACK FRETWELL
State, Harrisonburg, Va.

SAM GILMAN
Loew's, Harrisburg, Pa.

JAY GOLDEN
RKO Palace, Rochester, N. Y.

FRANCIS GOOCH
Uptown, Bath, Me.

STANLEY E. GOSNELL
Loew's, Toronto, Ont., Can.

JACK GRANARA
KeithMemorial, Boston, Mass.

AL HAMILTON
Empress, South Norwalk, Conn.

WILL HARPER
Strand, Trail, B. C., Can.

LEW HENSLER
Ben Ali, Lexington, Ky.

A. J. KALBERER
Indiana, Washington, Ind.

GUS LAMPE
HARRY UNTERFORT
Keith, Syracuse, N. Y.

MILLARD LEE
Arcade, Lake Charles, La.

KARL LINSTAEDT
Paramount, Austin, Minn.

JIM McDONOUGH
Grand, Galt, Ont., Can.

TOM MARTIN
EV OLSEN
Uptown, Minneapolis, Minn.

HIRAM MEEKS
Fulton, Fulton, Ky.

MEL MORRISON
Strand, Dover, N. H.

GLENN NELSON
Harris, Findlay, O.

PAT NOTARO
Columbia, Sharon, Pa.

ED PENN
Fox Arlington
Santa Barbara, Cal.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

MATT SAUNDERS
Loew's Poli, Bridgeport, Conn.

CHARLES SCHIFFHAUER
Majestic, Johnstown, Pa.

LAWRENCE E. STEWART
State, Huron, S. D.

ARNOLD STOLTZ
Avon, Utica, N. Y.

To be repeated: Entrants who earn Fortnight Appointments most frequently in the two-week Fortnights will obviously be expected to receive further consideration from the Judges in the voting for Quarter-Master Plaques, Medals and Citations. It is of advantage, then, to enter material in as many of the Fortnights of each Quarter as possible.

Grimes Offers Solo Screening For Contribution to Charity

Extra publicity was garnered by Ken Grimes in advance of his showing of "Ninotchka" at the Warner, in Erie, Pa., through his offer to hold a special screening of the picture to anyone donating $50 to the Infantile Paralysis Fund.

Contests were also highlighted by the theatreman who concentrated on the kid angle by distributing large numbered placards reading "Garbo Laughs." These were handed out week ahead at the Saturday matinee and children had to retain the cards and bring them with them the following week. Guest tickets went to those holding numbers corresponding with ones called by Grimes from the stage. Stunt rated stories and art.

Another contest was arranged whereby candid camera fans were invited to take shots from the screen of Garbo laughing.

College Queen Sought By Paramount on "Days"

Five prominent artists and illustrators will serve as judges of Paramount's all-American college queen contest now under way in universities and colleges throughout the nation.

From photographs of entrants, McClellend Barclay, Russell Patterson, Jaro Fabry, Dean Cornwell and Armando will select a representative from each state. From the 48 girls chosen, 12 will be selected by readers of *Movie and Radio Guide* magazine to attend the world premiere of "Those Were the Days," at Galesburg, Ill., on May 21. Knox College, the "Old Siwash" of the story, will be host.

Following the premiere one of the 12 girls, chosen as all-American college queen, will go to Hollywood for talent tests by Paramount.

Exploitation Briefs Here & There

Since the song "Sweet Genevieve" is quite prominent in the picture "Young Tom Edison," Ed Fitzpatrick at Loew's Poli, in Waterbury, Conn., contacted Station WBRY and made arrangements to have this number used as the theme song on Wally Newberry's daily organ broadcasts each morning direct from the theatre. Picture received good advance daily plugs along with theatre credits.

▽

With the Motion Picture Council carrying considerable weight in Northampton, Mass., Round Tabler George Laby secured cooperation of president of that organization who addressed an open letter to "Movie Goers" which ran in daily papers recommending the film.

▽

Tying up with local cafe, Jimmy Redmond at the Bonham in Fairbury, Neb., promoted a "Gone With the Wind" Sunday dinner. Printed on blue mottled stock, card carried cut of Gable and Leigh together with title playdates, etc.

▽

For his street bally on "Fighting 69th," Hal Grott at the Met, in Baltimore dressed a boy in soldiers uniform and stationed him in front of local restaurant peeling potatoes. Back sign read "My name is O'Malley. I am doing K. P. duty and I can't see 'Fighting 69th' until I'm finished, but you can see it at the" etc., etc. Four National Guardsmen were on duty at the theatre during run to answer all questions pertaining to display of guns and other war paraphernalia on display in the lobby.

▽

Wrecked car promoted by Chief of Police, was appropriately bannered and used for street bally as advance on H. L. Friedman's "Drunk Driving" engagement at the Etna, in Etna, Pa. Traffic violators were issued tickets ordering that they witness the film after which the cards were punched by manager and returned to Chief of Police. Bags and napkins were imprinted week ahead and numerous window displays landed.

▽

Five days ahead of opening of "His Girl Friday" at the Byrd, in Richmond, Va., ad man Kamsky planted a 96-sheet on main thoroughfare, date changed to "now" on opening day. Three sheets were posted near entrance to high schools ahead, spot announcements were landed on WRVA, WMBG, WRTD and WRNL and picture mention made over commentator's program, etc.

▽

Recently when Jeanette MacDonald was making a personal appearance at an opposition Toledo theatre and expressed a desire to see the film showing at George Brady's, Savoy Theatre, the theatreman jumped aboard the publicity bandwagon and saw to it that a reader was planted in local papers to that effect. In addition, the star graciously autographed some photos for Brady which he shall use to good advantage at some future date when playing a MacDonald picture.

Teaser Stunts Highlight Niles' "Ninotchka" Date

Arranging a special screening of "Ninotchka" at the Chateau, in Rochester, Minn. Manager Ray Niles and Woodrow Praught, advertising manager, distributed comment cards which were used for publicity purposes and lobby display. Outside coverage included teaser snowbird cards and a sixfoot beaverboard title stencil was made up and used on snow banks around town. Doorknob hangers also carrying comments were planted, postcards sent to special list and teaser window cards spotted.

Newspaper publicity included generous review based on the screening, art spread, regular readers and novelty layout listing a dozen ways to mispronounce the title, followed by copy "pronounce it any way you like, but it is still the gayest," etc.

"LET'S HEAR FROM YOU"

Popularity Contest Proves Successful for Johnson

Reported as the first time a town-wide popularity contest had been staged was the one recently arranged by Bill Johnson at the Opera House, in Millinocket, Maine, sponsored jointly by the newspaper, theatre and group of local business establishments.

Ballots good for 500 votes each were distributed with each purchase made at any of the cooperating stores. The standings of the contestants were announced from time to time on the bulletin board of the paper, final results being announced on stage at conclusion of the contest.

Each merchant contributed $15 for participating and Johnson promoted hotel reservations and part of the transportation costs for the winner and a companion to Boston and return; balance was paid for out of money collected from the store so that entire tieup was costless to the theatre. Entertainment was also provided for during the Boston stay. Three local prominents acted as judges.

"LET'S HEAR FROM YOU"

Grott's "Allegheny" Stockade

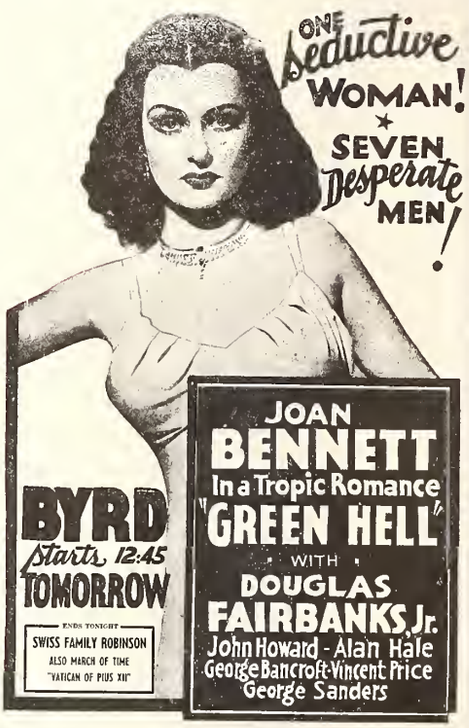
Entire front of the Met Theatre, in Baltimore, was converted into a stockade for Harold Grott's "Allegheny Uprising" date. Lettering for the title covered top and below, in black and red cutout letters were the names of the stars. In addition, Grott constructed a display board consisting of cutout figures of Claire Trevor and John Waynes dressed in deerskin breeches and jacket, holding long barreled guns in their hands. Spot announcements were made twice daily over WFBR for a week ahead and attractive heralds selling the show were distributed.

"LET'S HEAR FROM YOU"

Davis' "Treasure Island" Tieup

Visual Education received a boost in Mt. Vernon, Ind., when Louis Davis, manager of the Vernon Theatre, sold newspaper idea to take credit for teaching the town's school kids via the screen. With The Daily Democrat reaping the glory, the newspaper's editors sewed up the public and parochial schools to dismiss classes during school hours, that the children might see the re-issue of "Treasure Island." Newspaper gave 688 lines of publicity, including three page-one stories and two mats of scenes from the picture.

NEWSPAPE



(Above) The biggest gross of the year rolled up by "Green Hell", at the Byrd, Richmond, according to adman Dave Kamsky, was credited to the original selling slant, illustrated by this 170 lines on 4 col. Top copy line, plus Bennett glamour art, was stressed throughout.

(Below) Large hand dominating the "Pinocchio" holdover at the RKO Palace, Chicago, was conceived by adman Bob Haley to tiein the identifying character cuts to copy theme and to spotlight title against reverse copy panel. Size: 90 lines on 2 col.



ADVERTISING ON LATE DATINGS



(Above) The "together" angle selected by Jim Nairn, for top selling of "Sidewalks" at the Uptown, Toronto, was hooked up by the star head blowups. Pen sketch of Leigh, as Scarlett, pointed up copy reference to "GWTW". Size: 85 lines on 6 col.



(Above) Easter appeal chosen for top attention to sell "Ma" at the Fairbanks, Springfield, Ohio, is indicated in this 95 lines on 2 col., conceived by Mike Chakeres, Regent-State's ad head, and worked out with Hank Harold, art director.

WOMETCO THEATRES ARE YOUR BEST ENTERTAINMENT



(Right) That it was the first picture to play four houses in one situation at one time was the main selling slant selected by Wometco for "Rebecca" at the circuit's Miami and Miami Beach theatres and illustrated here in this 105 lines on 2 col. by Hal Kopplin, ad head.



(Right) The unusual background effects obtained for this 100 lines on 4 col., on "Invisible Stripes" at the Strand, Vancouver, B. C., was created by George E. Clark with Craftint halftone paper. Cuts and copy were pressbook clippings, the thumbnail art displays carried out further in the Lupe Velez head for the second feature and the fighter pen sketch to point up the fight pictures.

personalities

AL FORMAN
has purchased the Columbia Theatre at St. Helens, Ore., from H. O'GARRISON.

▽

CARL PRESLEY
is building a new 350-seater in Huntsville, Ark.

▽

MAX TRUMPOWER
has been moved from the Beverly, Beverly Hills, to the Academy, in Inglewood, succeeding JAMES BRINTON. Other Fox West Coast changes include: JOHN KLEE, transferred from the Stadium, L. A., to the United Artists, in Inglewood replacing DAVE MARTIN, who is shifted to the Granada there replacing BERT JACKSON, resigned.

▽

ROBERT WEEKS
Fox West Coast manager, has been moved from the Western to the Stadium, Los Angeles; JOHN NICHOLS from the Paramount, Hollywood, to the Beverly; ROBERT ENSIGN has been shifted from the Larchmont to the Paramount and GORDON HEWITT from the California, Glendale, to the Larchmont with HERB MOREWITZ from the Embassy to the Western.

▽

ARTHUR PAULSON
assistant at the Fox, San Bernardino, has been promoted to manager of the Inglewood, Inglewood, replacing GEORGE KANE, who shifts to the LaBrea. BARTON AYLESWORTH goes from the LaBrea to the Embassy. IRVING BRODE, assistant at Loew's State, L. A., upped to manager of the California, Glendale. ALBERT TRAPP, assistant at the Boulevard, L. A., becomes manager of the Rex, Bakersfield. DICK MOSS is shifted from the Belmont to the Fairfax and MORT GOLDBERG from the Fairfax to the Belmont.

▽

JOSEPH SLOAN
replaces CLINTON WANDER, resigned as manager of Loew's Broad, Columbus.

▽

HAROLD WARREN
has opened his Roxy Theatre, in Alberni, B. C.

▽

HARVEY TRAYLOR
of the Nebraska, Lincoln, Neb., has shifted posts with MICHAEL E. LOFGREN, of the Stuart.

▽

RALPH KIEFFER
booker for the Glenn W. Dickinson theatres, is now managing the Vogue, in Kansas City.

▽

RUSS McKIBBON
former manager of the F-P Royal Theatre, in Guelph, Ontario, has opened the new Palace theatre for that circuit. STAN ANDREWS succeeds McKibbon while MARTIN SIMPSIN of the Capitol, in Hamilton, takes Andrews' post.

▽

HARVEY FLEISCHMAN
former manager of the Surf, Miami, has taken over as manager of the new Center. Succeeding him is FRED GREEN, former assistant.

Birthday Greetings

William A. Agnew	Walter League
Leo Barron	Harry L. Levine
Paul O. Brake	George C. Lewis
William Briemann	Al Liebman
August C. Berkholtz	Albert B. Lourie
Leonard Camarata	Kenneth N. Lund
L. W. Carroll	Joe McDonald
Robert Corbin	Tom F. McDonald
Arthur K. Dane	Melvin McR. Sett
John S. Davies	William J. Mahon
Fred G. Doney	E. H. Maritsky
Henry Dorsey	George J. Nealeans
Don G. Dungan	Lawrence J. Nordine
Doty H. Elmore	Pierce C. O'Donnell
Charles W. Felter	Willis Parady
Seth H. Field	Kenneth B. Parker
Orville F. Finkboner	Pearce Parkhurst
Ned Gerber	Edwin Pettett
Phil Godel	Richard M. Phillips
Vincent Gulli	Herbert Ram
H. E. Harrington	Fred M. Ross
Morris Hatoff	Jack Rubin
Juanita K. Heaton	L. Joseph Ryan
Jack Hobby	Jack Sarphie
Nathan Hoffman	Harold J. Schmidley
R. F. Hotz	Howard Schuster
Joseph Isaac	John A. Schwalm
Herbert James	Leo W. Shuppert
Joe Joel	M. L. Silverman
Edward C. Johnson	Walter D. Stevens
Roscoe Jones	Marion B. Stout
Joe Kannon	Arden R. Strang
Richard M. Kennedy	Roland K. Vanderburgh
Bertell Kennerson	Joel C. Webb
Russ Kitchin	Mrs. D. B. White
Joseph Kligler	Roy E. Williams
Maurice W. Lathrop	Reed D. Yowell

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees!

J. R. WHEELER
manager of the Lex Theatre, in Chicago, has been promoted to city manager of the Roxy and Fox Theatres, in LaPorte, Indiana, succeeding ART WARTHA, who replaces REX WILLIAMS, resigned, at the Elco, in Elkhart, Ind.

▽

CHARLIE KURTZMAN
Loew manager in Pittsburgh, has been named division manager with headquarters in Boston, filling the vacancy caused by the resignation of H. M. ADDISON. CHARLES RAYMOND, who for many years has been managing foreign theatres for Loew's, was appointed district manager with headquarters in Cleveland, succeeding HARRY LONG, who because of ill health has taken an extended leave of absence.

▽

BEN FELDMAN
manager of the B. & K. United Artists Theatre, Chicago, is training at Camp Benning, Ga. He is a lieutenant in the U. S. Army Reserve Force.

▽

TED MORRIS
has been transferred from the Essaness West End Theatre, Chicago, to the Mode; ROY ZERMEIN from the Mode to the 400 and JACK BURDICK from the Vogue to the Mode.

▽

MEL BLEIDEN
goes from the Forsythe, in East Chicago, Ind., to manager the Lex. ROBERT GRIFFITH is now at the Capitol, in Whiting, Ind. RICHARD KAISER is at the Vic in Indiana Harbor and MAURICE PARFREY goes to the Voge, in East Chicago.

▽

EDGAR SIMONIS
has been promoted to supervisor of the Comerford Theatres, new district, including Lebanon, Danville, Bloomsburg, Sunbury, Milton, Williamsport and Carlisle, with headquarters at the Colonial in Lebanon, Pa.

▽

JACK SWIGER
has been shifted from manager of the Plaza, Oklahoma City, to the first run Midwest. Other Standard Theatres changes include SPENCE PIERCE, manager of the Midwest to the Tower and A. J. LYNN, doorman at the Midwest, promoted to assistant at the Tower. ROBERT BUSCH, manager of the Tower, and KENNETH KNIGHT, his assistant, both transferred to the Plaza in the same capacities. JOHN TROTTER, assistant at the Plaza, becomes assistant at the Ritz.

▽

RALPH BARTLETT
city manager at Jacksonville, Ill., for Fox Midwest Theatres, has been transferred to Wichita, Kan., in the same post succeeding ROY BURFORD, who has taken a leave of absence.

▽

EDWARD SOLOMON
for 15 years a member of the Balaban and Katz publicity department in Chicago has joined the home office publicity staff of 20th Century-Fox.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKD
Adventure in Diamonds, Mel.....Para
Adventures of Sherlock Holmes, The, Mel 20th-Fox
Affair Lafont, Mel.....Foreign
Alias the Deacon, Com.....Univ
Allegheny Uprising, 006, Mel.....RKD
All at Sea, Com.....Foreign
All Quiet on the Western Front, 4073, Mel. Univ.
All This and Heaven Too, Mel.....WB
All Women Have Secrets, 3914, Mel....Para
Amazing Mr. Williams, Com.-Mel.....Col
American Gang Busters, Mel.....St. Rts
And One Was Beautiful, Mel.....MGM
Andy Hardy Meets Debutante, Com.....MGM
Angel from Texas, An, Mel.....FN
Angels Wash Their Faces, The, 367, Mel..FN
Anne of Windy Poplars, Mel.....RKD
Another Thin Man, 13, Com.-Mel.....MGM
Arizona, Mel. .....Col
Arizona Kid, The, 951, West.....Rep

B

Babes In Arms, 9, Mus.-Com.....MGM
Babies for Sale, Mel.....Col
Bachelor Mother, 932, Com.....RKO
Bad Lands, 933, West.....RKO
Bad Little Angel, 10, Com.....MGM
Bad Man from Red Butte, West.....Univ
Baker's Wife, The, Com.....Foreign
Balalaika, 17, Mus.....MGM
Band Wagon, Mus.....Foreign
Barricade, 026, Mel.....20th-Fox
Beau Geste, 3902, Mel.....Para
Beware Spooks! Com.....Col
Beyond Tomorrow, 031, Mel.....RKD
Big Guy, The, 4016, Mel.....Univ
Bill of Divorcement, 028, Mel.....RKD
Biscuit Eater, The, Mel.....Para
Billy the Kid Returns, 851, West.....Rep
Black Diamonds, Mel.....Univ
Black Eyes, Mel.....Foreign
Black Friday, 4018, Mel.....Univ
Blackmail, 5, Mel.....MGM
Blazing Six Shooters, West.....Col
Blondie Brings Up Baby, Com.....Col
Blondie on a Budget, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com. (C).....20th-Fox
British Intelligence, 416, Mel.....WB
Broadway Melody of 1940, 21, Mus....MGM
Boom Town, Mel.....MGM
Broken Strings, Mel.....St. Rts
Brother Rat and a Baby, 406, Com.....WB
Brother Orchid, Mel.....WB
Buck Benny Rides Again, Com.....Para
Bullet Code, 083, West.....RKD
Bullets for Rustlers, West.....Col
Buried Alive, Mel.....Producers

C

Cafe Hostess, Mel.....Col
Call a Messenger, 4020, Mel.....Univ
Calling All Marines, 912, Mel.....Rep
Calling Philo Vance, 420, Mel.....WB
Career, 930, Mel.....RKO
Castle on the Hudson, Com.-Mel.....FN
Cat and the Canary, The, 3909, Mel....Para
Chalked Out, Mel.....FN
Charlie Chan at Treasure Island, Mel 20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan's Murder Cruise, Mel..20th-Fox
Charlie McCarthy, Detective, 4011, Com..Univ
Chasing Danger, 941, Mel.....20th-Fox
Chasing Trouble, 3917, Mel.....Mono
Cheyenne Kid, The, 3962, West.....Mono
Chicken Wagon Family, Com.....20th-Fox
Child Is Born, A, 415, Mel.....WB
Chip of the Flying U, 4060, West.....Univ
Chump at Oxford, Com.....UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
Citadel of Silence, Mel.....Foreign
City of Chance, 023, Mel.....20th-Fox
City in Darkness, 021, Mel.....20th-Fox
Claudine, Mel.....Foreign
Coast Guard, Mel.....Col
Come On, George, Com.....Foreign
Comet Over Broadway, 370, Mel.....FN
Congo Maisie, 19, Mel.....MGM
Conspiracy, 935, Mel.....RKD
Convicted Woman, Mel.....Col
Courageous Dr. Christian, 030, Mel.....RKD
Covered Trailer, 915, Com.....Rep
Covered Wagon Days, West.....Rep
Covered Wagon Trails, West.....Mono
Cowboy from Sundown, West.....Mono
Cowboy Quarterback, The, 366, Com.....WB
Cowboys from Texas, 962, West.....Rep
Crashing Thru, 3936, Mel.....Mono
Crooked Road, Mel.....Rep
Curtain Cal, 027, Mel.....RKD

D

Dancing Co-ed, 3, Com.....MGM
Danger Ahead, 3939, Mel.....Mono
Danger Flight, 3816, Mel.....Mono
Danger on Wheels, 4055, Mel.....Univ
Dark Command, 901, Mel.....Rep
Date with Destiny, A, Mel.....Para
Daughters Courageous, 360, Mel.....WB
Days of Jesse James, 953, West.....Rep
Day the Bookies Wept, The, 002, Com...RKD
Day-Time Wife, 020, Mel.....20th-Fox
Ded End Kids on Dress Parade, Com. Mel. .....WB
Death of a Champion, 3901, Mel.....Para
Desperate Trails, The, 4058, West.....Univ
Destry Rides Again, 4002, Mel.....Univ
Devil Is an Empress, Mel.....Foreign
Disputed Passage, 3908, Mel.....Para
Dr. Cyclops, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, Mel.....FN
Dr. Kildare's Strange Case, 30, Mel....MGM
Dr. O'Dowd, Mel.....Foreign
Doctor Takes a Wife, The, Com.....Col
Doctors Don't Tell, Mel.....Rep
Double Alibi, Mel.....Univ
Double Deal, 4034, Mel.....St. Rts
Down Went McGinty, Mel.....Para
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel.....FN

E

Each Dawn I Die, Mel.....FN
Earl of Chicago, 18, Mel.....MGM
Earthbeund, 034, Mel.....20th-Fox
East Side Kids, 3924, Mel.....Mono
Edison, the Man, Mel.....MGM
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, 3917, Mel.....Para
End of a Day, 9, Mel.....Foreign
Enemy Agent, 4033, Mel.....Univ
Enemy Within, The, 3922, Mel.....WB
Englishman's Home, An, Mel.....Foreign
Entente Cordiale, Mel.....Foreign
Escape, The, Mel.....20th-Fox
Escape to Paradise, 945, Mus.....RKD
Espionage Agent, 462, Mel.....FN
Eternally Yours, Mel .....UA
Everybody's Hobby, 376, Com.....FN
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 948, Mel.....RKD

F

Face Behind the Scar, Mel.....Foreign
Farmer's Daughter, The, 3927, Com....Para
Fast and Furious, 6, Mel.....MGM
Fatal Hour, 3907, Mel.....Mono
Fifth Avenue Girl, 934, Com.....RKD
Fight for Life, Mel.....St. Rts
Fight for Peace, The, 3831, Mel.....Mono
Fighting Gringo, 986, West.....RKD
Fighting Mad, 3937, West.....Mono
Fighting 69th, 451, Mel.....FN
First Film Concert, Mus.....Foreign
First Love, 3002, Mus.....Univ
First World War, 062, Mel.....20th-Fox
Five Little Peppers and How They Grew, Com. .....Col
Five Little Peppers at Home, Com.....Col
Flight at Midnight, 911, Mel.....Rep
Flight, 8, Mel.....WB
Florian, 29, Mel.....MGM
Flying Deuces, 010, Com.....RKO
Foreign Correspondent, Mel.....UA
Forgotten Girls, 920, Mel.....Rep
Forgotten Woman, The, 3031, Mel.....Univ
40 Little Mothers, 34, Com.....MGM
Four Feathers, Mel. (C).....UA
Four Sons, Mel.....20th-Fox
Four Wives, 453, Mel.....FN
Framed, 4032, Mel.....Univ
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, Com.....Para
Frontier Marshal, West.....20th-Fox
Frozen Limits, Com.....Foreign
Fugitive at Large, Mel.....Col
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, Mel.....WB
Full Confession, 003, Mel.....RKD

G

Gambling on the High Seas, Mel.....WB
Gangs of Chicago, Mel.....Rep
Gaucho Serenade, West.....Rep
Gentleman from Arizona, 3912, West. (C) Mono
George and Margaret, Com.....Foreign
Geronimo, 3918, Mel.....Para
Ghost Breakers, The, Com.-Mel.....Para
Ghost Comes Home, The, 27, Com.....MGM
Ghost Valley Raiders, 991, West.....Rep
Girl from Rio, 3825, Mel.....Mono
Girl in Room 313, Mel.....20th-Fox
Girl Must Live, Com.....20th-Fox
Golden Boy, Mel.....Col
Golden Gloves, Mel.....Para
Gold Star Mothers, Mel.....Producers
Gone With the Wind, Mel. (C).....MGM
Goose Step, Mel.....Producers
Granny Get Your Gun, Mel.....WB
Grandpa Goes to Town, Com.....Rep
Grapes of Wrath, The, 040, Mel....20th-Fox
Great Victor Herbert, The, 3916, Mus....Para
Green Hell, 4011, Mel.....Univ
Gulliver's Travels, 3915, Cartoon (C)....Para

H

Half a Sinner, 4040, Mel.....Univ
Hawaiian Nights, 4024, Mus.....Univ
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel....20th-Fox
Hell's Harbor, Mel.....St. Rts.
Henry Aldrich, No. 2, Com.....Para
Henry Goes Arizona, 2, Com.....MGM
Here I Am a Stranger, Mel.....20th-Fox
Hero for a Day, 4035, Mel.....Univ
Heroes In Blue, 3919, Mel.....Mono
Hidden Enemy, Mel.....Mono
Hidden Gold, West.....Para
Hidden Menace, Mel.....Foreign
Hidden Power, Mel.....Col
High School, 028, Com.....20th-Fox
His Girl Friday, Mel.....Col
Hi-Yo Silver, 129, West.....Rep
Hollywood Cavalcade, Mel. (C).....20th-Fox
Honeymoon In Bali, 3904, Com.....Para
Honeymoon Deferred, 4038, Mel.....Univ
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Hoots, Mon! Com.....Foreign
Horrors of War, Mel.....St. Rts.
House Across the Bay, Mel.....UA
Housekeeper's Daughter, Com.....UA
Housemaster, Com.-Mel.....Foreign
House of Sven Gables, 4013, Mel.....Univ
Human Monster, The, 3916, Mel.....Mono
Hunchback of Notre Dame, 015, Mel....RKD

I

I Can't Give You Anything But Love, Baby, Mus. .....Univ
If I Had My Way, Mus.....Univ
I Met a Murderer, Mel.....Foreign
Indianapolis Speedway, The, 315, Mel....WB
In Name Only, 936, Mel.....RKD
In Old Missouri, Com.....Rep
In Old Monterey, 847, West.....Rep
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel.....UA
Invisible Killer, The, Mel.....Producers
Invisible Man Returns, 4008, Mel.....Univ
Invisible Stripes, 408, Mel.....WB
Irene, 024, Mus.....RKD
Irish Luck, Mel.....Mono
I Stole a Million, 3007, Mel.....Para
Island of Doomed Men, Mel.....Col
Isle of Destiny, 017, Mel. (C).....RKD
I Take This Woman, 28, Mel.....MGM
It All Came True, Mel.....WB
It's a Date, 4001, Mus.-Com.....Univ
I Want a Divorce, Mel.....Para
I Was an Adventuress, 038, Mel....20th-Fox

J

Jamaica Inn, 3906, Mel.....Para
Jeepers Creepers, 914, Com.....Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel.....MGM
Johnny Apollo, 042, Mel.....20th-Fox
Jones Family In Quick Millions, Com. 20th-Fox
Judge Hardy and Son, 18, Com.....MGM
Just Like a Woman, Mel.....Foreign

K

Kansas Terrors, The, 951, West.....Rep
Katia, Mel.....Foreign
Kid Nightingale, 411, Mel.....WB
King of the Lumberjacks, Mel.....WB
Knights of the Range, 3923, West.....Para
Konga, the Wild Stallion, Mel.....Col

L

La Conga, Com.....Univ
Lady Dick, Mel.....FN

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Lady of the Tropics, 947, Mel.....MGM
Lambeth Walk, Com.....MGM
Llano Kid, 3913, West.....Para
Land of the Six Guns, West.....Mono
Last Desire, Mel.....Foreign
Last Express, 3028, Mel.....Univ
Laugh It Off, 4028, Mel.....Univ
Law of the Pampas, 3955, West.....Para
Law of the Texan, West.....Col
Legion of Lost Flyers, 4053, Mel.....Univ
Legion of the Lawless, 082, West.....RKO
Let George Do It, Com.....Foreign
Life of Giuseppi Verdi, Mus.....Foreign
Life of Knute Rockne, Mel.....WB
Light of the Western Stars, West.....Para
Lights Out in Europe, Documentary...Foreign
Light That Failed, The, 3921, Mel.....Para
Lillian Russell, Mus.....20th-Fox
Lion Has Wings, Mel.....UA
Little Accident, 4019, Com.....Univ
Little Miss Mollie, Mel.....Foreign
Little Orvie, 020, Com.....RKO
Little Miss Broadway, Mus.....20th-Fox
Little Old New York, 031, Mel....20th-Fox
Llano Kid, Mus.....Para
Lone Wolf Meets a Lady, Mel.....Col
Lone Wolf Strikes, Mel.....Col
Lost on the Western Front, Mel.....Foreign
Lost Squadron, The, 994, Mel.....RKO
Louise, Mus.....Foreign
Lucky Cisco Kid, Mel.....20th-Fox
Lucky Texan, West.....Mono

M

Mad Empress, The, 420, Mel.....WB
Main Street Lawyer, 905, Mel.....Rep
Mal He'e Making Eyes at Me, 4022, Com. Univ
Man from Dakota, 24, Mel.....MGM
Man from Oklahoma, West.....Producers
Man from Montreal, 4054, Mel.....Univ
Man from Tumbleweeds, West.....Col
Man in the Iron Mask, Mel.....UA
Man They Could Not Hang, The, Mel....Col
Man Who Wouldn't Talk, 030, Mel..20th-Fox
Man With Nine Lives, Mel.....Col
Marines Fly High, 018, Mel.....RKO
Marriage in Transit, Com.....20th-Fox
Married and In Love, 014, Mel.....RKO
Marseillaise, Mel. .....Foreign
Marshall of Mesa City, 081, West.....RKO
Marx Brothers "At the Circus," 8, Com.MGM
Maryland, Mel.....20th-Fox
Meet Dr. Christian, 005, Mel.....RKO
Men Without Souls, Mel.....Col
Mercy Plane, Mel.....Producers
Mexican Spitfire, 016, Com.-Mel.....RKO
Mickey the Kid, 816, Mel.....Rep
Midas Touch, The, Mel.....Foreign
Middle Watch, The, Com.....Foreign
Midnight Limited, Mel.....Mono
Mikado, The, 4044, Mus. (C).....Univ
Millionaire Playboy, 022, Com.....RKO
Mill on the Floss, Mel.....Foreign
Miracle on Main Street, Mel.....Col
Miracles for Sale, 946, Mel.....MGM
Mirele Efros, Mel.....Foreign
Missing Evidence, 4028, Mel.....Univ
Missing People, Mel.....Mono
Mr. Moto Takes a Vacation, 952, Mel. 20th-Fox
Mr. Smith Goes to Washington, Com....Col
Mr. Wong in Chinatown, 3807, Mel....Mono
Money to Burn, 917, Com.....Rep
Monkey into Man.....Foreign
Mortal Storm, The, Mel.....MGM
Murder on the Yukon, 3928, Mel.....Mono
Music in My Heart, Mus.....Col
Mutiny in the Big House, 3803, Mel....Mono
Mutiny on the Blackhawk, 4051, Mel....Univ
My Favorite Wife, 025, Com.....RKO
My Little Chickadee, 4004, Com.....Univ
My Son is Guilty, Mel.....Col
My Son, My Son, Mel.....UA
Mystery in Swing, Mel.....St. Rts.
Mystery of Room 13, Mel.....Foreign
My Wife's Relatives, 810, Com.-Mel.....Rep

N

Nancy Drew and the Hidden Staircase, 419, Mel. .....WB
New Frontier, 868, West.....Rep
News is Made at Night, 953, Mel..20th-Fox
New Moon, 31, Mus.....MGM
Nick Carter, Master Detectives, 15, Mel..MGM
Night of Nights, 3912, Mel.....Para
Night Work, 3849, Com.....Para
Ninotchka, 7, Com.....MGM
No Exit, Mel.....Univ
No Place to Go, 469, Mel.....FN
North Sea Patrol, Mel.....Foreign
Northwest Mounted Police, Mel. (C)....Para
Northwest Passage, 25, Mel. (C).....MGM
Nurse Edith Cavell, 001, Mel.....RKO

O

Of Mice and Men, Mel.....UA
Oh, Johnny, How You Can Love, 4021, Mel. .....Univ
Oklahoma Frontier, 4059, West.....Univ
Oklahoma Terror, West.....Mono
Old Maid, The, 452, Mel.....FN
On Your Toes, 463, Mus.....FN
One Hour to Live, 4030, Mel.....Univ
One Night in Paris, Mel.....Foreign
$1,000 a Touchdown, 3903, Com.....Para
One of the Finest, Mel.....Producers
One Million B.C., Mel.....UA
One Wild Night, Mel.....20th-Fox
On Their Own, Com..... 20th-Fox
On the Night of the Fire, Mel.....Foreign
Opened By Mistake, Com.....Para
Our Leading Citizen, 3850, Com.-Mel....Para
Our Neighbors—the Carters, 3911, Com...Para
Our Town, Mel.....UA
Outpost of the Mounties.....Col
Outside These Walls, Mel.....Col
Overland Mail, 3857, West.....Mono
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

P

Pack Up Your Troubles, 011, Com...20th-Fox
Pals of the Saddle, West.....Mono
Pals of the Silver Sage, Wes.....Mono
Parole Fixer, 3920, Mel.....Para
Passport to Alcatraz, Mel.....Col
Phantom Strikes, The, 3923, Mel.....Mono
Pinocchio, 091, Cartoon (C).....RKO
Pioneer Days, 3961, West.....Mono
Pioneers of the Frontier, West.....Col
Pioneers of the West, 964, West.....Rep
Pride and Prejudice, Com.....MGM
Pride of the Blue Grass, 418, Mel.....WB
Pride of the Navy, 822, Mel.....Rep
Primrose Path, The, 023, Com.-Mel.....RKO
Proud Valley, The, Mel.....Foreign
Private Lives of Elizabeth and Essex, The, 402, Mel. (C).....WB

Q

Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, Mel.....Para

R

Raffles, Mel.....UA
Rains Came, The, Mel.....20th-Fox
Rancho Grande, 942, West.....Rep
Range War, 3954, West.....Para
Rasputin, Mel. .....Foreign
Real Glory, The, Mel.....UA
Rebecca, Mel. .....UA
Remember? 11, Com.....MGM
Remember the Night, 3919, Mel.....Para
Renegade Trail, 3859, West.....Para
Reno, 008, Mel.....RKO
Return of Dr. X, 464, Mel.....FN
Rhythm of the Rio Grande, 3953, West...Mono
Riders of Black River, West.....Col
Riders of Destiny, West.....Mono
Riders of the Frontier, West.....Mono
Riders of Pasco Basin, 4062, West.....Univ
Rio, 4014, Mel.....Univ
Road Back, 4074, Mel.....Univ
Road to Glory, 061, Mel.....20th-Fox
Road to Singapore, 3926, Mus.....Para
Roaring Twenties, The, 403, Mel.....WB
Roll, Wagons, Roll, 3951, West.....Mono
Rose Marie, 643, Mus.....MGM
Rovin' Tumbleweeds, 848, West.....Rep
Rulers of the Sea, 3910, Mel.....Para

S

Sabotage, 913, Mel.....Rep
Safari, Mel.....Para
Saga of Death Valley, 952, West.....Rep
Sagebrush Family Trails West, West.Producers
Sagebrush Trail, West.....Mono
Sailor's Lady, Mel.....20th-Fox
Saint's Double Trouble, 021, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
Saint Takes Over, The, Mel.....RKO
Sandy is a Lady, Com.....Univ
Santa Fe Marshal, 3956, West.....Para
Santa Fe Stampede, 863, West.....Rep
Saps at Sea, Com.....UA
Saturday's Children, Com.-Mel.....WB
Scandal Sheet, Mel.....Col
Scatterbrain, Com.....Rep
Sea Hawk, Mel.....WB
Second Fiddle, 949, Com.-Mel.....20th-Fox
Secret Four, The, 3918, Mel.....Mono
Secret of Dr. Kildare, 12, Mel.....MGM
Seventeen, 3924, Com.....Para
She Goes to War, Mel.....St. Rts.
She Married a Cop, Mel.....Rep
Shipyard Sally, 018, Com.....20th-Fox
Shooting High, 041, West.....20th-Fox
Shop Around the Corner, 20, Mel.....MGM
Should Husbands Work? 816, Com.....Rep
Showdown, 3957, West.....Para
Sidewalks of London, 3922, Mel.....Para
Skeleton on Horseback, Mel.....Foreign
Ski Patrol, Mel.....Univ
Sky Bandits, Mel.....Mono
Sky Patrol, 3815, Mel.....Mono
Slightly Honorable, Mel.....UA
Smashing the Money Ring, Mel.....FN
Smuggled Cargo, 825, Mel.....Rep
Son of the Navy, Mel.....Mono
Song of the Windmills, Mus.....Foreign
Sons of the Sea, Mel.....Foreign
So This is London, Com.....20th-Fox
South of the Border, 941, West.....Rep
South of Pago Pago, Mel.....UA
South to Karanga, Mel.....Univ
Spies of the Air, Mel.....Foreign
Spy for a Day, Com.....Foreign
Stage Coach War, West.....Para
Stanley and Livingstone, Mel.....20th-Fox
Star Dust, 036, Mel.....20th-Fox
Star Maker, The, 3851, Mus.....Para
Stars Look Down, The, Mel.....Foreign
Still Water, Com.....Foreign
Stop, Look and Love, 008, Com.....20th-Fox
Strange Cargo, 23, Mel.....MGM
Stranger from Texas, The, West.....Col
Student Nurse, Mel.....WB
Sudan, Mel. .....St. Rts.
Sued for Libel, Mel.....RKO
Susan and God, Com.....MGM
Swanee River, 017, Mus. (C).....20th-Fox
Swift Justice, West.....Producers
Swiss Family Robinson, 019, Mel.....RKO

T

Taming of the West, West.....Col
Tear Gas Squad, Mel.....WB
Television Spy, 3907, Mel.....Para
Ten Days in Paris, Mel.....Foreign
Terror, The, Mel.....Foreign
Tevya, Mel. .....Foreign
Texas Stagecoach, West.....Col
Texas Renegades, West.....Producers
That's Right, You're Wrong, 011, Mus..RKO
That They May Live, Mel.....Foreign
These Glamour Girls, 948, Met.....MGM
They Came by Night, 033, Mel.....20th-Fox
They Drive by Night, Mel.....Foreign
They Shall Have Music, Mel.....UA
Thief of Bagdad, Mel. (C).....UA
This Man in Paris, 3865, Mel.....Para
Those High Grey Walls, Mel.....Col
Those Were the Days, Com.-Mel.....Para
Thou Shalt Not Kill, 916, Mel.....Rep
Three Cheers for the Irish, Mel.....FN
Three Weeks Together, Mel.....Col.
Three Sons, 004, Mel.....RKO
Thunder Afloat, 4, Mel.....MGM
'Til We Meet Again, Mel.....FN
Tomboy, Mel.....Mono
Tom Brown's School Days, 029, Mel.....RKO
Too Busy to Work, 016, Com.....20th-Fox
Too Many Husbands, Com.....Col
Torchy Plays with Dynamite, 326, Mel..WB
Torrid Zone, Mel.....WB
Torpedo Raider, 3925, Mel.....Mono
Torture Ship, Mel.....Producers
Tower of London, 4012, Mel.....Univ
Traitor Spy, Mel.....Foreign
Tree of Liberty, Mel.....Col
20 Mule Team, Mel.....MGM
20,000 Men a Year, 013, Mel.....20th-Fox
Tropic Fury, 4052, Mel.....Univ
Turnabout, Com.-Mel. .....UA
Two Bright Boys, 4017, Mel.....Univ
Two Fisted Rangers, West.....Col
Two Girls on Broadway, Mel.....MGM
Two Thoroughbreds, 013, West.....RKO
Typhoon, Mel. (C).....Para

U

U-Boat 29, Mel.....Col
Ultimatum, Mel. .....Foreign
Under-Pup, The, 4010, Mel.....Univ
Unexpected Father, 3008, Com.....Univ
Untamed, Mel. (C).....Para

V

Vengeance of the Deep, Mel.....Foreign
Vigil in the Night, 007, Mel.....RKO
Villain Still Pursued Her, Com.....RKO
Village Barn Dance, 919, Mus.-Com....Rep
Virginia City, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

W

Wall Street Cowboy, 857, West.....Rep
Ware Case, Mel.....20th-Fox
Waterfront, 325, Mel.....WB
Waterloo Bridge, Mel.....MGM
Way Down South, 947, Mus.....RKO
Way of All Flesh, Mel.....Para
We Are Not Alone, 458, Mel.....FN
Westbound Stage, 3952, West.....Mono
Westerner, The, Mel.....UA
West of Carson City, 4061, West.....Univ
West of the Divide, West.....Mono
What a Life, 3995, Com.....Para
What Do You Think, Chums? Mel....Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel.....Foreign
Winter Carnival, Mel.....UA
Witness Vanishes, The, 4027, Mel.....Univ
Wizard of Oz, 949, Mus. (C).....MGM
Wolf of New York, 918, Mel.....Rep
Women, The, I, Com.-Mel.....MGM
Women in War, Mel.....Rep
Women Without Names, 3925, Mel.....Para
World Moves On, The, Mel.....WB

Y

You Can't Fool Your Wife, Com.....RKO
Young As You Feel, 032, Com.....20th-Fox
Young Buffalo Bill, 954, West.....Rep
Young Man's Fancy, Mel.....Foreign
Young People, The, Com.....20th-Fox
Young Tom Edison, 28, Mel.....MGM
Yukon Flight, 3938, Mel.....Mono

Z

Zanzibar, Mel. .....Univ

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger (†) symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G) 109	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	86.	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Beware Spooks (G) 105	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68.	Oct. 28,'39
Blazing Six Shooters (G)	Charles Starrett-Iris Meredith-Sons of the Pioneers	Apr. 4,'40†	63.	Mar. 16,'40
Blondie Brings Up Baby (G).	P. Singleton-A. Lake-L. Simms	Nov. 9,'39†	69.	Nov. 11,'39
Blondie on a Budget (G)	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†	73.	Mar. 2,'40
Bullets for Rustlers	Charles Starrett-Lorna Gray	Mar. 5,'40†	58.	
(See "In the Cutting Room," Nov. 25,'39.)				
Cafe Hostess (A)	Preston Foster-Ann Dvorak	Nov. 30,'39†	63.	Jan. 20,'40
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39	72.	Sept. 2,'39
(Exploitation: Jan. 6,'40, p. 66.)				
Convicted Woman (G)	Rochelle Hudson - June Lang - F. Inescort-L. Lane-G. Ford	Jan. 31,'40†	66.	Mar. 2,'40
Five Litle Peppers and How They Grow	Edith Fellows-Dorothy Peterson	Aug. 22,'39	60.	
Five Little Peppers at Home	Edith Fellows-Dorothy Peterson	Feb. 8,'40†	65.	
(See "In the Cutting Room," Jan. 13,'40.)				
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66.	Aug. 5,'39
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos Calleia	Sept. 5,'39†	101.	Aug. 19,'39
(Exploitation: Oct. 21,'39, p. 66; Nov. 4,'39, p. 66.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60.	May 27,'39
His Girl Friday (A)	C. Grant-R. Russell-R. Bellamy	Jan. 18,'40†	92.	Jan. 13,'40
(Exploitation: Jan. 27,'40, pp. 71, 76; Feb. 24,'40, p. 55; Mar. 2,'40, p. 68.)				
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson,	Aug. 30,'39	65.	
Lone Wolf Strikes, The (G)	Warren William-Joan Perry	Jan. 26,'40†	67.	Feb. 10,'40
Man They Could Not Hang, The (A)	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39	65.	Sept. 30,'39
(Exploitation: Nov. 25,'39, p. 57.)				
Men Without Souls	John Litel-Rochelle Hudson	Mar. 14,'40†	62.	
(See "In the Cutting Room," Feb. 17,'40.)				
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78.	
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette	Oct. 19,'39†	130.	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65; Jan. 20,'40, p. 69; Feb. 3,'40, p. 74.)				
Music in My Heart (G)	Tony Martin - Rita Hayworth - Edith Fellows - Erle Blore	Jan. 10,'40†	70.	Jan. 13,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63.	Jan. 20,'40
Outpost of the Mountain	Charles Starrett-Iris Meredith-Sons of the Pioneers	Sept. 14,'39†	63.	
Outside the Three Mile Limit (G)	J. Holt-D. Purcell-I. Ware	Mar. 7,'40†	65.	Feb. 17,'40
Pioneers of the Frontier	Bill Elliott-Linda Winters	Feb. 1,'40†	58.	
Riders of Black River	Charles Starrett-Iris Meredith-Sons of the Pioneers	Aug. 23,'39	59.	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†	67.	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39†	54.	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55.	
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	Mar. 20,'40	59.	Mar. 30,'40
Those High Grey Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82.	Oct. 28,'39
Too Many Husbands (A)	Jean Arthur-Fred MacMurray-Melvyn Douglas	Mar. 21,'40†	84.	Mar. 9,'40
Two Fisted Rangers	Charles Starrett Lorna Gray - Sons of the Pioneers	Jan. 4,'40†	62.	
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	79.	Apr. 15,'39
(Reviewed under the title, "Spy in Black.")				

Coming Attractions

Arizona ..... Jean Arthur-Wm. Holden
Babies for Sale ..... Glenn Ford-Rochelle Hudson
Doctor Takes a Wife, The ..... L. Young-R. Milland-G. Patrick. Apr. 25,'40†
(See "In the Cutting Room," Mar. 16,'40.)
Fugitive from a Prison Camp. Jack Holt-Marian Marsh
The Howards of Virginia ..... Cary Grant-Joan Fontaine
Island of Doomed Men* ..... Peter Lorre-Rochelle Hudson
Lone Wolf Meets a Lady, The. Warren William-Jean Muir
Man from Tumbleweeds, The. Bill Elliott-Iris Meredith
Man With Nine Lives, The .... Boris Karloff - Jo Ann Sayers - Roger Pryor ..... Apr. 18,'40†
Passport to Alcatraz ..... Jack Holt-Noah Beery, Jr. ..... June 6,'40† .... 59.
(See "In the Cutting Room," Jan. 27,'40.)
Three Weeks Together ..... Vivien Leigh-Laurence Olivier

FIRST NATIONAL
(See Warner Brothers)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And One Was Beautiful (G) 32.	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 5,'40†	70.	Apr. 6, 40
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102.	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 66; Feb. 24,'40, p. 52; Mar. 16,'40, p. 61.)				
Babes in Arms (G) 9	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97.	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70; Dec. 2,'39, pp. 74, 76; Dec. 9,'39, p. 96; Dec. 18,'39, p. 69.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72.	Oct. 28,'39
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102.	Dec. 23,'39
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81.	Sept. 9,'39
Broadway Melody of 1940 (G) 21	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†	*100.	Feb. 10,'40
(Exploitation: Apr. 6,'40, p. 58.)				
Congo Maisie (A) 19	Ann Sothern - John Carroll - Rita Johnson	Jan. 19,'40†	70.	Jan. 20,'40
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84.	Sept. 23,'39
(Exploitation: Dec. 16,'39, p. 69; Jan. 6,'40, p. 72; Feb. 3,'40, p. 73.)				
Dr. Kildare's Strange Case (G) 30	L. Ayres-L. Barrymore-L. Day	Apr. 12,'40†	77.	Apr. 8,'40
Earl of Chicago (G) 18	Robert Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†	87.	Dec. 30,'39
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73.	Oct. 7,'39
Florian (G) 29	Robert Young-Helen Gilbert	Mar. 29,'40†	93.	Mar. 30,'40
Ghost Comes Home, The (G) 27	Frank Morgan - Billie Burke - Ann Rutherford	Mar. 8,'40†	79.	Mar. 2,'40
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67.	
(See "In the Cutting Room," Aug. 12,'39.)				
I Take This Woman (G) 26	Spencer Tracy-Hedy Lamarr	Feb. 2,'40†	97.	Feb. 3,'40
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan-	Dec. 1,'39†	70.	Dec. 9,'39
Judge Hardy and Son (G) 16	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Dec. 22,'39†	*90.	Dec. 16,'39
(Exploitation: Feb. 10,'40, p. 69; Feb. 24,'40, p. 52; Mar. 16,'40, p. 61.)				
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39†	91.	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 64.)				
Lambert Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†	66.	Apr. 22,'39
Man from Dakota (G) 24	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†	*74.	Feb. 17,'40
Mark Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87.	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64, 66; Dec. 9,'39, p. 38; Dec. 18,'39, p. 68; Jan. 6,'40, p. 72.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39†	71.	Aug. 5,'39
Nick Carter, Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60.	Dec. 9,'39
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110.	Oct. 14,'39
(Exploitation: Jan. 13,'40, pp. 52, 53; Jan. 27,'40, p. 72; Feb. 10,'40, p. 70; Feb. 24,'40, p. 55.)				
Northwest Passage (G) 25	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†	126.	Feb. 17,'40
(Exploitation: Mar. 2,'40, pp. 66, 67; Apr. 6,'40, p. 59.)				
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83.	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 73.)				
Shop Around the Corner (G)	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40†	100.	Jan. 6,'40
(Exploitation: Jan. 27,'40, pp. 66, 67; Mar. 2,'40, p. 68.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Strange Cargo (A) 23	Clark Gable - Joan Crawford - Peter Lorre-Ian Hunter	Mar. 1,'40†	113.	Mar. 9,'40
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carlson-J. Bryan	Aug. 18,'39	80.	Aug. 19,'39
(Exploitation: Sept. 23,'39, p. 73.)				
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95.	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58; Nov. 4,'39, p. 64; Dec. 2,'39, p. 74.)				
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101.	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83; Sept. 23,'39, pp. 66, 73; Sept. 30,'39, p. 61; Oct. 7,'39, pp. 63, 64; Oct. 14,'39, pp. 82, 66; Oct. 21,'39, pp. 62, 66; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, pp. 96, 98; Dec. 23,'39, p. 59; Jan. 13,'40, p. 56; Apr. 6,'40, p. 60.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134.	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60, 61; Oct. 21,'39, p. 66; Oct. 23,'39, p. 72; Nov. 4,'39, p. 65; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, p. 97; Dec. 30,'39, p. 65; Jan. 20,'40, p. 72.)				
Young Tom Edison (G) 28	Mickey Rooney-Gene Reynolds-Virginia Weidler-Fay Bainter-George Bancroft	Mar. 15,'40†	85.	Feb. 17,'40
(Exploitation: Mar. 9,'40, pp. 77, 79; Apr. 6,'40, p. 59.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Meets Debutante	M. Rooney-J. Garland-L. Stone-Cecilia Parker-Fay Holden-Ann Rutherford			
(See "In the Cutting Room," Apr. 6,'40.)				
Boom Town	Clark Gable - Spencer Tracy - Claudette Colbert-Hedy Lamarr			
Edison, the Man	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn	May 10,'40†		
Forty Little Mothers 34	Eddie Cantor - Rita Johnson - Bonita Granville	Apr. 26,'40†		
(See "In the Cutting Room," Mar. 9,'40.)				
Gone With the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland		228.	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64.)				
Mortal Storm, The	Margaret Sullavan-James Stewart-Robert Young			
New Moon 31	Jeannette MacDonald - Nelson Eddy-Mary Boland			
(See "In the Cutting Room," Jan. 27,'40.)				
Pride and Prejudice	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan			
Susan and God	J. Crawford - F. March - Rita Quigley-R. Hussey-J. Carroll-B. Cabot			
20 Mule Team	W. Beery-L. Carrillo-A. Baxter	May 3,'40†		
Two Girls on Broadway 33	J. Blondell-L. Turner-G. Murphy	Apr. 19,'40†		
(See "In the Cutting Room," Apr. 6,'40.)				
Waterloo Bridge	Vivien Leigh-Robert Taylor	May 17,'40†		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chasing Trouble (G) 3917	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†	64.	Feb. 3,'40
Cheyenne Kid, The 3962	Jack Randall-Louise Stanley	Feb. 20,'40†	50.	
(See "In the Cutting Room," Feb. 17,'40.)				
Covered Wagon Trails	Jack Randall	Apr. 10,'40†		
(See "In the Cutting Room," Mar. 16,'40.)				
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60.	
Danger Ahead 3939	James Newill	Jan. 10,'40†	60.	
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65.	Oct. 28,'39
East Side Kids (G) 3924	Dennis Mooro-Vince Barnett	Feb. 10,'40†	62.	Feb. 24,'40
Fatal Hour (G) 3907	Boris Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†	68.	Jan. 20,'40
Fight for Peace, The (A) 3831	Documentary	Sept. 30,'39	63.	Apr. 30,'38
Fighting Mad 3937	James Newill	Nov. 5,'39†	60.	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	76.	Dec. 9,'39
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62.	
(See "In the Cutting Room," July 15,'39)				
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61.	Nov. 25,'39
Hidden Enemy 3922	Warren Hull-Kay Linaker	Jan. 20,'40†	63.	
Human Monster, The (A) 3916	Bela Lugosi	Mar. 9,'40†	76.	Nov. 18,'39
(Reviewed under the title, "Dark Eyes of London.")				
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22.'39	58.	Aug. 26,'39
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56.	Jan. 27,'34
Midnight Limited (G)	Marjorie Reynolds-John King	Mar. 20,'40†	61.	Mar. 23,'40
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70.	July 22,'39
Murder on the Yukon 3928	James Newill	Feb. 25,'40†		
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83.	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	50.	
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51.	Nov. 18,'39
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58.	Nov. 18,'39
Pioneer Days 3961	Jack Randall	Jan. 25,'40†	51.	
(See "In the Cutting Room," Jan. 13,'40.)				
Rhythm of the Rio Grande 3953	Tex Ritter-Susan Dale	Mar. 2,'40†	53.	
(See "In the Cutting Room," Feb. 10,'40.)				
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58.	Jan. 27,'34
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	58.	Sept. 9,'39
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52.	Dec. 23,'39
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55.	June 24,'39
Secret Four, The (A) 3918	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85.	June 24,'39
(Reviewed under the title, "Four Just Men.")				
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61.	Sept. 23,'39
Son of the Navy (G)	J. Parker-J. Dunn-M. Spellman	Mar. 30,'40†	*72.	Apr. 6,'40
Torpedo Raider 3925	B. Mackay-B. Balfour-J. Mills	Feb. 28,'40†		
Tomboy	Jackie Moran-Marcia Mae Jones	Apr. 5,'40†		
(See "In the Cutting Room," Apr. 6,'40.)				
Westbound Stage (G) 3952	Tex Ritter	Dec. 15,'39†	56.	Feb. 24,'40
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55.	Jan. 20,'34
Yukon Flight 3938	James Newill-Louise Stanley	Dec. 5,'39†	60.	
(See "In the Cutting Room," Nov. 18,'39.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy from Sundown	Tex Ritter	May 2,'40†		
Land of the Six Guns*	Jack Randall-Louise Stanley			
Missing People	Will Fyffe	Apr. 30,'40†		
Pals of the Silver Sage	Tex Ritter	Apr. 20,'40†		
Sky Bandits	James Newill-Louise Stanley	Apr. 15,'40†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Diamonds (G)	Isa Miranda-George Brent	Apr. 5,'40†	76.	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 56.)				
All Women Have Secrets (A) 3914	Jos. Allen-Joan Cagney-V. Dale	Dec. 15,'39†	74.	Dec. 9,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Beau Geste (G) 3902	Gary Cooper-Ray Milland-Robert Preston - Brian Donlevy - Donald O'Connor	Sept. 15,'39†	114.	July 22,'39
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64; Nov. 4,'39, pp. 64, 66, 67.)				
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74.	Oct. 29,'39
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67.	Sept. 2,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	91.	Oct. 21,'39
Dr. Cyclops (G)	Albert Dekker-Janice Logan	Apr. 12,'40†	77.	Mar. 9,'40
(Exploitation: Mar. 16,'40, p. 59.)				
Emergency Squad (G) 3917	W. Henry-R. Paige-L. Campbell	Jan. 5,'40†	58.	Jan. 13,'40
Farmer's Daughter, The (G) 3927	Martha Raye-Charlie Ruggles	Mar. 29,'40†	61.	Feb. 17,'40
Geronimo 3918	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90.	Nov. 25,'39
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91.	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 80; Feb. 10,'40, p. 70; Mar. 2,'40, p. 68.)				
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77.	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56; Jan. 27,'40, p. 71; Feb. 3,'40, pp. 72, 74, 76, 78; Feb. 17,'40, pp. 54, 55; Mar. 2,'40, p. 68; Mar. 23,'40, p. 61; Mar. 30,'40, pp. 88, 90.)				
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	95.	Sept. 16,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99.	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Knights of the Range (G) 3923	Russell Hayden-Jean Parker	Feb. 23,'40†	70.	Feb. 24,'40
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Dunn	Nov. 3,'39	74.	Oct. 21,'39
Light that Failed, The (G) 3921	R. Colman-W. Huston-I. Lupino	Feb. 9,'40†	99.	Dec. 23,'39
(Explanation: Feb. 10,'40, p. 70; Feb. 17,'40, p. 53.)				
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70.	Nov. 4,'39
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	86.	Nov. 25,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62.	Aug. 12,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73.	Sept. 20,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Our Leading Citizen (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88.	Aug. 5,'39
(Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)				
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85.	Nov. 4,'39
Parole Fixer (G) 3920	W. Henry-V. Dale-R. Paige	Feb. 2,'40†	*60.	Feb. 17,'40
Range War (G) 3954	William Boyd-Russell Hayden	Sept. 8,'39†	66.	Aug. 5,'39
Remember the Night (G) 3919	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†	94.	Jan. 13,'40
(Exploitation: Jan. 27,'40, p. 71; Mar. 30,'40, p. 87.)				
Renegade Trail 3859	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58.	
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Road to Singapore (G) 3926	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†	85.	Feb. 24,'40
(Exploitation: Mar. 9,'40, p. 79; Mar. 23,'40, p. 60; Mar. 30,'40, p. 87.)				
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Margaret Lockwood-Will Fyffe	Nov. 17,'39†	97.	Sept. 16,'39
(Exploitation: Feb. 24,'40, p. 55.)				
Santa Fe Marshal (G) 3956	William Boyd-Russell Hayden	Jan. 26,'40†	68.	Jan. 13,'40
Seventeen (G) 3924	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†	78.	Feb. 24,'40
(Exploitation: Mar. 2,'40, p. 65.)				
Showdown (G) 3557	Wm. Boyd-Russell Hayden	Mar. 8,'40†	63.	Mar. 2,'40
Sidewalks of London (A) 3922	Charles Laughton-Vivien Leigh	Feb. 16,'40†	86.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53.)				
Star Maker, The (G) 3851	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94.	Aug. 26,'39
(Exploitation: Oct. 7,'39, p 65; Oct. 14,'39, pp. 63, 66; Nov. 4,'39, pp. 66, 67; Dec. 9,'39, p. 98.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Television Spy (G) 3907	Judith Barrett-Wm. Henry	Oct. 20,'39†	60.	Oct. 14,'39
This Man in Paris (A) 3865	Barry K. Barnes-Valerie Hobson	Aug. 18,'39	86.	July 8,39
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander-John Howard	Oct. 6,'39†	79.	Sept. 23,'39
(Exploitation: Nov. 11,'39, p. 66; Jan. 6,'40, p. 72.)				
Women Without Names (G) 3925	Ellen Drew-Robert Paige	Mar. 15,'40†	63.	Feb. 24,'40

Coming Attractions

Biscuit Eater, The (G)	Billy Lee-Helene Millard	May 24,'40†	*80.	Apr. 13,'40
Buck Benny Rides Again (G)	Jack Benny - Ed "Rochester" Anderson-Andy Devine	May 3,'40†	*85	
Date with Destiny, A	B. Rathbone-E. Drew-J. Howard			
(See "In the Cutting Room," Mar. 30,'40.)				
Down Went McGinty	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug. 9,'40†		
(See "In the Cutting Room," Feb. 10,'40.)				
French Without Tears (A)	Ray Milland-Ellen Drew	Apr. 19,'40†	67.	Nov. 11,'39
Ghost Breakers, The	B. Hope-P. Goddard-R. Carlson			
Golden Gloves	Jean Cagney-Richard Denning	Aug. 2,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				
Henry Aldrich, No. 2	Jackie Cooper-Leila Ernest			
Hidden Gold	W. Boyd-R. Hayden-R. Rogers	June 7,'40†		
I Want a Divorce	Joan Blondell-Dick Powell			
Light of the Western Stars	V. Jory-R. Hayden-N. Beery, Jr.	Apr. 19,'40†		
(See "In the Cutting Room," Nov. 18,'39.)				
Northwest Mounted Police	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard			
Opened by Mistake	C. Ruggles-R. Paige-J. Logan	May 10,'40†		
Queen of the Mob	Ralph Bellamy - Jean Cagney - Wm. Henry-Blanche Yurka	June 28,'40†		
(See "Women from Hell," "In the Cutting Room," Feb. 10,'40.)				
Safari	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				
Stage Coach War	Wm. Boyd-Russell Hayden	July 12,'40†		
(See "War Along the Stage Coach Trail," "In the Cutting Room," Jan. 20,'40.)				
Those Were the Days	Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser	June 21,'40†		
(See "At Good Old Siwash," "In the Cutting Room," Dec. 30,'39.)				
Typhoon	Dorothy Lamour-Robert Preston	May 17,'40†		
(See "In the Cutting Room," Oct. 28,'39.)				
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff	July 5,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Way of All Flesh	A. Tamiroff - Wm. Henry - G. George-M. Angelus-J. Cagney	May 31,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov. 6,'39†	62.	
Goose Step (G)	Roland Drew-Steffi Duna	Oct. 29,'39†	84.	Nov. 25,'39
(Reviewed under the title, "Beasts of Berlin.")				
Invisible Killer, The (G)	Grace Bradley-Roland Drew	Nov. 14,'39†	61.	Feb. 24,'40
Mercy Plane	James Dunn-Frances Gifford	Dec. 4,'39†	58.	
(See "In the Cutting Room," Dec. 9,'39.)				
Texas Renegades	Tim McCoy	Jan. 21,'40†		
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†	64.	
(See "In the Cutting Room," Sept. 16,'39.)				
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan. 14,'40†		

Coming Attractions

Gold Star Mothers	
Man from Oklahoma	
One of the Finest	
Swift Justice	Tim McCoy

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept. 29,'39†	61.	Oct. 14,'39
Calling All Marine (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	60.	Sept. 9,'39
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66.	Nov. 11,'39
Cowboys from Texas (G) 962	Three Mesquiteers	Nov. 29,'39†	57.	Dec. 9,'39
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec. 20,'39†	63.	Dec. 23,'39
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug. 28,'39†	66.	Sept. 2,'39
Forgotten Girls (G) 920	Louise Platt-Donald Woods	Mar. 15,'40†	68.	Mar. 23,'40
Ghost Valley Raiders (G) 991	Donald Barry-Lona Andre	Mar. 26,'40†	57.	Apr. 6,'40
Heroes of the Saddle (G) 963	Three Mesquiteers	Jan. 12,'40†	56.	Jan. 20,'40
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73.	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 65.)				
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69.	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57.	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72.	Nov. 11,'39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39	65.	July 1,'39
Money to Burn (G) 917	Jas., Lucile & Russell Gleason	Dec. 28,'39†	69.	Dec. 30,'39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57.	Aug. 19,'39
Pioneers of the West. (G) 964	Three Mesquiteers	Mar. 12,'40†	56.	Mar. 16,'40
Rancho Grande (G) 942	G. Autry-S. Burnette-J. Storey	Mar. 22,'40†	68.	Mar. 30,'40
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64.	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	89.	Oct. 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22,'39†	58.	Nov. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,'39	68.	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucille, Russell - Marie Wilson - Tommy Ryan	July 26,'39	85.	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62.	Aug. 26,'39
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec. 15,'39†	71.	Dec. 18,'39
Thou Shalt Not Kill (A) 916	Charles Bickford-Dwen Davis, Jr.-Doris Day	Dec. 22,'39†	68.	Dec. 16,39
Village Barn Dance (G) 919	Richard Cromwell - Doris Day - Lulu Belle & Scotti	Jan. 30,'40†	74.	Feb. 3,'40
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,39	66.	Sept. 9,'39
Wolf of New York (G) 918	Edmund Lowe - Rose Hobart - James Stephenson	Jan. 25,'40†	69.	Jan. 27,'40
Young Buffalo Bill 954	R. Rogers-G. Hayes-P. Moore	Apr. 12,'40†		
(See "In the Cutting Room," Mar. 30,'40.)				

Coming Attractions

Covered Wagon Days	Three Mesquiteers			
(See "In the Cutting Room," Apr. 6,'40.)				
Crooked Road	Edmund Lowe-Irene Hervey			
Dark Command (G) 901	J. Wayne-C. Trevor-W. Pidgeon	Apr. 15,'40†	*92.	Apr. 13,'40
Doctors Don't Tell	J. Wayne-C. Coburn-S. Gurie			
Gangs of Chicago	L. Lane-L. Nolan-B. MacLane			
Gaucho Serenade	G. Autry-S. Burnette-J. Storey			
Grandpa Goes to Town	James, Lucile, Russell Gleason			
(See "In the Cutting Room," Mar. 30,'40.)				
Hi-yo Silver 129	Silver Chief, Chief Thunder-Cloud - Lynn Roberts			
In Old Missouri	Weaver Bros. & Elviry	Apr. 17,'40†		
(See "In the Cutting Room," Mar. 30,'40.)				
Scatterbrain	Judy Canova			
Women in War	E. Janis-W. Barrie-P. Knowles			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81.	Oct. 28,'39
(Exploitation: Jan. 6,'40, pp. 66, 67; Mar. 30,'40, p. 90.)				
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82.	July 1,'39
(Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70; Oct. 14,'39, pp. 60, 64.)				
Bad Lands (G) 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39	70.	Aug. 19,'39
Bill of Divorcement, A 028 (A)	Maureen O'Hara - Adolphe Menjou-Fay Bainter-H. Marshall	Apr. 12,'40†	74.	Mar. 16,'40
Bullet Code 083	George O'Brien-Virginia Vale	Apr. 5,'40†	58.	
(See "In the Cutting Room," Dec. 30,'39.)				
Career (G) 930	Anne Shirley-Edward Ellis	July 7,'39	80.	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59.	Aug. 26,'39
Courageous Dr. Christian (G) 030	Jean Hersholt-Dorothy Lovett	Apr. 5,'40†	67.	Mar. 30,'40
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	64.	Sept. 16,'39
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec. 22,'39	62.	Dec. 9,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67.	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59.	Aug. 26,'39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83.	Aug. 26,'39
(Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68; Nov. 4,'39, p. 65.)				
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65.	Oct. 14,'39
Full Confession (G) 003	Victor MacLaglen-Sally Eilers	Sept. 8,'39†	73.	Aug. 26,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†	115.	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 63.)				
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94.	Aug. 5,'39
(Exploitation: Sept. 16,'39, pp. 84, 85; Sept. 30,'39, p. 61; Nov. 11,'39, p. 68.)				
Isle of Destiny (G) 017	W. Gargan-W. Ford-J. Lang	Mar. 8,'40†	83.	Mar. 9,'40
Legion of the Lawless (G) 082	George D'Brien-Virginia Vale	Jan. 5,'40†	59.	Nov. 25,'39
Little Orvie (G) 020	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†	66.	Mar. 9,'40
Marine Fly High (G) 018	R. Dix-C. Morris-L. Bail	Feb. 2,'40†	68.	Feb. 17,'40
Married and in Love (G) 014	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Jan. 19,'40†	59.	Dec. 18,'39
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62.	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70.	Oct. 21,'39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan. 12,'40†	67.	Dec. 16,'39
Millionaire Playboy (G) 022	Joe Penner-Linda Hayes	Mar. 15,'40†	64.	Mar. 2,'40
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 29,'39†	97.	Aug. 26,'39
(Exploitation: Nov. 25,'39, p. 56.)				
Pinocchio (G) 091	Disney Feature Cartoon	Feb. 23,'40†	87.	Feb. 3,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 9,'40, p. 77; Mar. 16,'40, p. 59; Mar. 23,'40, p. 61; Apr. 6,'40, p. 57.)				
Primrose Path (A) 023	Ginger Rogers-Joel McCrea	Mar. 22,'40†	93.	Mar. 16,'40
(Exploitation: Apr. 6,'40, p. 57.)				
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73.	Nov. 18,'39
Saint's Double Trouble (G) 021	George Sanders-Helene Whitney-Bela Lugosi	Jan. 26,'40†	68.	Jan. 20,'40
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69.	Mar. 25,'39
Swiss Family Robinson (G) 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Feb. 16,'40†	91.	Feb. 3,'40
(Exploitation: Feb. 24,'40, p. 53; Mar. 2,'40, p. 65.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-May Robson - E. E. Horton - Lucille Ball	Nov. 24,'39†	91.	Nov. 18,'39
(Exploitation: Jan. 13,'40. p. 56; Feb. 10,'40, p. 71.)				
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor.	Oct. 13,'39†	72.	Sept. 30,'39
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec. 8,'39†	62.	Dec. 2,'39
Vigil in the Night (A) 007	Carole Lombard-Anne Shirley-Brian Aherne	Feb. 9,'40†	96.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Feb. 24,'40, p. 53; Mar. 30,'40, p. 89.)				
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39	63.	July 22,'39

Coming Attractions

Abe Lincoln in Illinois (G) 009	R. Massey-R. Gordon-M. Howard		110. Jan.	27,'40
(Exploitation: Jan. 27,'40. p. 71; Feb. 3,'40. p. 74; Mar. 16,'40, p. 59; Apr. 6,'40, pp. 56, 57.)				
Anne of Windy Poplars	Anne Shirley-James Ellison			
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	Apr. 19,'40†	*85. Mar.	30,'40
Curtain Call (G) 027	B. Read-J. Archer-H. Vinson	Apr. 26,'40†	*60. Apr.	13,'40
Irene (G) 024	Anna Neagle-Ray Milland-R. Young-M. Robson-B. Burke	Apr. 26,'40†	101. Apr.	13,'40
My Favorite Wife 025	Irene Dunne-Cary Grant - Randolph Scott-Gail Ptarlek	May 3,'40†		
(See "In the Cutting Room," Mar. 2,'40.)				
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95. Oct.	29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Saint Takes Over, The	George Sanders-Wendy Barrie			
Tom Brown's Schooldays 029	Sir Cedric Hardwicke-F. Bartholomew-Jimmy Lydon-Josephine Hutchinson	May 10,'40†		
Villain Still Pursued Her, The	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton			
You Can't Fool Your Wife	Lucille Ball-James Ellison			
(See "In the Cutting Room," Mar. 16,'40.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82. Aug.	26,'39
Barricade (G) 026	Alice Faye-Warner Baxter	Dec. 8,'39†	71. Dec.	16,'39
Blue Bird (G) 025	Shirley Temple-Spring Bylington	Mar. 22,'40†	83. Jan.	27,'40
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74. Aug.	26,'39
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar. 1,'40†	67. Feb.	10,'40
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64. Aug.	19,'39
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†	73. Dec.	2,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74. Nov.	18,'39
City of Chance (G) 027	Lynn Bari-Donald Woods	Jan. 12,'40†	57. Dec.	30,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†	72. Nov.	18,'39
Drum Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov. 10,'39†	103. Nov.	11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 65; Jan. 13,'40, p. 56.)				
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83. Aug.	5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct. 8,'39†	58. Nov.	11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†	77. Dec.	23,'39
(Exploitation: Feb. 10,'40, p. 69.)				
First World War, The (reissue) (A) 062	Documentary	Oct. 27,'39†	78. Nov.	17,'34
Free, Blonde and Twenty-one (A) 037	L. Bari-J. Davis-H. Wilcoxon	Mar. 29,'40†	*75. Feb.	17,'40
Frontier Marshal, The (G) 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71. July	29,'39
(Exploitation: Sept. 2,'39, p. 54; Oct. 14,'39, pp. 60, 66.)				
Grapes of Wrath, The (A) 040	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Mar. 15,'40†	128. Jan.	27,'40
(Exploitation: Mar 2,'40, p. 65; Mar. 9,'40, p. 77.)				
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62. Oct.	7,'39
He Married His Wife (A) 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†	83. Jan.	20,'40
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 20,'39†	83. Sept.	30,'39
(Exploitation: Oct. 21,'39, p. 68; Oct. 28,'39, p. 72.)				
High School (G) 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†	74. Jan.	8,'40
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96. Oct.	7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94; Dec. 23,'39, p. 57; Dec. 30,'39, p. 65.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70. Nov.	25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	74. Nov.	18,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Bylington	Aug. 25,'39†	61. Aug.	12,'39
Little Old New York (G) 031	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb. 9,'40†	100. Feb.	10,'40
(Exploitation: Feb. 10,'40, p. 70.)				
Man Who Wouldn't Talk, The (G) 030	L. Nolan-J. Rogers-M. Marsh	Feb. 2,'40†	72. Jan.	20,'40
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68. Nov.	19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73. July	15,'39
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75. Oct.	14,'39
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	103. Sept.	9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101. June	8,'36
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87. July	8,'39
(Exploitation: Aug. 26,'39, p. 86; Oct. 21,'39, p. 66.)				
Shipyard Sally (A) 018	Gracie Fields-Sydney Howard	Oct. 20,'39†	79. July	29,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101. Aug.	5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64; Nov. 4,'39, p. 64; Nov. 11,'39, p. 67; Dec. 30,'39, p. 65.)				
Star Dust (G) 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr. 5,'40†	*90. Apr.	6,'40
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57. Sept.	2,'39
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†	86. Dec.	23,'39
(Exploitation: Feb. 24,'40, p. 55.)				
They Came by Night (G) 033	Will Fyffe-Phyllis Calvert	Feb. 23,'40†	73. Mar.	18,'40
Too Busy to Work (G) 018	J. Prouty-S. Bylington-J. Davis	Nov. 17,'39†	65. Nov.	4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Oct. 27,'39†	84. Oct.	28,'39
Viva Cisco Kid (G)	Cesar Romero-Jean Rogers	Apr. 12,'40†	*85. Mar.	23,'40
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72. Dec.	31,'38
Young as You Feel (G) 032	Jed Prouty-Spring Bylington	Feb. 16,'40†	59. Feb.	3,'40

Coming Attractions

Charlie Chan's Murder Cruise	Sidney Toler-Marjorie Weaver	June 21,'40†		
(See "In the Cutting Room," Mar. 9,'40.)				
Earthbound 034	Warner Baxter-Andrea Leeds	June 5,'40†		
(See "In the Cutting Room," Mar. 16,'40.)				
Four Sons*	D. Ameche-N. Kelly-A. Curtis	June 14,'40†		
Girl in Room 313	Kent Taylor-Florence Rice	July 12,'40†		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92. May	13,'39
I Was an Adventuress 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May 10,'40†		
Johnny Apollo	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr. 19,'40†		
(See "Dance with the Devil," "In the Cutting Room," Feb. 3,'40.)				
Lillian Russell	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-John Payne - Leo Carrillo - Weber & Fields	May 24,'40†		
Lucky Cisco Kid	Cesar Romero-Evelyn Venable	June 28,'40†		
Marriage in Transit	Virginia Gilmore-Robt. Sterling	May 31,'40†		
Maryland	Brenda Joyce - John Payne - Walker Brennan-Fay Bainter-Chas. Ruggles	July 5,'40†		
On Their Own (G)	Spring Bylington-Henry Armetta	May 17,'40†	*65. Apr.	13,'40
Sailor's Lady	J. Hall-D. Andrews-N. Kelly	July 19,'40†		
(See "In the Cutting Room," Mar. 2,'40.)				
Shooting High (G) 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40†	*65. Mar.	9,'40
So This Is London (A)	Geo. Saunders-Berton Churchill	May 3,'40†	85. Feb.	4,'39
Young People, The	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whalen			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford (G)	Laurel and Hardy	Feb. 16,'40†	63. Mar.	2,'40
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95. Oct.	7,'39
(Exploitation: July 22,'39, p. 81; Dec. 30,'39, p. 66.)				
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115. May	6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62; Dec. 18,'39, p. 68.)				
House Across the Bay (G)	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George	Mar. 1,'40†	*85. Mar.	2,'40
(Exploitation: Mar. 30,'40, p. 87.)				
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80. Sept.	16,'39
(Exploitation: Dec. 30,'39, p. 66.)				
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept. 22,'39†	70. Sept.	30,'39
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson	Jan. 19,'40†	73. Nov.	18,'39
(Exploration: Dec. 23,'39, pp. 57, 59; Jan. 20,'40, p. 72; Mar. 16,'40, p. 80.)				
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112. July	1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56; Oct. 28,'39, p. 70.)				
My Son, My Son (A)	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†	*117. Mar.	9,'40

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Of Mice and Men (A)	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†	106.	Dec. 30,'39
(Exploitation: Jan. 20,'40, pp. 66, 67; Jan. 27,'40, p. 70; Feb. 3,'40, p. 78; Mar. 2,'40, p. 64.)				
One Million B.C.	Carole Landis-Lon Chaney, Jr.-John Hubbard	Apr. 5,'40†	80.	Apr. 13,'40
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78.	Dec. 30,'39
Raffles (G)	David Niven-Olivia de Havilland	Dec. 29,'39†	71.	Dec. 23,'39
(Exploitation: Jan. 20,'40, p. 67; Mar. 9,'40, p. 76.)				
Real Glory, The (G)	G. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96.	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62; Nov. 25,'39, p. 57; Jan. 6,'40, p. 72; Jan. 20,'40, p. 67; Mar. 23,'40, p. 61.)				
Rebecca (A)	Laurence Olivier-Joan Fontaine-Judith Anderson-Nigel Bruce	Apr. 12,'40†	130.	Mar. 30,'40
Slightly Honorable (A)	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	*85.	Jan. 13,'40
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101.	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p .66; Oct. 14,'39, p. 62; Dec. 2,'39, p. 76.)				

Coming Attractions

Title	Star	Rel. Date
Foreign Correspondent	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley	May 17,'40†
Our Town	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin	
(Exploitation: Mar. 30,'40, p. 67.)		
Saps at Sea	Laurel and Hardy	Apr. 19,'40†
(See "Two's Company," "In the Cutting Room," Dec. 16,'39.)		
South of Pago Pago	Jon Hall-Victor McLaglen	May 3,'40†
Thief of Bagdad	Sabu-J. Duprez-C. Veidt	
Turnabout	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40†
(See "In the Cutting Room," Apr. 6,'40.)		
Westerner, The	Gary Cooper-Doris Davenport-Fred Stone-Lillion Bond	
(See "In the Cutting Room," Feb. 10,'40.)		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Quiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93.	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70; Nov. 25,'39, p. 58; Dec. 2,'39, p. 73.)				
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78.	Dec. 2,'39
Black Friday (G) 4018	Boris Karloff-Bela Lugosi	Apr. 12,'40†	70.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
Call a Messenger (G) 4020	Billy Halop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65.	Sept. 23,'39
Charlie McCarthy, Detective (G) 4011	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77.	Dec. 23,'39
Chip of the Flying "U" (G) 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55.	Jan. 27,'40
Danger on Wheels 4055	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†	61.	
Desperate Trails, The 4058	Johnny Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58.	
(See "In the Cutting Room," July 15,'39.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94.	Dec. 2,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Double Alibi (G) 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†	60.	Mar. 23,'40
First Love (G) 3002	Deanna Durbin-Helen Parrish-Robert Stack-Eugene Pallette-Leatrice Joy	Nov. 10,'39	84.	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66; Mar. 23,'40, p. 64.)				
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67.	July 1,'39
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60.	
(See "In the Cutting Room," Nov. 18,'39.)				
Green Hell (G) 4041	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87.	Jan. 20,'40
Half a Sinner 4040	Heather Angel-John King	Apr. 5,'40†	59.	
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65.	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66.	
Honeymoon Deferred (G) 4038	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†	59.	Feb. 24,'40
House of Seven Gables (G) 4013	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40†	89.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
Invisible Man Returns (G) 4009	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†	81.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 66; Jan. 27,'40, p. 70; Mar. 16,'40, p. 58.)				
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80.	July 22,'39
It's a Date (G) 4001	Deanna Durbin-Kay Francis-Walter Pidgeon	Mar. 22,'40†	*100.	Mar. 23,'40
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63.	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63.	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65.	Nov. 4,'39
Ma! He's Making Eyes at Me (G) 4022	Tom Brown-Constance Moore	Mar. 15,'40†	*62.	Apr. 6,'40
Man from Montreal 4054	R. Arlen-A. Devine-A. Gwynne	Dec. 8,'39†	60.	
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91.	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64.	Nov. 25,'39
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66.	Aug. 12,'39
My Little Chickadee (A) 4004	Mae West - W. C. Fields - Jos. Calleia - D. Foran - A. Nagel	Feb. 9,'40†	84.	Feb. 10,'40
Oh, Jehnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†	63.	
(See "In the Cutting Room," Dec. 30,'39.)				
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58.	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59.	Nov. 11,'39
Riders of Paseo Basin 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†		
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77.	Oct. 14,'39
Road Back (re-issue) (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79.	June 28,'37
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-L. Hunter	Nov. 17,'39†	92.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 72.)				
Tropic Fury 4052	A. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62½	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70.	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88.	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58; Dec. 23,'39, p. 60.)				
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78.	July 15,'39
(Exploitation: July 1,'39, p. 62; Nov. 25,'39, p. 58.)				
West of Carson City 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55.	
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92.	Aug. 19,'39
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66.	Oct. 28,'39
Zanzibar (G) 4025	Lola Lane-James Craig	Mar. 8,'40†	61.	Mar. 30,'40

Coming Attractions

Title	Star	Rel. Date
Alias the Deacon	B. Burns-P. Moran-D. O'Keefe	June 14,'40†
(See "In the Cutting Room," Mar. 2,'40.)		
Bad Man from Red Butte*	Johnny Mack Brown-Bob Baker-Fuzzy Knight	
Black Diamonds	Richard Arlen-Andy Devine	May 10,'40†
Enemy Agent (G) 4033	Richard Cromwell-Helen Vinson	Apr. 19,'40
I Can't Give You Anything But Love, Baby	Johnny Downs-Peggy Moran	June 21,'40†
(See "In the Cutting Room," Apr. 6,'40.)		
If I Had My Way	Bing Crosby-Gloria Jean	Apr. 26,'40†
La Conga Nights	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40†
No Exit*	W. Ford-K. Adams-D. Woods	
Sandy Is a Lady	Baby Sandy-Mischa Auer-Billy Lenhart-Kenneth Brown	May 17,'40†
(See "In the Cutting Room," Mar. 30,'40.)		
South to Karanga*	C. Bickford-D. Foran-L. Desti	
Ski Patrol	Lull Desti-Philip Dorin	May 3,'40†

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan "Dead End Kids"-B. Granville	Aug. 26'39	86.	Sept. 9,'39
(Exploitation: Jan. 20,'40, pp. 66, 67.)				
Castle on the Hudson (G)	John Garfield - Pat O'Brien - Ann Sheridan - Burgess Meredith	Feb. 17,'40†	*76.	Mar. 2,'40
(Exploitation: Feb. 24,'40, p. 53.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56.	
(See "In the Cutting Room," June 3,'39; exploitation: Jan. 6,'40, p. 66.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page-J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107.	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Dr. Ehrlich's Magic Bullet (G)	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	*100.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53: Mar. 2,'40, p. 65: Mar. 9,'40, p. 79.)				
Dust Be My Destiny (G) 461	John Garfield-Priscilla Lane	Sept. 16,'39†	88.	Aug. 19,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Each Dawn I Die (G) 356	James Cagney-Jane Bryan-Geo. Raft-Geo. Bancroft	Aug. 19,'39	92.	July 22,'39
(Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88; Oct. 14,'39, p. 66.)				
Espionage Agent (G) 462	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83.	Sept. 30,'39
Everybody's Hobby, The 736	Henry O'Neill-Irene Rich	Aug. 26,'39	54.	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting 69th (G) 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†	90.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 78; Feb. 24,'40, pp. 52, 56.)				
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield-E. Albert-C. Rains-J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99.	Nov. 25,'39
(Exploitation: Jan. 20,'40, p. 66.)				
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57.	
Old Maid (A) 452	Bette Davis - Miriam Hopkins - Geo. Brent-Jane Bryan	Sept. 1,'39†	95.	Aug. 5,'39
(Exploitation: Oct. 1,'39, p. 62; Nov. 11,'39, p. 68; Dec. 16,'39, p. 68.)				
On Your Toes (G) 463	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94.	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55.	Dec. 9,'39
Return of Dr. X, The (G) 464.	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62.	Dec. 2,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Dec. 21,'39†	57.	Nov. 25,'39
Three Cheers for the Irish (G).	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40†	100.	Mar. 16,'40
We Are Not Alone (G) 458	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112.	Nov. 11,'39

Coming Attractions

Angel from Texas, An	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40†		
(See "In the Cutting Room," Mar. 30,'40.)				
'Til We Meet Again	Merle Oberon - George Brent - Pat O'Brien-Geraldine Fitzgerald	Apr. 20,'40†	99.	Apr. 13,'40

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Intelligence (G) 416	Boris Karloff-Margaret Lindsay	Jan. 29,'40†	62.	Feb. 17,'40
Brother Rat and a Baby (G) 406	W. Morris-P. Lane-J. Bryan-R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	87.	Jan. 13,'40
(Exploitation: Apr. 6,'40, p. 57.)				
Calling Philo Vance (G) 420	J. Stephenson-Margot Stevenson	Feb. 3,'40†	62.	Feb. 17,'40
Child Is Born, A (A) 415	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George	Jan. 6,'40†	79.	Jan. 6,'40
(Exploitation: Dec. 9,'39, p. 96; Jan. 27,'40, p. 72; Feb. 3,'40, p. 75; Feb. 10,'40. p. 71; Feb. 24,'40, p. 53; Mar. 9,'40, p. 78; Mar. 16,'40, p. 61; Mar. 30,'40, pp. 88, 89; Apr. 6,'40, p. 57.)				
Dead End Kids on Dress Parade (G)	Dead End Kids-John Litel	Nov. 18,'39†	62.	Nov. 4,'39
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel	Apr. 13,'40†		
Granny, Get Your Gun	May Robson-Harry Davenport-Margot Stevenson	Feb. 10,'40†	56.	
Indianapolis Speedway (G) 315.	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82.	July 22,'39
(Exploitation: Sept. 30,'39, p. 59; Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)				
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	*80.	Jan. 6,'40
It All Came True (A)	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40†	97.	Apr. 6,'40
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57.	Sept. 23,'39
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60.	
Pride of the Blue Grass (G) 418.	Edith Fellows-James McCallion	Oct. 7,'39	65.	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106.	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53; Mar. 30,'40, pp. 86, 90.)				
Roaring Twenties, The (G) 403.	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106.	Oct. 21,'39
(Exploitation: Nov. 25,'39, p. 59; Feb. 17,'40, p. 54.)				
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Virginia City (G)	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40†	*115.	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87.)				
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59.	July 22,'39

Coming Attractions

All This and Heaven Too	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler			
Brother Orchid	Ann Sothern-Humphrey Bogart-Ralph Bellamy			
Enemy Within, The	Ronald Reagan-Lya Lys			
Flight 8	Virginia Bruce-Dennis Morgan-R. Bellamy - J. Wyman - W. Morris			
Fugitive from Justice	Roger Pryor-Lucille Fairbanks			
King of the Lumberjacks	John Payne-Gloria Dickson			
Life of Knute Rockne, The*	Pat O'Brien-Gale Page			
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill		72.	Apr. 22,'39
(Reviewed under the title, "Juarez and Maxmilian.")				
Saturday's Children (A)	J. Garfield-A. Shirley-C. Rains			Apr. 13,'40
Sea Hawk	E. Flynn-B. Marshall-A. Hale-C. Rains - F. Robson - U. O'Connor			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Tear Gas Squad	D. Morgan-J. Payne-G. Dickson			
Torrid Zone	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39†	80.	
Horrors of War (G)	Documentary	Merit	Feb. 7,'40	51.	Feb. 17,'40
Pocomania (G)	Nina Mae McKinney	Lenwal	Dec. 9,'39	65.	Dec. 9,'39
She Goes to War (A)		Leichter	Nov. 10,'39†	55.	Nov. 25,'39
Sudan		Leichter	Oct. 10,'39	58.	

Coming Attractions

American Gang Busters* (G)		Times	Apr. 20,'40	65.	Mar. 30,'40
Broken Strings (G)	Clarence Muse	International		*60.	Mar. 23,'40
Double Deal (G)	Monte Hawley	International		*55.	Dec. 16,'39
Fight for Life (A)	Myron McCormick	U.S. Film Service		69.	Mar. 16,'40
Mystery In Swing (G)	Monte Hawley	International		*75.	Mar. 7,'40

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Affair Lafont, The (A)	Corinne Luchaire	Transatlantic	Nov. 4,'39	85.	Nov. 4,'39
All at Sea (G)	Sandy Powell	British Lion		74.	Dec. 9,'39
Baker's Wife, The (La Femme du Boulanger) (A)	Raimu	"Baker's Wife Inc."	Feb. 26,'40	98.	Mar. 2,'40
Band Wagon (G)	Arthur Askey	Central		85.	Feb. 24,'40
Black Eyes	Otto Kruger	Film Alliance	May 15,'40.		
Citadel of Silence, The (A)	Annabella	Film Alliance	Dec. 23,'39	90.	Dec. 30,'39
Claudine* (A)	Blanchette Brunoy	French M.P. Cp.	Mar. 30,'40.	82.	Apr. 6,'40
Come On, George (G)	George Formby	ABFD		88.	Dec. 2,'39
Devil Is an Empress, The (G)	Conrad Veidt	Columbia	Dec. 1,'39	70.	Dec. 9,'39
Dr. O'Dowd (A)	Shaun Glenville	Warner Bros.		76.	Mar. 2,'40
Englishman's Home, An (A)	Edmund Gwenn	United Artists		72.	Nov. 11,'39
Entente Cordial (G)	Victor Francen	Concord	Dec. 25,'39	110.	Jan. 6,'40
Face Behind the Scar, The	Griffith Jones	Film Alliance	Feb. 29,'40	72.	Mar. 9,'40
First Film Concert (G)		World	Oct. 31,'39	53.	Nov. 18,'39
Frozen Limits, The (G)	Jimmy Nervo	General		80.	Nov. 18,'39
George and Margaret* (G).	Marie Lohr	Warner Bros.		77.	Apr. 6,'40
Hidden Menace, The	Otto Kruger	Film Alliance	Jan. 15,'40	59.	
Hoots, Mon! (A)	Max Miller	Warner Bros.		77.	Dec. 23,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83.	Feb. 26,'38
I Met a Murderer (A)	James Mason	York	Oct. 2,'39	70.	Oct. 14,'39
Just Like a Woman	Gertrude Michael	Film Alliance	Dec. 15,'40	74.	
Katia (G)	Danielle Darrieux	Mayer-Burstyn	Dec. 25,'39	90.	Dec. 2,'39
Last Desire (A)	Raimu	Transatlantic	Dec. 16,'39	100.	Jan. 6,'40
Let George Do It* (G)	George Formby	ABFD		82.	Mar. 30,'40
Life of Giuseppi Verdi, The (G)	Foseo Giachetti	Esperia	Apr. 3,'40	111.	Apr. 6,'40
Lights Out in Europe* (A)	Documentary	Mayer Burstyn	Apr. 13,'40	66.	Apr. 6,'40
Little Miss Molly	Maureen O'Hara	Film Alliance	Mar. 5,'40	67.	
Lost on the Western Front (G)	Paul Cavanaugh	World	Jan. 10,'40	63.	Jan. 20,'40
Louise (A)	Grace Moore	Mayer-Burstyn	Feb. 2,'40	80.	Feb. 10,'40
Marseillaise (G)	Pierre Renoir	World	Nov. 3,'39	80.	Nov. 18,'39
Midas Touch, The (A)	Barry K. Barnes	Warner		68.	Dec. 30,'39
Middle Watch, The	Jack Buchanan	Pathe		75.	Dec. 30,'39
Mill on the Floss, The (G).	Geraldine Fitzgerald.	Standard	Nov. 14,'39	90.	Feb. 13,'37
(Exploitation: Dec. 23,'39, p. 58.)					
Mirele Efros (G)	Berta Gersten	Credo	Oct. 19,'39	90.	Nov. 4,'39
Monkey Into Man* (A)		World	May 1,'40	65.	Mar. 30,'40
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
North Sea Patrol	Geoffrey Toone	Film Alliance	Nov. 15,'39	69.	
One Night In Paris	John Lodge	Film Alliance	Feb. 15,'40.		
On the Night of the Fire (A)	Ralph Richardson	General		94.	Jan. 6,'40
Proud Valley, The (A)	Paul Robeson	ABFD		77.	Jan. 27,'40
Rasputin (A)	Harry Baur	Concord	Oct. 16,'39	93.	Oct. 21,'39
Skeleton on Horseback (G).	Hugo Haas	C. L. Import Corp.		78.	Feb. 24,'40
Song of the Windmills (Molinos de Viento) (G).	Maria Mercader	Atlas	Feb. 23,'40	73.	Mar. 2,'40
Sons of the Sea (G)	Leslie Banks	Grand National		83.	Dec. 23,'39
Spies of the Air	Barry K. Barnes	Film Alliance	July 15,'40.		
Spy for a Day (G)	Duggie Wakefield	Paramount		71.	Jan. 27,'40
Stars Look Down, The	Michael Redgrave	Grand National		103.	Jan. 27,'40
Still Waters (Acqua Cheta) (G)	Germana Paolieri	Modern	Nov. 18,'39		
Ten Days In Paris (A)	Rex Harrison	Columbia		82.	Oct. 28,'39
Terror, The	Wilfrid Lawson	Film Alliance	Apr. 15,'40.		
Tevya (G)	Maurice Schwartz	Maymon	Feb. 5,'40	93.	Jan. 13,'40
That They May Live (A).	Victor Francen	Mayer-Burstyn	Nov. 6,'39	87.	Dec. 30,'39
Traitor Spy	Bruce Cabot	Assoc. British		73.	Nov. 4,'39
Ultimatum (G)	Erlo Von Strohelm	Hoffberg	Feb. 3,'40	73.	Feb. 24,'40
Vengeance of the Deep (G)	Lloyd Hughes	Astor	Feb. 22,'40	70.	Mar. 2,'40
What Would You Do, Chums? (A)	Syd Walker	Anglo American		75.	Sept. 2,'39
Where's That Fire (G)	Will Hay	Asso. British		77.	Sept. 2,'39
Young Man's Fancy (A)	Anna Lee	20th Cent.-Fox		74.	Aug 19,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
All American Blondes (11-11-39) 1423 ..... Andy Clyde	Oct.	20,'39†17....
Andy Clyde Gets Spring Chicken (12-30-39) 1426.	Dec.	15,'39†19....
A Plumbing We Will Go 1406 ..... (3 Stooges)	Apr.	19,'40†.2 rls.
Awful Goof, The, 1427..... Charley Chase	Dec.	22,'39†17....
Calling All Curs (9-9-39) 1401 ..... (3 Stooges)	Aug.	25,'39†17½..
Glove Slingers (1-6-40) 1425 ..... (All Star)	Nov.	24,'39†18....
Heckler, The (2-10-40) 1430 ..... Charley Chase	Feb.	16,'40†17....
Mr. Clyde Goes to Broadway 1429 ..... Andy Clyde	Feb.	2,'40†17....
Money Squawks 1432..... Andy Clyde	Apr.	5,'40†.2 rls.
Mooching Through Georgia (9-9-39) 9438 ..... (All Star)	Aug.	11,'39.19....
Nothing But Pleasure (2-24-40) 1428..... Buster Keaton	Jan.	5,'40†17½..
Oh, You Nazty Spy (2-24-40) 1404..... (3 Stooges)	Jan.	19,'40†18....
Oily to Bed, Oily to Rise (10-14-39) 1402..... (3 Stooges)	Oct.	6,'39†18½..
Pardon My Berth Marks (3-16-40) 1431 .....2Mar. Buster Keaton		22,'40†16....
Rockin' Thru the Rockies (3-16-40) 1405 ..... (3 Stooges)	Mar.	8,'40†18....
Skinny the Moocher 1421... Charley Chase	Sept.	8,'39†16½..
Static in the Attic 1422... Walter Catlett	Sept.	22,'39†19....
Teacher's Pest 1424 ..... Charley Chase	Nov.	3,'39†16½..
Three Sappy People 1403... (3 Stooges)	Dec.	1,'39†18½..
Trouble Finds Andy Clyde 9437	July	28,'39.18....

CINESCOPES

Fashion Takes a Holiday (3-16-40) 1973.....	Mar.	8,'40†11....
Threads of a Nation, The (2-10-40) 1972	Feb.	9,'40†11....
World of 1960 (Futurama) (1-6-40) 1971	Dec.	22,'39†.9....

COLOR RHAPSODIES

Blackboard Revue 1508....	Mar.	15,'40†.7....
Boy, a Gun and Birds, A (12-30-39) 1506.....	Jan.	12,'40†.7½..
Crop Chasers (10-14-39) 1502	Sept.	22,'39†.8....
Dreams On Ice (10-7-39) 1503	Oct.	20,'39†.6½..
Egg Hunt, The 1510.....	May	31,'40†.7½..
Greyhound and the Rabbit 1509	Apr.	19,'40†.7½..
Happy Tots' Expedition 1507	Feb.	9,'40†.6½..
Hollywood Sweepstakes (8-12-39) 9512	July	28,'39..8....
Jitterbug Knights (9-9-39) 1501	Aug.	11,'39†.7....
Mother Goose In Swingtime 1505	Dec.	18,'39†.7....
Mountain Ears (11-11-39) 1504	Nov.	3,'39†.7...
Nell's Yells 9511.....	June	30,'39..7....

COLUMBIA TOURS

Beautiful Switzerland (1-6-40) 1553	Nov.	17,'39†10....
Historic Cities of India 1552	Oct.	27,'39†10....
Holland and the Zuyder Zee (11-25-39) 1551	Sept.	15,'39†10....
Life in Paris 1554.....	Dec.	22,'39†11....
Morocco 9556	Aug.	11,'39.10½..
New Hampshire (3-30-40) 1555 ..... (color)	Feb.	9,'40†11....
Pleasure Bound in Canada 1557	May	3,'40†.1 rl..
Sojourn in India 9555.....	July	7,'39..9½..
Unveiling Algeria 1556....	Mar.	1,'40†.1 rl..

COMMUNITY SING

(Series 3)

No. 10 (6-17-39) 9660..... (Romance Songs)	June	16,'39.10....

(Series 4)

No. 1 (9-9-39) 1651..... (Crosby Hit Songs)	Aug.	4,'39†.9....
No. 2 1652 ..... (Old Time Songs)	Sept.	8,'39†.9½..
No. 3 1653 ..... (College Songs)	Oct.	13,'39†10....
No. 4 1654 ..... (Stephen Foster Songs)	Nov.	17,'39†11....
No. 5 (2-10-40) 1655..... (Gypsy Songs)	Dec.	29,'39†10....
No. 6 1656	Mar.	3,'40†.1 rl..

FABLES CARTOONS

Barnyard Babies 1754.....	June	14,'40†.1 rl..
Park Your Baby (2-24-40) 1752	Dec.	22,'39†.6....
Little Lost Sheep 1751....	Oct.	6,'39†.7....
Practice Makes Perfect 1753	Apr.	5,'40†.6....

FOOLS WHO MADE HISTORY

No. 1 (Elias Howe) (10-2-39) 1801	Sept.	1,'39†11....
No. 2 (Charles Goodyear) 1602	Oct.	6,'39†10½..

HAPPY HOUR

Know Your History
(Remakes from "March of Years")

No. 3 9473	Apr.	21,'39.11....

SPECIAL (HAPPY HOUR)

No. 1 (11-11-39) 1520 (Book of Books)	Oct.	6,'39†10....
No. 2 1521 (Building of Boys)	Oct.	12,'39†11....

KRAZY KAT CARTOONS

30. Golf Chumps 9705.....	Apr.	6,'39..7....
31. Krazy's Shoe Shop 9706	May	12,'39..6....

MUSIC HALL VANITIES

Montmartre Madness (6-3-39) 9964	June	30,'39.10½..
Yankee Doodle Home (5-27-39) 9963	May	19,'39.10....

PHANTASIES CARTOON

Charm Bracelet, The (9-9-39) 1701	Sept.	1,'39†.6½..
Man of Tin 1704	Feb.	23,'40†.6½..
Millionaire Hobo 1702.....	Nov.	24,'39†.7....
Mouse Exterminator, The (3-16-40) 1703	Jan.	26,'40†.6½..
News Oddities 1705	May	10,'40†.1 rl..

SCRAPPY CARTOONS

Scrappy's Rodeo 9756.....	June	2,'39..6....
Worm's Eye View, A (5-20-39) 9755	Apr.	28,'39..7....

SCREEN SNAPSHOTS

(Series 18)

No. 9 (5-20-39) 9859	May	12,'39.10....
No. 10 9860	May	26,'39.10....
No. 11 9861	June	15,'39.10....
No. 12 (8-19-39) 9862	July	28,'39.10....

(Series 19)

No. 1 (10-14-39) 1851 (Art of Makeup)	Sept.	22,'39†.9½..
No. 2 (11-18-39) 1852 (Training Animal Stars) .	Nov.	10,'39†10....
No. 3 1853 (Novelty Parties)	Dec.	1,'39†10....
No. 4 1854 (Trip Thru Studios)	Jan.	5,'40†10....
No. 5 (3-16-40) 1855 (Art in Hollywood)	Feb.	23,'40†.1 rl..
No. 6 1856	Mar.	29,'40†.1 rl..
No. 7 1857	May	3,'40†.1 rl..

SPORT THRILLS

Big Fish (9-9-39) 9810...	Aug.	18,'39.10....
Bows and Arrows 1801.....	Oct.	6,'39†.9....
Catch of the Season.....	Apr.	19,'40†.1 rl..
Flying Targets (3-16-40) 1804	Feb.	16,'40†10....
Jai Alai (1-6-40) 1802....	Nov.	30,'39†.8½..
Jockeys Up (6-17-39) 9807.	June	2,'39..9½..
Rough House Fiesta 1805..	Mar.	8,'40†10....
Skiing Technique 1803.....	Jan.	19,'40†.9½..
Technique of Tennis (6-17-39) 9808	June	30,'39..8½..
There Goes Rusty (8-26-39) 9809	July	15,'39.10½..

WASHINGTON PARADE

No. 3 (5-27-39) 9903 (Inside the Capitol).....	Apr.	28,'39.10....
No. 4 9904 (Library of Congress)	Aug.	4,'39.10....

1939-40

No. 1 (11-25-39) 1901..... (Smithsonian Institution)	Nov.	20,'39†11....
No. 2 (2-17-40) 1902..... (U. S. Treasury)	Dec.	29,'39†11....
No. 3 1903..... (Federal Bureau of Investigation)	Feb.	9,'40†11....

MGM

Title	Rel. Date	Min.

CARTOONS

(Color)

Art Gallery (6-3-39) W-886 ..... (Color)	May	13,'39..9....
Bear That Couldn't Sleep (7-15-39) (W-887)	June	10,'39..9....
Blue Danube, The (12-23-39) W-891	Dec.	16,'39..7....
Bookworm, The (9-16-39) W-889	Aug.	26,'39..9....
Fishing Bear, The (2-3-40) W-83	Jan.	20,'40†.8....
Home on the Range (3-30-40) W-85	Mar.	23,'40†.8....
Goldilocks and the Three Bears (7-22-39) W-888..	July	15,'39.11....
Mad Maestro, The (2-3-40) W-82	Dec.	30,'39†.8....
One Mother's Family (11-11-39) W-890	Sept.	30,'39..9....
Peace on Earth (12-9-39) W-81	Dec.	9,'39†.9....
Puss Gets the Boot (3-9-40) W-84.....	Feb.	10,'40†.9....

CRIME DOESN'T PAY

No. 23—Help Wanted (7-1-39) P-814 ..... Tom Neal-Jo Ann Sayers	June	10,'39.21....
No. 24—Think First (10-21-39) P-815 ..... Laraine Day-Ann Morriss	Sept.	9,'39.21....
No. 25—Drunk Driving (10-28-39) P-816 ..... Dick Purcell-Jo Ann Sayers	Oct.	28,'39.21....
No. 26—Pound Foolish (1-27-40) P-1 ..... Neil Hamilton-Lynn Carver	Dec.	23,'39†20....
No. 27—Know Your Money (2-3-40) P-2 ..... Dennis Morgan-Noel Madison	Jan.	27,'40†21....
No. 28—Jack Pot P-3.....	Mar.	9,'40†19....

FITZPATRICK TRAVELTALKS

Calling on Colombia T-59..	Mar.	16,'40†.8....
Day on Treasure Island, A (9-30-39) T-51	Sept.	2,'39†11....
Land of Alaska Nellie (2-3-40) T-55	Dec.	23,'39†.9....
Natural Wonders of Washington State (10-21-39) T-52	Oct.	7,'39†.9....
Night Descends on Treasure Island (3-9-40) T-57.	Jan.	20,'40†.8....
Old Natchez (2-10-40) T-56	Dec.	30,'39†.9....
Quaint St. Augustine (12-2-39) T-53	Nov.	4,'39†.9....
Seattle, Gateway to Northwest (4-6-40) T-58.....	Feb.	17,'40†.9....
Sitka and Juneau T-60....	Apr.	13,'40†.9....
Valiant Venezuela (12-30-39) T-54	Nov.	25,'39†.9....

MGM MINIATURES

Ash Can Fleet (10-21-39) M-72 ..... Robert Warwick	Sept.	9,'39†11....
Door Will Open, A, M-78. Dalies Frantz-Lynn Carver	Mar.	9,'40†.1 rl..
Failure at 50, A (11-18-39) M-73 ..... Truman Bradley-Jack Mulhall	Oct.	7,'39†10....
Mendelssohn's Wedding March (12-2-39) M-74..	Nov.	4,'39†.8....
Miracle at Lourdes (1-20-40) M-75 ..... G. P. Huntley, Jr.-Jo Ann Sayers (Sepia)	Dec.	30,'39†11....
Old South, The (2-3-40) M-77	Jan.	20,'40†11....
Northward Ho! (3-9-40) 80-X ..... (Sepia)	Feb.	10,'40†.9....
Rhumba Rhythm (9-9-39) M-71 ..... Mary Treen-Sally Payne (Sepia)	Sept.	2,'39†11....
Where Turf Meets Surf (2-24-40) M-76 ..... Mary Treen-Sally Payne (Sepia)	Jan.	6,'40†11....

OUR GANG

Alfalfa's Double (2-3-40) C-134	Jan.	20,'40†11....
All About Hash C-136.....	Mar.	30,'40†11....
Auto Antics (9-16-39) C-942	July	22,'39.10....
Big Premiere, The (3-30-40) C-135.....	Mar.	9,'40†10....
Captain Spanky's Showboat (10-28-39) C-131	Sept.	9,'39†11....
Cousin Wilbur (6-17-39) C-939	Apr.	29,'39.10....
Dad for a Day (12-2-39) C-132	Oct.	21,'39†11....
Dog Daze (7-29-39)	July	1,'39.11....
Time Out for Lessons (1-6-40) C-133	Dec.	2,'39†11....
Joy Scouts (7-29-39).....	June	24,'39.10....
Tiny Troubles (3-25-39) C-938	Feb.	18,'39.10...

PASSING PARADE

(Sepia)

No. 6—(6-17-39) K-928... (Yankee Doodle Goes to Town)	June	17,'39..9....
No. 7—Giant of Norway (7-22-39) K-927	June	24,'39.11....
No. 8—Story That Couldn't Be Printed (9-18-39) K-928	July	22,'39.11....
No. 9—One Against the World (9-16-39) K-929..	Aug.	19,'39.11....
No. 10—Unseen Guardians (10-14-39) K-930	Aug.	26,'39.11....
No. 11—Forgotten Victory (12-23-39) K-121 ..... (Sepia)	Dec.	9,'39†11....
No. 12—XXX Medico K-122 ..... (Sepia)	Mar.	30,'40†.10....

PETE SMITH SPECIALTIES

Culinary Carving (8-12-39) S-910	July	1,'39..9....
Domineering Male, The (4-6-40) S-107	Mar.	30,'40†10....
Football Thrills of 1938 (10-14-39) S-912	Sept.	16,'39.10....
Let's Talk Turkey (12-2-39) S-101	Oct.	28,'39†11....
Maintain the Right (1-27-40 S-104	Jan.	13,'40†10....
Radio Hams (6-17-39) S-908	May	20,'39.10....
Romance of the Potato (1-6-40) S-103 ..... (Sepia)	Dec.	9,'39†.9....
Set 'Em Up (10-21-39) S-913	Oct.	7,'39.10....
Ski Birds (11-25-39) S-102.	Nov.	18,'39†.8....
Stuffie (3-9-40) S-106....	Mar.	2,'40.11....
Take a Cue (9-16-39) S-911 ..... (Sepia)	Aug.	12,'39..8....
Weather Wizards (4-22-39) S-907	Apr.	8,'39..9....
What's Your I. Q? (3-9-40) S-105.....	Feb.	8,'40†.8....

ROBERT BENCHLEY

Dark Magic (5-27-39) F-956	May	13,'39.10....
Day of Rest, The (10-21-39) F-141	Sept.	6,'39†.9....
Home Early (6-17-39) F-957	May	27,'39..9....
Home Movies (3-9-40) F-144	Feb.	17,'40†.7....
How to Eat (7-8-39) F-958	June	10,'39.10....
See Your Doctor (12-23-39) F-142	Dec.	16,'39†.8....
(1-27-40) F-143 ..... That Inferior Feeling	Dec.	9,'39†.9....

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England 3830.	Nov.	15,'39†.2 rls.

(THE RELEASE CHART--CONT'D)

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Rhythm on the Reservation (7-22-39) T8-10	July	7,'39..7....
Seared Crows, The (7-8-39) T8-9	June	9,'39..7....
Yip Yip Yippy (7-29-39) J8-6	July	28,'39..7....

COLOR CLASSICS

Title	Rel. Date	Min.
Ants in the Plants (3-23-40) C9-3	Mar.	15,'40†.7....
Barnyard Brat (7-15-39) C8-5	June	30,'39..7....
Busy Little Ants C9-3	Feb.	23,'40†.1 rl..
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept.	22,'39†.1 rl..
Kick In Time, A C9-4	May	3,'40†.1 rl..
Little Lambkin (2-24-40) C9-2	Feb.	2,'40†.7....

COLOR CRUISES

Title	Rel. Date	Min.
Argentina K9-6	Apr.	5,'40†.1 rl..
Chile (1-6-40) K9-3	Nov.	10,'39†10....
Colombia (8-12-39) K8-7	July	21,'39.10....
Cuba K9-4	Jan.	5,'40†.1 rl..
Ecuador (9-16-39) K9-1	Sept.	1,'39†10....
Isle of Columbus K9-5	Feb.	9,'40†.1 rl..
Peru (10-14-39) K9-2	Oct.	6,'39†.1 rl..
Rio de Janeiro K9-7	May	31,'40†.1 rl..

HEADLINERS

Title	Rel. Date	Min.
Artie Shaw's Class in Swing (8-26-39) A9-1	Sept.	8,'39†10....
Frankie Masters & Orch. (1-27-40) A9-5	Dec.	29,'39†11....
Geo. Olsen & His Music (3-23-40) A9-7	Mar.	15,'40†10....
Have You Met Yvett? A9-8	Apr.	19,'40†.1 rl..
Here's Hal (1-6-40) A9-4	Nov.	24,'39†10....
Jimmy Dorsey & Orch. (2-24-40) A9-6	Feb.	2,'40†10....
Moments of Charm of 1940 (10-4-39) A9-2	Oct.	13,'39†11....
Phil Spitalny & Girl Or. Sweet Moments (9-9-39) A8-12	Aug.	11,'39.11....
Russ Morgan and Orch. Ted Fio Rito and His Orchestra (11-18-39) A9-2	Oct.	6,'39†11....
Tempo of Tomorrow (7-1-39) A8-11	June	2,'39.10....
Richard Himber and Orch.		

PARAGRAPHICS

Title	Rel. Date	Min.
Bits of Life (1-6-40) V9-3	Nov.	17,'39†11....
Breaking the News (9-2-39) J8-12	Aug.	25,'39.10....
Busy Little Bears (11-18-39) V9-2	Oct.	20,'39†10....
Farewell Vienna (7-15-39) V8-11	June	23,'39.10....
Not So Dumb (3-23-40) V9-7	Mar.	15,'40†10....
Paramount Pictorial (2-24-40) V9-6	Feb.	16,'40†10....
Public Hobby No. 1 (9-16-39) V9-1	Sept.	22,'39†11....
Sugar Wind (2-3-40) V8-5	Jan.	19,'40†10....
Television Preview V9-8	Apr.	12,'40†.1 rl..
Touchdown Revlew (1-20-40) V9-4	Dec.	22,'39†10....

PARAMOUNT PICTORIAL
(New Series)

Title	Rel. Date	Min.
No. 11—(6-24-39) P8-11	June	2,'39.10....
No. 12—(8-12-39) P8-12	July	14,'39.10....

POPEYE THE SAILOR

Title	Rel. Date	Min.
Females Is Fickle (3-23-40) E9-3	Mar.	8,'40†.7....
Ghosts Is the Bunk (7-22-39) E8-9	June	16,'39..7....
Hello How Am I? (8-12-39) E8-10	July	14,'39..7....
It's the Natural Thing to Do (8-26-39) E8-11	July	28,'39..7....
My Feelins Is Hurt E9-5	Apr.	5,'40† 1rl..
Never Sock a Baby (11-25-39) E9-1	Nov.	3,'39†.6....
Shakespearean Spinach (2-3-40) E9-2	Jan.	19,'40†.7....
Stealin' Aint Honest E9-4	Mar.	29,'40†.1 rl..

PARAMOUNT SOUND NEWS
Two Editions Weekly

POPULAR SCIENCE
(In Color)

Title	Rel. Date	Min.
No. 6—(7-29-39) J8-6	Aug.	4,'39.11....

1939-40

Title	Rel. Date	Min.
No. 1—J9-1	Sept.	15,'39†10....
No. 2—(12-2-39) J9-2	Nov.	3,'39†10....
No. 3—(1-20-40) J9-3	Dec.	15,'39†10....
No. 4—(2-24-40) J9-4		10....
No. 5—J9-5	Apr.	19,'40† 1rl..

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 64—Death Valley Thrills (6-24-39) R8-12	June	9,'39.10....
No. 65—Watch Your Step (8-19-39) R8-13	July	7,'39.10....
No. 66—Hydro Maniacs (9-9-39) R9-1	Sept.	1,'39†10....
No. 66—A Desert Adventure (9-16-39) R9-2	Sept.	22,'39†10....
No. 67—Catching Whoppers (9-16-39) R9-3	Oct.	13,'39†10....
No. 68—A Dog Is Born (11-11-39) R9-4	Nov.	3,'39†10....
No. 69—Aqua-Rhythm (11-18-39) R9-5	Nov.	24,'39†10....
No. 70—Judo Experts (1-27-40) R9-6	Dec.	8,'39†10....
No. 71—Bowling Skill (2-3-40) R9-7	Jan.	26,'40†10....
No. 72—Human Fish (3-2-40) R9-8	Feb.	23,'40†10....
No. 73—Two of a Kind (3-23-40) R9-9	Mar.	22,'40†10....
No. 74—The Blue Streak R9-10	Apr.	19,'40†.1 rl..

STONE AGE CARTOONS

Title	Rel. Date	Min.
Ugly Dino, The B9-6	May	24,'40†.1 rl..
Way Back When a Nag Was Only a Horse (3-23-40) B9-2	Mar.	8,'40†.7....
Way Back When a Night Club Was a Stick B9-3	Apr.	12,'40†.1 rl..
Way Back When a Triangle Had Its Points (2-24-40) B9-1	Feb.	9,'40†.7....

SYMPHONIC SERIES

Title	Rel. Date	Min.
Blue Danube, The D9-1	Sept.	29,'39†.1 rl..
Merry Wives of Windsor (11-18-39) D9-2		9....
William Tell (1-6-40) D9-3	Nov.	24,'39†18....

UNUSUAL OCCUPATIONS
(In Color)

Title	Rel. Date	Min.
No. 6—(7-29-39) L8-6	June	16,'39.10....

(New Series)

Title	Rel. Date	Min.
No. 1—(10-14-39) L9-1	Oct.	13,'39†.1 rl..
No. 2—(12-16-39) L9-2	Nov.	17,'39†11....
No. 3—(2-3-40) L9-3	Jan.	19,'40†10....

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Ring Madness 9370	June	30,'39.19....
Scrappily Married 03,703	Jan.	12,'40†20....
Truth Aches 03,702	Nov.	3,'39†19....
Wrong Room, The (930-39) 03,701	Sept.	22,'39†19....

HEADLINERS

Title	Rel. Date	Min.
No. 4—Sales Slips 93,604	June	2,'39.17....

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Act Your Age (10-14-39) 03,401	Oct.	6,'39†18....
Feathered Pests 03,406	July	14,'39†16....
Kennedy the Great 03,402	Dec.	8,'39†19....
Mutiny in the County 03,404	May	3,'40†17...
Slightly at Sea 03,403	Feb.	9,'40†16....

INFORMATION PLEASE

Title	Rel. Date	Min.
No. 1—(10-14-39) 04,201	Sept.	8,'39†10....
No. 2—(10-28-39) 04,202	Oct.	6,'39†11....
No. 3—(12-2-39) 04,203	Nov.	3,'39†10....
No. 4—(1-6-40) 04,204	Dec.	1,'39†11....
No. 5—(2-3-40) 04,205	Dec.	29,'39†10....
No. 6—(2-3-40) 04,206	Jan.	28,'40†11....
No. 7—(4-6-40) 04,207	Feb.	23,'40†10....
No. 8—04,208	Mar.	22,'40†.1 rl..

MARCH OF TIME
1938-39

Title	Rel. Date	Min.
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June	9,'39.19....
No. 12—The Movies March On (7-8-39) 93,112	July	7,'39.22....
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug.	4,'39.18....

1939-40

Title	Rel. Date	Min.
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept.	1,'39†19....
No. 2—Battle Fleets of England (10-7-39) 03,102	Sept.	29,'39†18....
No. 3—Uncle Sam — The Farmer (10-28-39) 03,103	Oct.	27,'39†18....
No. 4—Newsfronts of War —1940 (11-25-39) 03,104	Nov.	24,'39†19....
No. 5—Crisis in the Pacific (12-23-39) 03,105	Dec.	22,'39†17....
No. 6—Republic of Finland, The (1-20-40) 03,106	Jan.	19,'40†18....
No. 7—Vatican of Pius XII (2-17-40) 03,107	Feb.	16,'40†18....
No. 8—Canada at War (3-9-40) 03,108	Mar.	15,'40†18....

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Arcade Varieties (5-20-39) 94,210	May	12,'39.11....
Lillian Roth		

PATHE NEWS
Released twice a week

PATHE REVIEWS
Released once a month

PATHE TOPICS
Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Blamed for a Blonde (10-14-39) 03,201	Oct.	20,'39†16....
Chicken Feed 03,203	Jan.	19,'40†18....
Coat Tails 03,202	Nov.	17,'39†18....
Goodness, a Ghost 03,205	July	5,'40†16....
Marriage Go-Round 93,204	July	28,'39.18....
Twinpuplets 03,204	Apr.	12,40†20....

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Bandits and Ballads 03,502	Dec.	15,'39†17....
Corralling a Schoolmarm 03,504	June	14,'40†20....
Cupid Rides the Range (10-14-39) 03,501	Sept.	8,'39†18....
Molly Cures a Cowboy 03,503	Mar.	22,'40†19....
Sagebrush Serenade 93,504	June	6,'39.19....

REELISMS

Title	Rel. Date	Min.
Acres of Plenty (11-18-39) 04,602	Oct.	13,'39†.9....
American Royal (11-18-39) 04,603	Nov.	10,'39†.9....
Kennel Kings (8-26-39) 94,612	July	12,'39..9....
Men of Muscle (2-3-40) 04,605	Jan.	12,'40..9....
Navajo Land (2-30-40) 04,607	Mar.	1,'40†10....
Nevada Unlimited (9-16-39) 04,601	Sept.	15,'39†.8....
Pack Trip (9-16-39) 94,613	Aug.	18,'39..9....
Siege (3-2-40) 04,608	Mar.	29,'40†10....
Vacation Diary (2-10-40) 04,606	Feb.	2,'40†.9....
West Wall (1-6-40) 04,604	Dec.	8,'39†10....
Zoo (8-12-39) 94,612	July	21,'39..9....

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Aquapoise (2-3-40) 04,306	Jan.	19,'40†.9....
Devil Drivers (7-15-39) 94,311	June	16,'39..9....
Fly Casting 04,308	Mar.	15,'40..9....
Court Favorites 04,309	Apr.	12,'40†.9....
Gun Play (10-14-39) 04,301	Sept.	1,'39..9....
Hunting Hounds (11-18-39) 04,302	Sept.	29,'39†.9....
Ice Cutters (11-4-39) 04,303	Oct.	27,'39†.9....
Pennant Chasers 04,307	Feb.	16,'40†.9....
Riding the Crest (7-8-39) 94,312	July	14,'39..9....
Sky Game (12-30-39) 04,305	Dec.	22,'39†.9....
Winter Playground (12-23-39) 04,304	Nov.	24,'39†.9....

SPECIAL

Title	Rel. Date	Min.
Five Times Five (9-16-39) 93,801	July	23,'39.20....

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Autograph Hound 94,118	Sept.	1,'39..8....
Beach Picnic (5-27-39) 94,114	June	9,'39..8....
Billposters, The 04,105	May	17,'40†.1 rl..
Day in a Dog's Life 04,109	July	12,'40†.1 rl..
Donald's Dog Laundry 04,103	Apr.	5,'40†.8....
Donald's Outboard Motor 04,107	June	28,'40†.1 rl..
Donald's Vacation 04,108	June	21,'40..1 rl..
Donald's Penguin (5-27-39) 94,117	Aug.	11,'39..8....
Magician Mickey 04,110	Aug.	2,'40†.1 rl..
Mr. Donald Steps Out 04,106	June	7,'40†.1 rl..
Officer Duck 04,101	Sept.	22,'39†.8....
Riverters 04,102	Mar.	15,'40†.7....
Sea Scout 94,115	June	30,'39..8....
Tugboat Mickey 04,104	Apr.	26,'40†.1 rl..

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Conquering the Colorado (8-26-39) 0201	Aug.	18,'39†11....
Filming the Fleet (9-23-39) 0202	Oct.	27,'39†11....
Sky Fighters (12-9-39 0203	Dec.	8,'39†11....

FASHIONS (In Color)

Title	Rel. Date	Min.
Fashion Forecast, No. 4 9604	July	7,'39.10....
Fashion Forecast, No. 5 0601	Sept.	15,'39†10....
Fashion Forecast, No. 6 (2-10-40) 0602	Dec.	22,'39†10....
Fashion Forecast, No. 7 0603	Mar.	29,'40†.1 rl..

FATHER HUBBARD'S ALASKAN ADVENTURES

Title	Rel. Date	Min.
Aghileen Pinnacles (10-21-39) 0103	Nov.	10,'39†11....
Birthplace of Icebergs (9-2-39) 0101	Aug.	4,'39†11....
Climbing the Spirits Home (4-6-40) 0107	May	10,'40†10....
Valley of 10,000 Smokes (12-23-39) 0105	Feb.	16,'40†10....

LEW LEHR

Title	Rel. Date	Min.
Labor Savers (3-30-40) 0403	Apr.	12,'40†.9....
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept.	29,'39†10....
Silly Seasons, The (12-2-39) 0402	Jan.	5,'40.10....

MAGIC CARPET SERIES
(Lowell Thomas)

Title	Rel. Date	Min.
Evergreen Empire, The (10-21-39) 0102	Oct.	13,'39†11....
Flying Stewardess 0106	Mar.	15,'40†10....
Kangaroo Country (12-9-39) 0104	Feb.	2,'40†10....
Tempest Over Tunis 9107	June	9,'39.11....

TERRY-TOONS

Title	Rel. Date	Min.
Africa Squawks 9516	June	30,'39..7....
All's Well That Ends Well (3-30-40) 0510	Mar.	8,'40†.7....
Barnyard Baseball 9517	July	14,'39..7....
Catnip Capers 0559 (color)	May	31,'40†.1 rl..
Dog In a Mansion, A 0507	Jan.	12,'40†.7....
Edgar Runs Again (2-24-40) 0508	Jan.	26,'40†.7....
First Robin, The 0555 (color)	Dec.	29,'39†.1 rl..
Gandy Goose in a Bully Romance 9515	June	16,'39..7....
Golden West, The (8-26-39) 0501	Aug.	25,'39†.7....
Hare and the Hounds 0509	Feb.	23,'40†.7....
Harvest Time (2-17-40) 0556 (color)	Feb.	9,'40†.7....
Hitch-Hiker, The 0505	Dec.	1,'39†.7....
Hook, Line and Sinker 0552	Sept.	8,'39†.7....
Ice Pond, The 0506	Dec.	15,'39†.7....
It Must Be Love 0511	Apr.	5,'40†.1 rl..
Just a Little Bull 0558 (color)		
Much Ado About Nothing (3-30-40) 0557 (color)	Mar.	22,40†.7....
Old Fire Horse 9518	July	28,'39†.7....
One Mouse In a Million (12-9-39) 0504	Nov.	3,'39†.7....
Orphan Duck, The (10-14-39) 0553 (color)	Oct.	6,'39†.7....
Sheep in the Meadow (10-14-39) 0502	Sept.	22,'39†.7....
Two Headed Giant (3-12-39) 0551	Aug.	11,'39†.7....
Watchdog, The 0503	Oct.	20,'39†.7....
Wicky-Wacky Romance, A (12-9-39) 0554 (color)	Nov.	17,'39†.7....
Wot's All th' Shootin' Fer 0512	May	3,'40†.1 rl..

ED THORGERSEN (Sports)

Title	Rel. Date	Min.
Big Game Fishing 0301	Sept.	1,'39†10....
Clocking the Jockeys (10-7-39) 0302	Nov.	24,'39†11....
Following the Hounds (2-10-40) 0304 (color)	Mar.	1,'40†10....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Over the Seven Seas (4-6-40) 0305	Apr. 26,'40	10
Sports Immortals 9305	June 23,'39	11
Topnotch Tennis (2-24-40) 0303	Jan. 19,'40	10

UNITED ARTISTS

WORLD WINDOWS (Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)	Sept.	1,'39. 10
Eternal Fire, The (1-28-39)	Sept.	21,'39. 10
Lebanon Coast	Dec.	1,'39. 10
Petra (1-14-39)	Aug.	1,'39. 10
River Thames (4-15-39)	Nov.	1,'39. 10
Ruins of Palmyra	Oct.	1,'39. 10
Wanderers of the Desert	July	1,'39. 10

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH GRAHAM McNAMEE		
No. 65—(7-29-39) 3363	July	17,'39..9
No. 66—(9-30-39) 4351	Sept.	25,'39†.9
No. 67—(10-14-39) 4352	Oct.	16,'39†.9
No. 68—(10-14-39) 4353	Nov.	13,'39†.9
No. 69—(12-23-39) 4354	Dec.	11,'39†.8
No. 70—(12-30-39) 4355	Dec.	25,'39†.8
No. 71—4356	Jan.	15,'40†.9
No. 72—(3-30-40) 4357	Feb.	5,'40†.9
No. 73—(4-6-40) 4358	Feb.	26,'40†.9
No. 74—4359	Mar.	18,'40†.1 rl.
No. 75—4360	Apr.	29,'40†.1 rl.
No. 76—4361	May	13,'40†.1 rl.
No. 77—4382	May	20,'40†.1 rl.
LANTZ CARTUNES		
Arabs with Dirty Fezzes (8-26-39) 3259	July	31,'39..7
Silly Superstition (9-23-39) 3262	Aug.	28,'39..7
Slap Happy Valley 3261	Aug.	21,'39..7
Snuffy's Skunk Party (9-23-39) 3260	Aug.	7,'39..7
Stubborn Mule (8-12-39) 3258	July	3,'39..7
LANTZ COLOREO CARTUNES		
Adventures of Tom Thumb, Jr. 4267	Mar.	4,'40†.1 rl.
A-Haunting We Will Go (7-15-39) 4261	Sept.	4,'39†.7
Andy Panda Goes Fishing 4265	Jan.	22,'40†.8
Kittens Mittens (2-24-40) 4266	Feb.	12,'40†.9
Life Begins for Andy Panda (9-23-39) 4262	Oct.	9,'39†.8½
100 Pigmies and Andy Panda 4268	Apr.	22,'40†.1 rl.
Scrambled Eggs 4263	Nov.	20,'39†.8¾
Sleeping Princess, The (12-2-39) 4264	Dec.	4,'39†.9
Tom Thumb, Jr. (3-30-40)		7½
MENTONE MUSICAL COMEDIES		
Gals and Gallons (6-3-39) 3232	July	12,'39. 17½
East and Dumke With Best Oishes (8-3-39) 3233 Charles Kemper	Aug.	9,'39. 17
SPECIAL		
March of Freedom (5-20-39) 4110	Sept.	6,'39†20
STRANGER THAN FICTION SERIES		
No. 65—Novelty (7-15-39) 3376	Aug.	7,'39..9½
No. 66—Novelty (10-21-39) 4371	Sept.	18,'39†.8½
No. 67—Novelty (10-14-39) 4372	Oct.	9,'39†.9
No. 68—Novelty (10-28-39) 4373	Nov.	6,'39†.9
No. 69—Novelty (1-6-40) 4374	Dec.	4,'39†.9
No. 70—Novelty (12-23-39) 4375	Dec.	18,'39†.9
No. 71—Novelty 4376	Jan.	8,'40†.1 rl.
No. 72—Novelty (3-30-40) 4377	Jan.	29,'40†.9
No. 73—Novelty (4-6-40) 4378	Feb.	19,'40†.9
No. 74—Novelty 4379	Mar.	11,'40..1 rl.
No. 75—Novelty 4380	Apr.	15,'40†.1 rl.
No. 76—Novelty 4381	May	6,'40†.1 rl.
No. 77—Novelty 4382	May	27,'40†.1 rl.
TWO-REEL MUSICALS		
Boy Meets Joy (11-18-39) 4221 Pinky Tomlin-Joy Hodges	Sept.	6,'39†17
Feilles Parisienne 4228	Apr.	17,'40†.2 rls.
Bullets and Ballads 4226 Armida Harry Stafford	Feb.	14,'40†17½
International Revels (3-30-40) 4227 Wm G. Sabbot	Mar.	13,'40†17
Rhumba Land (1-6-40) 4223 Wini Shaw	Nov.	15,'39.18
Rhythm Jamboree 4225 Judy Starr	Jan.	17,'40†.2 rls.
Snow Follies (1-6-40) 4224 Lillian Roth	Dec.	13,'39†18
Swing Hotel (10-14-39) 4222 Wini Shaw	Oct.	18,'39†18
Swingin' in the Barn 4229	May	13,'40†.2 rls.

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Quiet Please (5-27-39) 4006 Fritz Feld (Color)	July	1,'39.20
Wardrobe Girl 4029 Ginger Manners	June	17,'39
A Swing Opera 4030 Tess Gardella	July	22,'39..2 rls.
Seeing Red (8-26-39) 4018 Red Skelton	Aug.	26,'39.20
Slapsie Maxie (9-16-39) 5303 Maxie Rosenbloom	Sept.	10,'39†17
Ride, Cowboy, Ride (10-21-39) 4008 Dennis Morgan	Sept.	9,'39.20
Ice Frolic (10-14-39) 5102 Eleanor Gardner	Oct.	28,'39†20
World's Fair Junior (10-28-39) 5104	Dec.	9,'39†20
Royal Rodeo, The (12-9-39) 5002 John Payne	Nov.	25,'39†15
Remember When (9-16-39) 5101 Eaton Boys	Jan.	20,'40†20
One for the Book (1-6-40) 5105 Betty Hutton	Feb.	3,'40†20
Alice in Wonderland 5108 Eddie Foy, Jr.	Mar.	9,'40†.2 rls.
Oouble or Nothing (3-2-40) 5107 Lee Oixon		20
COLOR PARADE		
For Your Convenience (6-17-39) 4610	May	20,'39.10
Mechanix Illustrated, No. 5 4612	June	17,'39..1 rl.
Modern Methods (8-12-39) 4611	July	15,'39.10
Mechanix Illustrated, No. 6 4613	Aug.	5,'39..1 rl.
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept.	30,'39†10
American Saddle Horses (12-2-39) 5402	Nov.	11,'39†.1 rl.
Mechanix Illustrated, No. 2 5403	Dec.	2,'39†.1 rl.
New Horizons (1-13-40) 5404	Jan.	8,'40†10
Mechanix Illustrated, No. 3 (2-24-40) 5405	Feb.	17,'40†10
FLOYO GIBBONS' "YOUR TRUE ADVENTURE"		
Haunted House (6-24-39) 4310	June	3,'39.12
Lives in Peril 4311	July	1,'39..1 rl.
Three Minute Fuse (9-2-39) 4312	July	29,'39.11
Verge of Disaster 4313	Aug.	26,'39..1 rl.
HISTORICAL TECHNICOLOR FEATURETTES		
Bill of Rights (9-16-39) 4007 Moroni Olson	Aug.	19,'39†20
Monroe Doctrine (10-28-39) 5001 Charles Waldron	Oct.	14,'39†16
Old Hickory (1-6-40) 5003 Hugh Sothern	Dec.	23,'39†17
Teddy the Rough Rider (2-10-40) 5004 Sydney Blackmer	Feb.	24,'40†19
LOONEY TUNES		
No. 70—Polar Pals (6-17-39) 4813	June	3,'39..7
No. 71—Scalp Trouble 4814	June	24,'39..1 rl.
No. 72—Porky's Picnic 4815	July	15,'39..1 rl.
No. 73—Wise Quack (8-19-39) 4818	Aug.	5,'39..7
No. 74—Porky's Hotel 5601	Sept.	2,'39†.1 rl.
No. 75—Jeepers Creepers (9-30-39) 5602	Sept.	23,'39†.7
No. 76—Naughty Neighbors (11-4-39) 5603	Nov.	4,'39†.1 rl.
No. 77—Pied Piper Porky (11-25-39) 5604	Nov.	4,'39†.7
No. 78—Porky the Giant Killer 5605	Nov.	18,'39†.1 rl.
No. 79—The Film Fan (1-6-40) 5606	Dec.	16,'39†.7
No. 80—Porky's Last Stand 5607	Jan.	6,'40†.1 rl.
No. 81—Africa Squeaks (2-10-40) 5608	Jan.	27,'40†.7
No. 82—All Baba Bound 5609	Feb.	10,'40†.1 rl.
No. 83—Pilgrim Porky 5610	Mar.	16,'40†.1 rl.
MELOOY MASTERS		
Clyde McCoy and Orch. (5-27-39) 4712	Mar.	18,'39.10
Artie Shaw and Orch. (4-8-39) 4713	Apr.	28,'39.10
Larry Clinton and Orch. 4714	May	20,'39..1 rl.
Leith Stevens and Orch. (6-17-39) 4715	June	10,'39.10
Rita Rio and Orch. 4716	July	1,'39..1 rl.
Will Osborne and Orch. (8-5-39) 4717	July	22,'39†10
Eddie Delange and Orch. 4718	Aug.	12,'39..1 rl.
Swing Styles (9-16-39) 5501	Sept.	2,'39†10
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept.	30,'39†10
Rubinoff and His Violin (11-11-39) 5503	Nov.	11,'39†10
Artie Shaw and His Orchestra (12-9-39) 5504	Dec.	30,'39†10
Frances Carroll and the Coquettes (12-30-39) 5505	Feb.	17,'40†10
Oave Apollon and His Orchestra (2-24-40)	Mar.	2,'40†10
MERRIE MELOODIES (In Color)		
No. 82—Naughty But Mice 4519	May	10,'39..1 rl.
No. 83—Believe It or Else 4520	June	3,'39..1 rl.
No. 84—Hobo Gadget Band (6-17-39) 4518	June	17,'39..7
No. 85—Old Glory (6-17-39) 4521	July	1,'39.10
No. 86—Oangerous Dan McFoo 4522	July	15,'39..1 rl.
No. 87—Snow Man's Land 4523	July	29,'39..1 rl.
No. 88—Hare-Um Scare-Um (8-12-39) 4524	Aug.	12,'39..7
No. 89—Oetouring America (9-9-39) 4525	Aug.	26,'39..7
No. 90—Little Brother Rat 4526	Sept.	2,'39..1 rl.
No. 91—Sioux Me 5301	Sept.	9,'39†.1 rl.
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept.	23,'39†.1 rl.
No. 93—Little Lion Hunter 5302	Oct.	7,'39†.1 rl.
No. 94—The Good Egg 5304	Oct.	2,'39†.1 rl.
No. 95—Fresh Fish (11-18-39) 5305	Nov.	4,'39†.7
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov.	18,'39†.1 rl.
No. 97—Sniffles and the Bookworm 5307	Dec.	2,'39†.1 rl.
No. 98—Screwball Football (1-13-40) 5308	Dec.	16,'39†.7
No. 99—The Curious Puppy 5309	Dec.	30,'39†.1 rl.
No. 100—Early Worm Gets the Bird 5310	Jan.	13,'40†.1 rl.
No. 101—Mighty Hunters (1-20-40) 5311	Jan.	27,'40†.7
No. 4102—Busy Bakers 5312	Feb.	10,'40†.1 rl.
No. 103—Elmer's Candid Camera 5313	Mar.	2,'48†.1 rl.
No. 104—Crosscountry Detours 5314	Mar.	18,'40†.1 rl.
TECHNICOLOR SPECIALS		
Romance in Color 4404	Aug.	19,'39..1 rl.
VITAPHONE VARIETIES		
Dean of the Pasteboards (5-27-39) 4910 Luis Zingone	May	27,'39.10
Right Way, The (6-17-39) 4908 Irene Rich	July	1,'39..9
Witness Trouble 4911 Grouch Club	July	29,'39..1 rl.
One Day Stand (8-26-39) 4912	Aug.	19,'39.10
Vote Trouble (9-16-39) 5701 Grouch Club	Sept.	9,'39†.9
History Repeats Itself (10-14-39)		10
Sword Fishing (10-14-39) 5702	Oct.	21,'39†10
An Organ Novelty (11-4-39) Mr. & Mrs. Jesse Crawford	Jan.	13,'40†.9

OTHER PRODUCT

Title	Rel. Date	Min.
ALLIANCE		
Birth of the Movies	Sept.	1,'39.22
ATLAS		
Pyramids of Mexico, The (1-20-40)		11
Xochimilco (1-15-40)		11
CENTRAL		
Country Fair (2-24-40)		10
Zoo in Manhattan (11-18-39)		10
FINLANO TRADING CO.		
Life in Finland (3-23-40)		10
KING OF COMEOY		
Paper Hanger, The (3-2-40)		19
PATHE COMMERCIAL		
Homes of Today (11-18-39)		11
RENOWN		
Smart Footwork (2-24-40)		15
Thank You, Mr. Silkworm (2-24-40)		15
YORKE		
Couriers of the Nation (12-9-39)		17
Finland Fights! (2-17-40)		5

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Overland with Kit Carson (9-2-39) Bill Elliott-Iris Meredith — July 21,'39 .....

Shadow, The (1-13-40) 1140 — Jan. 5,'40†.2 rls. (each)
Victor Jory-Veda Ann Borg (1 episode 31 min.) (15 episodes)

Terry and the Pirates — Apr. 12,'40† .....
Wm. Tracy-Granville Owens .... (15 episodes)

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder Don "Red" Barry	.....	
Dick Tracy's G-Men (8-19-39) 872 (15 episodes) Ralph Byrd	Sept. 2,'39 ..... (1st episode 29 min.)	
Drums of Fu Manchu (2-17-40) Henry Brandon-Luana Walters (15 episodes)	Mar. 15,'40†20 .... (each) (1st episode 30 min.)	
Zorro's Fighting Legion (12-2-39) 873 Reed Hadley	Dec. 16,'39.18 .... (each) (1st episode 30 min.)	

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92 Larry (Buster) Crabbe (15 episodes)	Apr. 9,'40†21 .... (each)	
Green Hornet, The (12-2-39) 4781-93 Gordon Jones-Anne Nagel (13 episodes)	Jan. 9,'40†21 .... (each)	
Phantom Creeps, The (9-2-39) 4681-92 Bela Lugosi-Dorothy Arnold	Oct. 17,'39†21 .... (each)	

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

THE SOUTH. FACTORIES, CHEAP POWER. The greatest opportunities in the motion picture business are here. Let us promote a theatre for you in this glorious land. FRANK DOWLER COMPANY, Chattanooga, Tenn.

WANTED SMALL TOWN THEATRE TO equip at least expense. Long term payments, small amount down. BOX 1265, MOTION PICTURE HERALD.

NEW THEATRE, 406 SEATS, FOR SALE IN good Kentucky town. Wonderful possibilities for couple to make a nice living. It will take $4,000 cash to handle. BOX 1269, MOTION PICTURE HERALD.

HAVE A SMALL CHAIN OF THREE THEatres, would sell worth the money. Don't bother unless you have the cash. Will run around $30,000. These theatres in good Kentucky towns from 2,200 to 10,000. BOX 1270, MOTION PICTURE HERALD.

WILL PAY CASH FOR THEATRE IN TOWN OF 5,000 or less. KERMIT SUMNER, Taylorsville, Ky.

FULLY EQUIPPED THEATRE FOR SALE OR lease. Town of fifteen hundred. New York State. Write BOX 1272, MOTION PICTURE HERALD.

POSITIONS WANTED

PROJECTIONIST, SHOW CARD ARTIST, EXperienced. No liquor, tobacco. References. BEHRENS, 902 N. Eighth, Sheboygan, Wis.

PROJECTIONIST, 12 YEARS, REFERENCES, competent, RCA, Western Electric, anywhere. BOX 1271, MOTION PICTURE HERALD.

HELP WANTED

OPERATORS AND MANAGERS—MOVIE CIRcuits—No. 519 STATE THEATRE, Pittsburgh, Pa. or P. O. B. No. 1001, Memphis.

AGENTS WANTED

RELIABLE MEN TO HANDLE GAMES IN EACH film exchange. Commission only. Must be acquainted with owners and managers. Write brief summary of past employment, reference. STANLEY GAMES. INC., 127 North Fifth St., Philadelphia, Pa.

NEW GENERAL EQUIPMENT

BUY NOW, PAY IN THREE YEARS, NEW sound, projectors, lamps, chairs, whatever's needed. Prices are low, too! S.O.S. CINEMA SUPPLY CORP., New York.

NEW BLOWERS, WASHERS, VARIABLE SPEED pulleys, wholesale. SOUTHERN AIR, 161 Walton, Atlanta, Ga.

SING THE JUBILEE WITH THESE BUYS, safety film cabinets, section, $1.79; moleskin leatherette, yard, 79c; 10¼" reflector kits for Peerless, $14.95; spotlights, $3.95; soundscreens, 19½c foot. All brand new from our Jubilee Catalog. S.O.S. CINEMA SUPPLY CORP., New York.

ROADSHOWMEN—16MM SOUND PROJECTORS at sacrifice prices. $159.50 buys complete outfit, slightly shopworn. Only eight available, cash only. S.O.S. CINEMA SUPPLY CORP., New York.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD equipment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD Rockefeller Center, New York.

FOR SALE, COMPLETE BOOTH EQUIPMENT, two rebuilt Simplex with Ultraphone sound and Strong lamps at a bargain. BOX 1264, MOTION PICTURE HERALD, Chicago, Ill.

RECONDITIONED BLOWERS, WASHERS, VARiable speed pullies, bargains. CONDITIONEDAIRE, Box 838, Atlanta, Ga.

WILL SELL 300 OPERA CHAIRS AND COMplete booth equipment for balance due on unpaid notes. MOVIE SUPPLY CO., 1318 S. Wabash, Chicago.

TWO REBUILT SIMPLEX NOW GOOD AS NEW with rebuilt Preddey low-intensity automatic reflector arc lamps $535. Free 10-day trial. N. RAFALSKI, 2202 N. Maplewood Ave., Chicago.

DEFOREST BATTERY ELIMINATOR, COST, $200. Best offer buys. A1 condition. AVALOE THEATRE, 2811 Diversey, Chicago, Ill.

BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price, $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-Shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

1940 EDITION OF FAME EDITED BY TERRY Ramsaye. The class annual of the screen, radio and stage. Recognized by executives and talent agents as the guide to box office champions. Send your order today with check or money order for $1.00. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BUSINESS OPPORTUNITIES

HAVE GOOD SITE TO BUILD THEATRE IN Long Island town of 5,000. Can draw from surrounding towns. Swell beach and summer resort. Want partner with capital to help construction and equipping on long lease. BOX 1249A, MOTION PICTURE HERALD.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

Just what Loretta ordered!

Just what the doctor ordered!





You won't have to have a doctor in the house to know it's CONTAGIOUSLY LAUGH-PACKED!



Just what the exhibitor ordered!

LORETTA YOUNG ★ RAY MILLAND

The Doctor Takes a Wife

with **REGINALD GARDINER • GAIL PATRICK**
EDMUND GWENN • GEORGES METAXA

Screen play by George Seaton and Ken Englund
Directed by ALEXANDER HALL • Produced by William Perlberg



A COLUMBIA PICTURE



Look at it from any Angle!

Flash . . . glamour . . . color is the life-blood of showmanship and that's what we're selling in ***Trailers, Lobby Displays*** and ***Accessories.*** ¶ Use them like the successful merchant uses his show windows. Put your show on display. Dress up your lobby. Dress up your screen. A catch-line . . . a picture will get the prospect who shops for entertainment. ¶ Maybe he's twenty percent of your audience . . . maybe he's only ten. But it's the "shopper" who makes the difference between big grosses and average takes . . . sometimes the difference between profit and loss. ¶ And ***NATIONAL SCREEN SERVICE*** gives you those catch lines . . . that color . . . that flash . . . In TRAILERS . . . in LOBBY DISPLAYS . . . in GENERAL ACCESSORIES. On a straight rental basis . . . from one set of exchanges. They cost you little . . . they sell extra tickets. ¶ Every exhibitor can afford the ***Best Ticket Sellers in the Business . . .***

NATIONAL SCREEN ACCESSORIES

National Screen Service

ADVERTISING ACCESSORIES INC.

MR. WILL ...
28 W. 44TH ST..
NEW YORK.
N. Y.

MOTION PICTURE HERALD

'BUDGETS' OF 200 MILLIONS FOR 500 FILMS REPORTED FOR '40-41

PARAMOUNT ENTERS TELEVISION IN FIRST ACTIVE FILM TIEUP

"POT O' GOLD" IS NO LOTTERY, U. S. REPLIES TO EXHIBITORS

MARYLAND WOULD BAR MINORS; QUEBEC SEES EASING OF LAW

DROP "WHITE COLLAR" WORKERS FROM LABOR ACT, MAJORS ASK

50 FROM MONOGRAM NEXT SEASON

VOL. 139, NO. 3 APRIL 20, 1940

Entered as second class matter ... under the act of March 3, 1879. Published weekly by ... Avenue, Rockefeller Center, New York. Subscription prices ... a year Foreign. Single copy 25 cents. *All contents copyrighted 1940 by ...*

AFTER THE PREVIEW!

"Hollywood Reporter says you 'stole the show'!"



"The Los Angeles Examiner says 'it was a tie'."



Everybody says "It will steal the heart of America!"

"40 LITTLE MOTHERS" IS YOUR NEW M-G-M WOW!

(Flash Reviews by wire from California)

"Nothing could prevent it from being a popular success. Surefire hit!"—***Hollywood Reporter***

"It can't miss!"—***Daily*** (Coast) ***Variety***

"Thorough enjoyment."—***Los Angeles Herald and Express***

"It well deserves to score a large hit."—***Los Angeles Times***

"M-G-M has a surefire hit."—***Los Angeles Herald-Examiner***

EDDIE CANTOR *in the Story of* "FORTY LITTLE MOTHERS" with JUDITH ANDERSON
Rita Johnson · Bonita Granville · Ralph Morgan · Diana Lewis · Nydia Westman · Screen Play by Dorothy Yost and Ernest Pagano · Directed by Busby Berkeley · Produced by Harry Rapf.



THE STARS OF "FIGHTING 69th"

THE STARS OF "WUTHERING HEIGHTS"



THEY MEET



This Week!

MORE!

If there is a spark of Romance in you... they will set it ablaze!



MERLE **OBERON**

She had everything a girl could hope for... she was everything a man could desire!

"WE WHO HAVE NO TOMORROWS MUST TAKE OUR LOVE TODAY!"

GEORGE **BRENT**

The police of three continents wanted him... but so did the heart of a woman!



'TIL WE MEET AGAIN



The Perfect Picture With The Perfect Cast—Featuring

PAT O'BRIEN ☆ GERALDINE FITZGERALD

BINNIE BARNES · FRANK McHUGH

Directed by EDMUND GOULDING, *who directed "The Old Maid"*

Screen Play by Warren Duff · From an Original Story by Robert Lord

A WARNER BROS.-First National Picture

'S THE PICTURE
THAT HITS 1940'S
ROMANTIC PEAK!

Again and Again

WARNERS

for Showmanship!

JACK L. WARNER In Charge of Product
HAL B. WALLIS Executive Producer



THIS UNUSUAL ART TREATMENT is featured in the pressbook campaign. We believe it makes the most of the strong woman-appeal this attraction gives you.

. . . and start counting the days to

"SATURDAY'S CHILDREN"

(A new and lovable JOHN GARFIELD with ANNE SHIRLEY and Claude Rains)





ROXY!

SMASHING INTO ITS 2nd SOCK WEEK!

LEADING THE BROADWAY PARADE!

50,000 OVER THE WEEK-END!

BIGGEST SUNDAY OF THE YEAR!

JOHNNY APOLLO

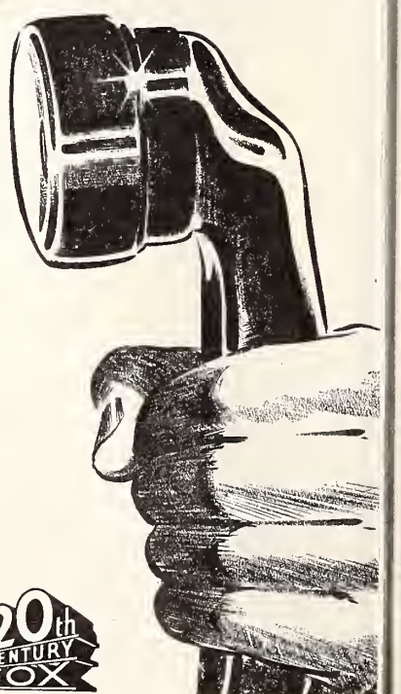
The business it's doing...!

MIAMI!

PACING THE BIGGEST!

BEATING "JESSE JAMES"!

TOPPING "ALEXANDER'S RAGTIME BAND"!



20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 139. No. 3 — April 20, 1940

HOME TOWN, U.S.A.

INTO the flow of a desk burdened with tidings of lawing and legislations, bickerings and bitings, criticisms and condemnations, came today from out in Indiana in mid-continent a bit of reassuring note, a re-statement in behalf of the significance of the motion picture theatre in the American community.

It is a newspaper report, transmitted appreciatively by Mr. Harry M. Palmer of the Majestic and Little Theatres in Seymour.

"Because of the automobile and good roads, smaller Indiana business centers are fighting for existence and prosperity," remarks the Indianapolis *Star*. "To these communities Indiana University offers a nine point program to restore and maintain healthy business conditions."

First and foremost of the nine points, the community "must maintain a good movie house."

The schedule is an utterance from Professor Albert Haring, head of the School of Business of the University. Second to the picture theatre he lists "one good eating place", and, in order, parking facilities, window displays, a sound local newspaper, lights, cleanness, competent lines of merchandise, and, "above all, for merchants to keep any promise made to a customer".

The implications of social responsibility for both the motion picture and the house that shows it are inevitable—and constitute the one abiding opportunity and asset of the screen.

△ △ △

DEAF *also* DUMB

A CURIOUS indifference to sound pervades the exploitations of the sound picture. Hollywood production has long given sound and musical components of most pictures usually competent and often lavish attentions. It goes into the can and thereafter nothing happens until the customers hear it. There have been exceptions, so few as to be conspicuous.

Alone among publications dealing with the art *Motion Picture Herald* has down the years presented from time to time reports and discussions of especially notable musical scores and treatments in the pictures. Mostly they have been written by Mr. Joseph O'Sullivan, who, by reason of orchestral, operatic, motion picture and exploitation experience, is especially equipped.

Now comes Mr. O'Sullivan, with somewhat ironic glee, bearing in hand an article from Mr. Aaron Copland in the New York *Times* in which he observes:

"It is common knowledge that the United States is the world center of musical activity. There are 2,000,000 concert goers annually, in addition to the millions of radio and phonograph fans. It seems curious that little or no effort is made in Hollywood to interest this vast audience in the elaborate musical backgrounds of the major films.

"Seriously, I think the principal reason so few people are consciously aware of the music they hear from the screen is that audiences have not yet been informed on the subject. Only a few years ago most filmgoers were not conscious of the importance of direction, either; yet today there are several Hollywood directors whose names have a greater drawing power at the box office than those of many stars."

Meanwhile, ignored or not, music will have its way. Last week's presentation of the tidings of the new special and "spatial" recording and reproduction systems under development and on the verge of exploitation by the rival Radio Corporation of America and the Telephone company is evidence enough. The screen is going to get more and bigger sound, whether it wants it or not. The public will.

△ △ △

"HOT PINK"

FOR several years now, advertising experts, mainly agency chieftains, have been discussing the decline of status and authority of copy presented on the printed page. Every convention has a committee and a symposium on the subject.

For the next one—also for the attention of Mrs. William Brown Meloney, experienced and conspicuously able editor—we submit a specimen from the magazine section of the commonly proper New York *Herald Tribune* of last Sunday.

"NEW LIPSTICK gives MOUTH THAT SEXY LOOK. - - - Lick your lips . . . see how sexy this makes them look. . . . But of course, you can't do this repeatedly . . . it would fade your lipstick. . . . "

Mrs. Meloney would not print an article or story which started like that. Maybe she'd better speak to the advertising manager.

△ △ △

GABRIEL HESS

THE passing of Mr. Gabriel Hess this week ends a career of service to the institution of the motion picture industry, remarkable for its actual but unproclaimed intensities. He was notable in his expression for a lucid incisiveness, and in the scholarly order of attention he gave to the concerns of his office. He was inwardly most impatient with sheer stupidity, which he inevitably observed often. Commonly he spoke softly, made public utterance rarely, yet was widely known through his labours. He will be missed.

△ △ △

CARTOON APPEAL

THE most conspicuous development in advertising technique is the comic strip drawing, which, despite its kinship with the motion picture, has been used so far mostly for breakfast foods. Figures emanating from the office of Hawley Turner, of Lennen & Mitchell, indicate that this type of advertising has increased more than 40 per cent in the first quarter of this year. It was Mr. Turner who introduced the comic strip technique, starting with a "Grape Nuts" campaign, January 5, 1931. So far, he estimates, $80,000,000 has been spent on space for advertising using this device of presentation.

—*Terry Ramsaye*

This Week in the News

Product Promises

FOREIGN losses caused by the war and trust suits and bills pending in Congress apparently have not caused producers to cut either the number of pictures or the amount of money to be spent on them, according to announced plans, which promise that the ten large American companies will spend "about $200,000,000" on some 500 features for the 1940-41 season.

Even though negotiations for a "consent decree" in the key New York anti-trust suit indicate that changes might have to be made in the selling policy, companies are now scheduling annual sales conventions.

The major distributors, with but a single exception, unnamed, have virtually abandoned hope of an out-of-court settlement of the Government's "key" New York anti-trust suit, Broadway heard late Wednesday. Except for the unnamed company, there has been no contact between the defendants and the Government in Washington in connection with a possible settlement.

The story of the new season's product lineup, as reported to date, together with data on conventions, starts on page 12; that of new trust suit developments, on page 33.

The New Extras' Deal

HOWARD PHILBRICK, a former Federal Bureau of Investigation agent, who participated in a five-month investigation of Hollywood's Central Casting Corporation (which allots extra jobs for the major studios) was appointed head of the corporation on Tuesday, succeeding Campbell McCullough. Mr. Philbrick has full power to reorganize operation.

The appointment is the result of the investigation, concluded two weeks ago, of extras' charges of favoritism, abetted by bribery and rough treatment to objectors. The investigation had been instigated by the Screen Actors Guild, Mr. Philbrick being one of several private investigators. Two weeks ago the Association of Motion Picture Producers ordered a reorganization.

The association and the corporation this week stated that they did not expect the appointment to "solve overnight the problems on which the energies of the industry have been concentrated for several years," that extras "should not expect reorganization will mean that all work that is wanted will be available," and that the appointment "has not changed the mathematical problem of trying to spread approximately 900 average daily jobs among more than 7,000 extras."

Mr. Philbrick recently had been state director of motor vehicles for California.

Money for Korda

A LOAN of $3,600,000 from the Security National Bank of Los Angeles and the Bankers Trust Company of New York to finance some U. S. film production by Londoner Alexander Korda, United Artists partner is being arranged. Of this sum, $3,200,000 would be used to make four pictures in this country, the remaining $400,000 would be set aside for the production of two films in England.

Announcements that the loan for Korda was underway and that "United Artists is headed for its biggest year" were to have been made by Maurice Silverstone, UA chief, at a meeting of the board of directors in New York Wednesday, but the meeting was postponed until next week.

Other business expected at the board meeting is a discussion of the appointment of a general sales manager. At present the company does not have one. Harry Gold is head of the eastern division and Jack Schlaifer of the western division.

Now Look

LOOK MAGAZINE, tabloidish picture semi-monthly, after nearly a year of experimentation, has entered the motion picture business on a rather unusual basis. Unlike *Time* magazine, with its the March of Time shorts (RKO) *Look* has no financial interest in the films which will bear the *Look* banner. "Outstanding" documentary features and shorts, "more human and less documentary" than the March of Time pictures, are planned.

One short every five weeks and a feature every nine months is the "production schedule." The shorts are being made by American Pictures Corporation, which is headed by one Barrett King, identified as a Chicago investment broker. The films are being produced at the old Ince-Pathe studio on the West Coast, where one David O. Selznick also makes pictures, like "Gone With the Wind" and "Rebecca."

The first picture to bear the "Look-Ampix" (*Look magazine-American Pictures*) banner is "Lights Out in Europe," documentary feature made by Herbert Kline and being released by Mayer-Burstyn, New York. The editorial staff of *Look* saw the film and decided it was the type the magazine wanted to sponsor, so overnight the picture became a "Look-Ampix" production, even though *Look* and American Pictures, Inc., had nothing to do with the film in the first place.

Paramount, which tested two "Look-Ampix" shorts some time ago, has yet to give a decision whether it will release "Look-Ampix" films.

Television & Mrs. F.D.R.

THE PHILADELPHIA Motion Picture Preview Study Group assembled Wednesday at luncheon at the Warwick Hotel in that city for its annual meeting, to hear its "key speaker," Thomas F. Joyce, vice-president of RCA in charge of television sales, stress the point that "television will be a complement and supplement to motion pictures, rather than competition"; that television will be the most valuable medium of exploitation for motion pictures, sponsoring televised previews of new pictures in every city, direct from the studio. He said RCA hoped to show exhibitors large screen (9 by 12 feet) television for theatres this summer.

Mr. Joyce sat down. The luncheon guests were astir. The wife of the President of the United States had just arrived, unscheduled. She addressed a message to the motion picture business, to give drama and color to the "better things" in pictures, just as the motion pictures does for the criminal, gangster, chorus girl. However, the first lady does not feel that the "blood-and-thunder," crime or murder pictures today are doing any harm to the youth of the country. "They shed the impressions at the door of the movie house," Mrs. Roosevelt said. "Our responsibility is to make character building things just as glamorous to our youth in motion pictures."

Mrs. Arthur Goldsmith, president of the Study Group, was chairman of the luncheon, which included among its guests Julius Haber of RCA; Walter Krause, RCA account executive for Lord and Thomas; Sidney Samuelson of Allied of Pennsylvania, and local independent exhibitors and exchange managers.

Tightening the link between motion pictures and television, Paramount this week announced that its DuMont Laboratories would begin transmission about September 1st. (See page 14.)

Abstract vs Modern

THE "AMERICAN Abstract Artists," housed down in the cloak and suit belt at 13 West 17th street in New York, this week paraded and picketed up in 53rd street before the Museum of Modern Art—which same includes the Film Library—in protest that the museum is not modern enough. The picketers distributed handbills, tossing about the names of the Rockefellers and Whitneys. They also expressed annoyance at the inclusion of an exhibit of art for "PM.," the working title of a new newspaper about to be born in New York. Examination of the membership list of the Abstracts indicates that they may average a shade to the left. The museum staff includes some most expertly informed on that school of politics.

Sawyer Returns

UP FROM the Sunny South, Wednesday, came word about another Florida motion picture project, Colonnade Pictures, Inc., another Florida motion picture studio, the Colonnade, a Spanish-type building on the northeast corner of Coral Way and Ponce de Leon Boulevard, in Coral Gables. Chief Colonnader is Arthur H. Sawyer, the Sawyer of the nickelodeon days of exhibition, of early Kinemacolor (funeral pictures of Edward VII), of Sawyer and Lubin Pictures, producing with Petrova, for early Metro, Barbara La Marr, for early First National, the Sawyer who, again with Herbert Lubin, built the Roxy theatre in New York and operated until William Fox took over, around 1927.

"Duke" Tareyton, an assistant to Rex Ingram, Maurice Tourneur, et al, in the production days of old, will be Mr. Sawyer's production manager.

Their building, the $250,000 Coral Gables 1927 real estate sales offices of George Merrick, will now house both Colonnade Pictures and the Coral Gables First National Bank.

Herbert Lubin is now in Dallas participating considerably in OIL.

Rivera, Producer

MEXICO, WHICH pigeonholes notes from Cordell Hull about the expropriation of American oil properties, has money for movies on the subject. Just now an appropriation of about $85,000 has been made so that Diego Rivera, artist of red fame, may write, direct and produce a picture with the oil issue as its theme. All that Senor Rivera knows about oil would be perhaps what he contracted while he was painting the scurrilous murals never unveiled in Rockefeller Center. Incidentally he did a job of kindred nature, devoted to cruel caricature of President Roosevelt, at the Hotel Reforma in Mexico City. Since the hotel was to open for the special enticement of American tourists, and since red gun men would not permit revision, that job was covered with plaster. It was Rivera, you'll be remembering, who was host to Leon Trotsky quite a while.

Democrat

DOWN AT BURGAW in North Carolina it begins to look like a safe forecast that Roy Rowe, Rowe Amusement Company, will be going back to the State Senate to succeed himself. The outlook is based on the fact that he is unopposed in the Democratic primaries, and that no Republican has even even ventured to file in the district. It just isn't done down there.

Star Broadcasts

MANY AN EXHIBITOR has wondered why Hollywood motion picture stars, for the most part, do not heed their pleadings to stay off the air. The basic reason noted is simple. A typical case is at hand. Each and every one of the 200 stars and featured players who have appeared on the present series of "Gulf Screen Guild Theatre" programs, on Sunday evenings over CBS, received a check averaging $2,850, for a comparative few minutes "work." And that is by no means top money for the show. (Bette Davis' price was $5,000 each for three broadcasts.)

There is the occasional star air appearance without payment, on a special film tieup or as "guest" for a chatter columnist. But on the whole, radio's commercial sponsors pour millions into the purses of screen stars.

When the curtain is rung down on the present "Gulf Screen Guild Theatre" series, Sunday evening, at 8, a total of $570,000 will have been paid by Gulf Refining for the appearances of 200 players—in this instance, however, the money is turned over to Hollywood's Motion Picture Relief Fund. CBS says that the talent used in the series is "conservatively estimated to be worth $787,000." Fifty-seven stars and players whose studio contracts ordinarily forbid radio appearances have been heard on the program.

The program has paid Hollywood players $10,000 a week for the 82 weeks, excluding summer suspensions, that it has been on CBS since July 13, 1938, a neat little bundle of $820,000, all going for charity.

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Americanism

MEMORIAL DAY a-coming will be set aside in many a motion picture theatre as a day dedicated "To be Thankful That We Live in America."

The General Federation of Women's Clubs, largest concentration of womens' organizations in the country, dedicated to "adjusting democracy for human welfare," called the other day on exhibitors to set aside May 30th "to be thankful," the Federation's motion picture committee's chairlady, Mrs. Arretus Burt, St. Louis, asking owners to exhibit on that day "films that embody the essential elements of American democracy."

Distributors had supplied Mrs. Burt with these candidates from among their releases: Warner Bros., 12 short subjects; MGM, 12 features, 11 shorts; 20th Century-Fox, 7 features; Republic, 2 features; Columbia, 7 shorts; Paramount, 1 feature; Universal, 1 short; United Artists, Monogram, and RKO, each 1 feature; March of Time, 4 shorts; National Screen, 2 trailers.

Edward L. Kuykendall, from Columbus, Miss., sent word to Mrs. Burt that the Motion Picture Theatre Owners of America, of which he is president, would cooperate.

Muni on High-Pressure

PAUL MUNI, who has been interspersing his Warner Brothers motion picture starring, of late, with stage plays, evidently is becoming annoyed with some of Hollywood's "high-pressure" exploitation methods practiced on its stars. He claims that certain kinds of publicity ballyhoo tend to destroy the sympathy between actors and audiences.

In a Philadelphia dressing-room discussion on the state of the nation, cinemawise, and while between-the-acts of "Key Largo," at the Nixon, in that city, Mr. Muni opined that the constant probing of screen personalities' lives tends to remove the illusion desirable around creators of most things cultural: motion pictures, the stage, music, literature, and thus destroys an appreciation that might otherwise be possible.

That Second Feature

USE of stage stock companies, both in summer and winter, in motion picture theatres, as a "second feature" in lieu of dual-films, seemed this week a growing idea, as the Music Corporation of America, in New York, turned its attention in that direction.

The Artists Bureau of the National Broadcasting Company for several weeks has been testing the plan on the road, one of its specially organized stock companies having played an abbreviated version of "Kiss the Boys Goodbye" in Stamford, Providence and Cambridge.

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THIS WEEK IN PICTURES

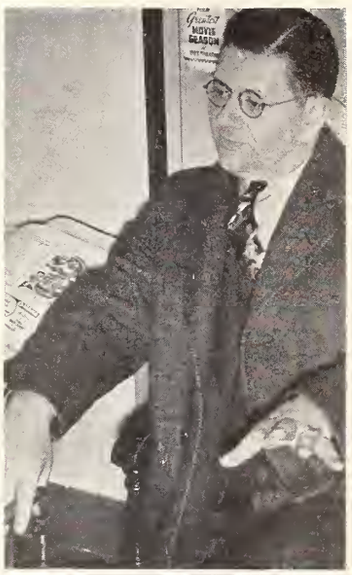


JOSEPH I. BREEN, Production Code Administrator, is interrogator of guest talent on the "Ask the Stars" radio program broadcast Monday evenings, 7:30 to 8, by Warners' Station KFWB, Hollywood, as a sustaining feature pending sponsorship.



By Metropolitan

JOHN J. O'CONNOR, above right, vice-president in charge of RKO theatres, is guest of honor at a company banquet marking the end of "O'Connor Month". After Mr. O'Connor: Martin Rosen, Empire; John Berger, Parkway; David Lustig, 125th Street; Ned Depinet, Fred Meyers, Cresson Smith, and Malcolm Kingsberg.



By Staff Photographer

ARCHIE FINEMAN, of the Shapiro-Fineman theatres in Pittsburgh, visits the offices of the Managers' Round Table in Rockefeller Center, New York, to discuss showmanship problems with the staff.



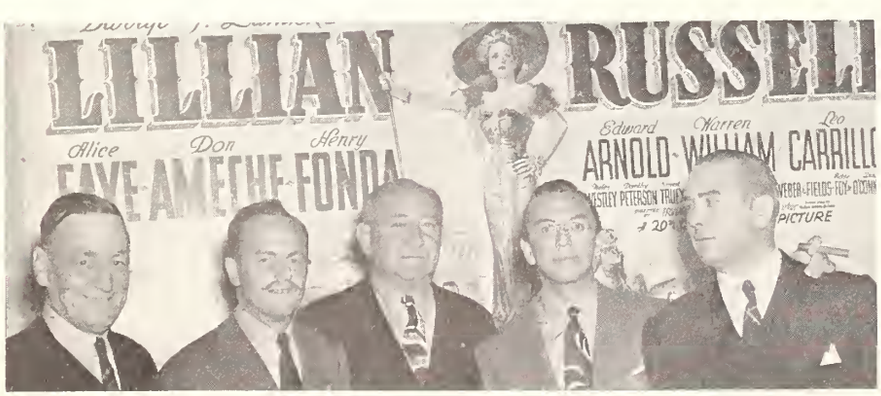
MRS. JENNE DODGE, below, of the Mission theatre, Ventura, on the "Brother Orchid" set at Warners.



UNIVERSAL in Washington is host to circuit executives and exhibitors who met Joseph Pasternak, producer, on a visit to the capital. Seated with Mr. Pasternak in the front row are Goleum Ketchum, Dominion theatres; George Werner, Warners; Leon Back, Rome circuit. Rear row: Clark Davis, Lichtman Theatres; Sidney Gates, Roxy, Norfolk; Frank Boucher, Schine; Oscar Blumenthal, Universal; Walter Davis, Universal; George Crouch, Warners; Abe Tolkins, Little theatre; William Henderson, Durkee circuit, and Bernie Kreisler, Universal branch manager.



NAT TAYLOR, above left, Toronto exhibitor, and Mrs. Taylor chat with Cecil B. DeMille and his associate producer, William Pine, right.



IN CHICAGO, left, 20th Century-Fox executives told the sales force of production plans for 52 pictures in 1940-41. Left to right: Walter Hutchinson, foreign manager; Darryl F. Zanuck, in charge of production; Joseph M. Schenck, chairman of the board; William Goetz, assistant to Mr. Zanuck, and Spyros Skouras, president of National Theatres. See story on page 24.

ON-THE-SPOT PREMIERES AND PRODUCTION

WORLD premieres, like production, used to be endemic to Hollywood. Now they are on-the-spot premieres and epidemic across the land. And recently a new symptom, on-the-spot production, has appeared. Presumably both are prevented from becoming pandemic only by the war. Recent manifestations, illustrated on this page, include the opening of Paramount's "Biscuit Eater" in Albany, Ga., where much of it was filmed with local characters; the arrival of a Columbia troupe at Williamsburg, Va., to make "The Howards of Virginia", and Republic's "Dark Command" at Lawrence, Kan.



Photos by Ed Sullivan, Paramount



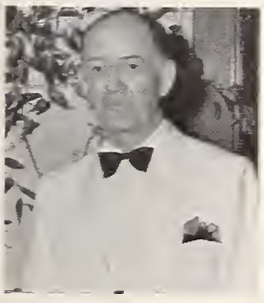
Above. Lukie Stein, Stein circuit; Guy Kennemer, Jacksonville; Gordon Bradley, and Bolivar Hyde, Sparks circuit manager in St. Petersburg. Left. Katherine Johnson, exhibitor, Monticello, Fla., and Fred T. McLendon, Union Springs, Ala. Below. Oscar Morgan, Grantland Rice, R. B. Wilby, W. K. Jenkins and Robert Gillham with Billy Lee, star of "Biscuit Eater."

PARADE OF DOGS, below, down the Main Street of Albany, Ga., for "Biscuit Eater".





Below. A. C. Gortatowsky, left, operator of the Albany, Liberty and Ritz in Albany, and Roy Martin, right, of Martin Theatres, at the premiere.









FRANK LLOYD, who will produce and direct Columbia's "The Howards of Virginia", is met at the Williamsburg, Va., station by John Stewart Bryan, president of William and Mary College.

REPUBLIC burns up a town for the on-the-spot premiere of its "Dark Command." The burning buildings are part of a set erected on the campus of Kansas University in Lawrence and set afire in the historical pageant which preceded the showing of the film. At right is the Hollywood contingent of stars and executives who attended: June Storey, J. R. Grainger, Nat Lefton, Gabby Hayes, Wendy Barrie, H. J. Yates and Ona Munson.



'BUDGETS' OF 200 MILLIONS FOR 500 FILMS REPORTED

Approximate Last Year's Investment and Output Despite Court and Legislative Disturbances and War Losses

Next season's product from the large American companies will be as numerous as for 1939-40 and "budgeted" at about the same figures, according to preliminary information and promises, this despite pending Governmental and Congress anti-industry actions and the foreign rental losses on account of the European War.

Final product data are not available until the annual conventions. Twentieth Century-Fox opened the meeting season last weekend in Chicago when 52 pictures, 52 shorts subjects and 104 issues of Movietonews, "budgeted" at $27,000,000, were announced. Monogram's convention is being held in Dallas this week. The eight others will follow in comparatively short order.

The ten large American companies are expected to spend nearly $200,000,000 on about 500 features and westerns for the 1940-41 season.

Allow for Suit Effects

A few of the companies have delayed setting convention plans on account of possible changes in sales policies which would be required if the "key" New York anti-trust suit were settled out of court. Last year Warner Brothers and MGM held conventions in March; the first sales meeting this year was last weekend, and so a few weeks later.

Metro-Goldwyn-Mayer again heads the list with the largest amount of money announced for production for the new season. That company will spend between 42 and 44 millions on an elastic schedule of between 44 and 52 pictures. It is the company's usual practice not to set a fixed number of films, for, as William F. Rodgers, general sales manager, said, "If we promised 52 films, we would have to deliver 52." He also said that no decision had been made on whether to hold a national or regional conventions this year, or whether the meeting would be in May or June. Last year MGM met on March 21st for the annual sales convention. Furthermore, Mr. Rodgers pointed out, the salesmen are now busy selling "Gone With the Wind."

RKO Convention May 27–30

RKO has the next definitely scheduled convention: May 27-30 in New York. Republic and Universal also plan May meetings.

James R. Grainger, president of Republic, said that the budget and final product arrangements for next year would be set at a meeting to be held shortly on the Coast with Herbert J. Yates. Republic has announced the same number of pictures for next year, 26 features and 24 westerns.

Columbia has not yet completed plans for the convention or for the new season's product. It is reported that the company plans about 48. A. Montague, general sales manager, will decide within the next week or ten days whether a national or several regional conventions will be held.

Universal plans two sales conventions, one in Atlantic City and the other in Chicago. W. A. Scully, general sales manager, said the company would release 58 pictures in 1940-41, which is the same number scheduled this year. The conventions will be held in May.

Six Distributors Already Have Set Conventions; Little Change in Dates

Company	*1940*	*1939*
Columbia	Undecided (a)	May 8-22 Regionals
MGM	Undecided (b)	March 21 Chicago
Monogram	April 21-22 Dallas	May 4-6 Chicago
Paramount	Undecided	June 8-10 Los Angeles
RKO	May 27-30 New York	June 19 Rye, New York
Republic	May (c)	April 7-26 Regionals
20th-Fox	April 12-14 Chicago	March 30 Chicago
United Artists	May (d) Regionals	May 8 Hollywood
Universal	May Atlantic City & Chicago (d)	April 15-19 Regionals
Warner Bros.	Undecided	March 13-14 New York

(a) To be decided by A. Montague within a week or ten days.
(b) MGM may hold a national or regional conventions in May or June.
(c) To be fixed after conferences on the Coast by James R. Grainger and Herbert J. Yates.
(d) Tentative.

Warner Summer Convention?

According to reports Warner Brothers may hold a summer convention. Last year that company opened the season's sales drives with a convention March 13-14. No details on the new season's products are available.

United Artists is reported to be planning four regional conventions. About the same number of features is scheduled for 1940-41, but the production budget has been increased by almost one-third. Harry Gold, eastern division sales manager, said that the convention details probably would be determined this week.

Paramount has not announced convention plans yet; last vear the meeting was held in Los Angeles in June. The company is expected to have about the same number of pictures on the schedule this year as last. Barney Balaban, president, said some time ago that the company would make as many "top-budget" pictures as always, 30, and as many other pictures as possible.

Overseas Plans Go Forward

The large companies are scheduling foreign sales conventions in the usual ways. The war has not forced any great changes, although some representatives probably will not be able to get to the meetings. Paris and London will be the scene of foreign division meetings of several American companies. In some cases foreign representatives attend the domestic conventions.

Territorial conventions of MGM will be held as usual; the time and place of the meetings will be set by the local executives.

Sales meetings probably will be held in London, Paris and Sydney.

W. J. Hutchinson, foreign manager for Twentieth Century-Fox, and John W. Hicks, Jr., foreign head of Paramount, are both scheduled to visit Europe this spring. Mr. Hutchinson is to go to Cuba for the Central American convention opening April 25th and plans to leave for Europe shortly after his return to New York, if war conditions permit.

Seven New Independents Other Developments

The week brought several new season product developments both from majors and independents, Twentieth Century-Fox making the first 1940-41 product announcement (April 13th issue of MOTION PICTURE HERALD, pages 27-28) and holding the first 1940 sales convention. (See page 24, this issue.)

Monogram Pictures followed with its annual

SEVEN NEW INDEPENDENTS START

(Continued from opposite page)

product announcement (page 29), preliminary to its annual sales meeting, to be held this Sunday and Monday in Dallas.

New life continues to appear in independent production for the new season, with the formation this week of seven new companies from which product is expected for 1940-41: National Pictures Corporation, Gateway Productions, Hollywood Productions, Feature Pictures, Bronston-Roosevelt Productions, Leonard-Green Films, Fortrade Corporation.

Mary Pickford this week also let it be known that she's ready for that comeback as a producer, and Film Alliance in New York disclosed plans of expansion for the new season.

Morros Forms New Company

Boris Morros and Robert Stillman have dissolved Boris Morros Productions, Inc., and formed National Pictures Corporation. The first picture to be made by the new company is "Second Chorus," which will feature Paul Whiteman and his band. H. C. Potter will direct. No release date has been announced.

The new company is headed by Mr. Morros; Mr. Stillman is vice-president and treasurer, and Sam Rheiner, secretary. Board members include John Stillman and A. Robert Simon, the company's attorney. Mr. Morros is no longer connected with Jacques Grinieff, French producer, with whom he produced "Flying Deuces."

Weiss-Kahn Start Negro Film

Louis Weiss and Richard Kahn, heads of Hollywood Productions and Gateway Productions, have started production of a 15-episode serial with an all-Negro cast. Two Negro features are in preparation. The group also plans to make four roadshow pictures with white casts. The company also is making a series of 12 contest shorts, titled "Guess Who?" The shorts show famous stars in silhouette and the audience attempts to identify the stars. Mr. Weiss and Mr. Kahn have been in New York making arrangements for distribution.

New Firm To Produce in New York

Feature Pictures, Inc., has been incorporated in Delaware, to produce motion pictures in New York. Louis Grimm, 2d, is president; John J. Yrigoyen, vice-president, and Ann M. Cervantes, secretary-treasurer. Gordon Wiles is producer director. Mr. Wiles has been art director for United Artists, Fox and in 1937 for Columbia. In 1931-32 he won the Academy art direction award for "Transatlantic."

The company plans to shoot about 50 per cent of the first production outdoors against New York backgrounds. Interior scenes will be made in a local studio. A budget of about $260,000 has been set for each film. The company is negotiating for major release. Temporary offices are at 70 Pine Street.

Roosevelt-Bronston Merger

James Roosevelt's Globe Productions and Samuel Bronston Productions have been merged to provide a release for the Bronston company and greater capital assets for Globe. Mr. Bronston remains president of the company and Mr. Roosevelt becomes chairman of the board. Other officers are Edward H. Schwab, chairman of the executive committee; Frank Perry, vice-president; William O'Connor, secretary and treasurer; John J. Bergen, director; Henry Henigson, assistant to Mr. Roosevelt and associate producer, and Hal Hall, advertising and publicity director.

Globe Productions will confine its activities to the making of 16mm films for the Mills Novelty Corporation. The Bronston company will produce features for United Artists release. James Roosevelt will be in charge of production and all features will be released as "James Roosevelt Productions."

The first film, "The Bat," which Alfred Hitchcock may direct, is to go into production on June 15th. As previously announced the sec-

(Continued on page 16, column 3)

New Season's Product Lineups, Costs, Reported to Date

	Features for 1940-41			1940-41	Features for 1939-40			1939-40		
	'Straight' Features	Western Features	Totals	Features 'Budgets'	'Straight' Features	Western Features	Totals	Features Released Up to and Including April 20th. Features	Westerns	Total
Columbia	Undecided	....	....	Undecided—(last year $14,000,000)	42	16	58	23	7	30
MGM	44 to 52	none	44 to 52	$42,000,000 to $44,000,000	44 to 52	none	44 to 52	32	none	32
Monogram	26	24	50	Undecided—(last year $2,550,000)	30	16	46	26	10	36
Paramount	30 "A" pictures plus an undetermined number of "B" films (a)	(c)	....	$30,000,000	52	6	58	29	5	34
RKO	50 to 52	(c)	50 to 52	$20,000,000	52	6	58	25	3	28
Republic	26	24	50(b)	Undecided—(last year $7,500,000)	26	24	50	15	12	27
20th-Fox	52	....	52	$27,000,000	52	none	52	41	none	41
United Artists	30	....	30	$29,000,000	28 to 32	none	28 to 32	19	none	19
Universal	43	15	58	Undecided—(last year not disclosed)	44	14	58	38	5	43
Warner Bros.	Undecided	....	....	Undecided—(last year $30,000,000)	48	none	48	31	none	31
					418 to 430	82	500 to 512	279	42	321

(a) Barney Balaban said that 30 "A" pictures would be made and as many "B" as available funds permit. It is reported that the total number of pictures would be about the same as for this season.
(b) Plus four serials.
(c) Undecided on number of westerns.

PARAMOUNT IN TELEVISION, FIRST ACTIVE FILM TIEUP

Formally Entering Field on or before September 1st when New DuMont Station Opens in New York

Paramount Pictures late Tuesday formally disclosed its intention of becoming a telecaster, through Allen B. DuMont Laboratories, Inc., in which it has substantial interests.

Paramount, in conjunction with Allen B. DuMont, will formally enter the television field on or before September 1st when the new powerful DuMont station opens in New York. Paul Raibourn, treasurer of DuMont and executive of Paramount, in making the announcement pointed out that the new station will be the only telecasting unit in New York operated in conjunction with the motion picture industry.

The announcement came from Paramount's own pictures press department at its home offices in Times Square, New York, and followed last week's Senate discussions, started by David Sarnoff, president of RCA, over Paramount's DuMont holdings.

Opening Shots at Hearing

Motion picture industry interest in television received formal attention during the hearings of the Senate Interstate Commerce Committee last week on the Lundeen resolution for an investigation of the Federal Communications Commission. Opening shots were fired in what might turn into a battle waged by film companies for an interest in television which some consider potential competition for theatres.

The "battle" broke out when Mr. Sarnoff told the committee that Paramount controlled the DuMont company. Washington circles were surprised that the RCA head introduced the picture company-factor into the television hearing, for RCA has a large interest in RKO. If film companies and television are to cooperate, it was said, RKO is already covered by RCA television.

Answers Sarnoff

William A. Roberts, counsel for the Allen B. DuMont Laboratories, Inc., attacked Mr. Sarnoff's charge in an arraignment of RCA. He denied that Paramount was in control of DuMont, although he admitted it held a large block of DuMont stock. He further said that, far from being a situation to decry, the Paramount interest was valuable in that it had saved DuMont from the RCA monopoly. The arrangement also may have potential advantages in supplying talent and programs, it was asserted.

Barney Balaban, president of Paramount, said last month that the company held about a half interest in DuMont Laboratories but was merely watching television. He said, "No one knows what form it will take."

Station Permit Granted

On Saturday the FCC granted the DuMont application for a construction permit for a television station in New York, through which that company plans to launch the system it has developed in competition with RCA. This action, it is expected, will answer Mr. Sarnoff's contention that it would be futile to spend the extra money required to make receivers flexible because another system will be in operation.

The new station will be powerful enough to cover the whole metropolitan area within a radius of about 40 miles. The transmitter will be erected at the top of 515 Madison Avenue. The DuMont company has leased the top floor of that building for its studio. A representative of the company said that when the antenna is erected on a mast atop the building it will be just about the same height above sea level as the Chrysler Building where CBS has its television transmitting station.

In announcing the powerful DuMont station Mr. Raibourn issued a statement on the developments at the FCC television hearings saying:

"This marks a significant victory for those forces in the television field that have been fighting for a flexible system of broadcasting and receiving and against the plan of the Radio Manufacturers Association to 'freeze' television in the form advocated by the Radio Corporation of America.

Calls Free Enterprise Assured

"Coupled with RCA's recent announcement that it can and will build television sets capable of receiving programs telecast by DuMont and other rival systems as well as its own, this action removes the danger that television will become petrified in its elementary stages, assures the public that free enterprise and competition will rule television in the future as it has automobiles and radio in the past and means that America's most promising young industry can go fullspeed ahead with its vast program of giving workingmen jobs, investors new opportunities and millions of potential set-buyers the thrills and amusement made possible by science's newest miracle.

"The promise of the major radio manufacturing companies that they will build flexible receiving sets and the FCC's grant of a telecasting license to DuMont, which has rejected the uniform telecasting standards proposed by the Radio Manufacturers Association, is not simply a guarantee to the public that it will be able to tap the entire program flow. It lays the specter

(Continued on opposite page, column 1)

ROOSEVELT WOULD REORGANIZE FCC

The Federal Communications Commission was included in the list of government agencies to which President Roosevelt wishes the reorganization law extended. The fourth reorganization proposal submitted by the President gave no indications of the disposition to be made of the FCC. The present law expires on January 20th, coincidental with the end of the President's second term.

The President's request for power to reorganize Federal agencies, including the FCC, comes at a time when that commission has been under fire of Congress, the press and part of the radio industry over its actions on television.

FCC Rides Storm of Criticism in Senate and by Industry and Press; Roosevelt Indorses Commission

Moving with tornado-like speed, a "blitzkrieg" aimed at the Federal Communications Commission last week struck the impenetrable wall which is official Washington and was dissipated into thin air.

Continues Television Inquiry

Results of a Senate, industry and press attack on the commission were:

1. The commission continued unperturbed with its investigation of the television situation.
2. The Senate Interstate Commerce Committee suspended action on the Lundeen resolution for an investigation, with strong probability it has been permanently sunk.
3. President Roosevelt gave the FCC a clean bill of health and disclosed that he is concerned lest television be monopolized.

Predicated on the charge that suspension of its order permitting semi-commercial operation beginning next September 1st had halted television in mid-stride, the attack of the industry, supported by the Lundeen resolution, failed under the weight of Chairman James L. Fly's assertion, backed by the White House, that there were possibilities of monopoly in the RCA advertising campaign which precipitated the storm.

Commissioner Absent

Hearings on the Lundeen resolution "blew up" when FCC Commissioner T. A. M. Craven, who dissented from the suspension order, failed to appear to testify. Mr. Craven, in a letter to Committee Chairman Burton K. Wheeler of Montana, explained that he could not leave the commission's hearings during the presentation of technical testimony, although he would be glad to appear later, if asked.

He explained that while he had voted in opposition to the suspension he had filed no written dissent to the majority action, since it was not usual to do so in other than judicial proceedings.

However, he said, "I gave my reasons orally to the commission at that time, and suggested that the commission postpone action until sufficient time had elapsed for second thoughts. Furthermore, I urged the chairman personally not to take the action which the majority had taken. I also suggested to the chairman that if the majority was insistent upon taking some action, it modify the original action taken."

Questioning of Mr. Sarnoff and Commissioner Fly by members of the committee brought out the fact that the whole controversy revolved around the development of a flexible receiver—one that would be able to accept the transmission of programs by either RCA or any of the other companies which are working on different systems.

Commisioner Fly indicated in his testimony before the Senate Interstate Commerce Commission that television should be ready for full commercialization within a year but said the industry cannot "safely go ahead today with extensive sales promotion."

Mr. Sarnoff accused the commission of unfair tactics. He asserted that the commission had cited the RCA sales promotion campaign as its

(Continued on opposite page, column 3)

FLEXIBLE SYSTEM ASSURED: DU MONT

(Continued from opposite page, column 2)
of monopoly, as it was vividly pointed out last week by President Roosevelt when he said that no one company should control television and that owners of television receiving sets should be able to use them to pick up telecasts on any radio bands with any type of set.

"The company headed by Allen B. DuMont, whom James Lawrence Fly, FCC chairman, called 'the second most important research man in television,' is uniquely fitted, from both the technical and program standpoints, to operate one of New York's telecasting stations. For, with National Broadcasting and Columbia holding similar licenses and technical considerations of available channels and the present state of engineering knowledge precluding more than a few stations in the area, the responsibility of each telecasting outfit is a heavy one.

On Flexible Plan

"Following the principles which in the past have guided it in its manufacture of receiving sets, DuMont will build its sending station on the flexible plan. In contrast with the rigid 441-line definition proposed by the Radio Manufacturers Association, DuMont sets are built to receive, and the DuMont station will be built to transmit, pictures of from 200 to 800-line definition, depending upon the type of program telecast.

"The desirability of the flexible line definition advocated by DuMont is illustrated by the company's plan to telecast Broadway shows from the theatres direct to the homes. If the 441-line definition of the RMA code were used, and the entire stage shown, the facial expressions and small movements so vital in a play would be completely lost. But DuMont's 600-800-line definition will present the play to the television audience as vividly as to the theatre audience.

Operating Experimental Station

"A pioneer in the field of television, DuMont has gained telecasting experience by operating an experimental sending station in New Jersey. Its New York commercial station will be capable of transmitting programs anywhere within a 30-mile radius.

"The progress made by DuMont in its manufacture and sale of television receivers is the wonder of the radio industry. In contrast to RCA, which claims to have sunk $10,000,000 in television, and CBS, whose bill is estimated at $2,000,000, DuMont, which went in for little advertising or high-pressure promotion, has sold as many sets in New York as any other company!

"DuMont, a company backed by leading figures in the theatre and screen world, will be able to secure the cream of American entertainment for its television programs. A list of the men interested in DuMont shows the lead this company will have over its rivals on the production end of the business. Behind the company stand such men as Stanton Griffis, chairman of the executive committee of Paramount Pictures, chairman of the board of Madison Square Garden and backer of numerous Broadway plays; John Hay Whitney, financier of Selznick-International Pictures, producers of 'Gone With the Wind,' and the bankers of the Lehman Brothers firm, which has important connections with the film industry.

"With its location tentatively set at 515 Madison Avenue, the DuMont station will be ready to telecast by September 1, the date originally set by the FCC as the start of limited commercial telecasting. Programs now being envisaged for next Fall include sports events, leading Broadway shows, political speeches by 1940's presidential candidates and variety shows starring the top celebrities of Broadway and Hollywood."

Meanwhile the Paramount-DuMont group acted to strengthen itself in the television field by participating in the reorganization of Majestic Radio & Television Corporation, Allen B. DuMont Laboratories, Inc., is one of the three underwriters in the proposed reorganization plan. Leo T. Norville, attorney for Majestic, said that DuMont is owned 50 per cent by Paramount Pictures, Inc.

Had DuMont License

Majestic acquired a DuMont license about a year ago. Under the new plan the Majestic facilities would be used for mass production of DuMont television receivers. It was said in the New York office of DuMont that the laboratory in Passaic could not even keep up with the demand for DuMont receivers in the New York area and no receivers could be made for other cities where television is available. If production of the receivers starts in the large Majestic facilities the demand all over the country could be met. Majestic was, at one time, one of the most famous names in radio and sold millions of radio receivers.

Under the plan DuMont would receive access to patents and licenses owned by Majestic. The new debentures would total $165,000 to provide the company with additional working capital. DuMont and the other two underwriters, Allied International Investment Corporation and Automatic Products Corporation would receive an aggregate fee of 82,500 shares of common stock. Also the DuMont company would receive an option to buy 100,000 shares of new common stock.

The DuMont company is guaranteeing its sets against obsolescence up to Jan. 1, 1942. All changes required to that date will be made free of charge and changes after that will be done at cost. Mr. DuMont testified at the FCC hearing that his company had sold 500 receiving sets. Sales are showing a gradual increase and the company is reported to be delivering between 15 and 20 sets a week. The present DuMont transmitter has a range limited to about ten miles because the power is only 50 watts.

Financial Report

The Allen B. DuMont Laboratories, Inc., reported a net loss of $95,105 for 1939. Assets totaled $706,758, of which $345,018 represented cash on hand or in banks. Fixed assets are valued at $100,570; patents and patent applications at $89,174; net sales during the year $117,010. The cost of sales, less extraordinary manufacturing expenses of $22,717, was $85,577. General, administrative and selling expenses were $88,261, resulting in a net loss of $79,546.

Mr. DuMont said that an increased volume of sales of television sets should provide "a much better showing this year." The company's television station was on the air about 400 hours for test purposes in 1939.

It was "all quiet" on the other motion picture fronts in so far as television matters are concerned. Twentieth Century-Fox and Metro-Goldwyn-Mayer through their interest in Gaumont-British may be expected to have a potential television ally in Baird Television. Last year that company demonstrated "big-screen" television for use in motion picture theatres but there have been no recent developments in that line.

Warner Brothers also is "keeping an eye" on television but no action is planned at present. Herman Starr, vice-president of Warner Brothers, is the company representative who is watching television developments.

NEW TELEPHONE SERVICE STARTS

Bell Telephone Company operators in Mercer, Pa., will hereafter answer inquiries about shows in town, other entertainment, bus schedules and similar information heretofore confined to radio and newspapers. The new "information please" service is scheduled to be extended to various small cities in western Pennsylvania.

Fight over FCC Decision Fades

(Continued from page 14, column 3)
reason for suspending its order to permit limited commercialization beginning September 1st and then confined the present hearings to the one point of whether the date should be postponed. Mr. Fly answered by saying that the commission felt that it had no jurisdiction over advertising of receiving sets.

It was practically demanded by Chairman Wheeler that the commission and the industry get together and develop standards which would permit television to continue, even if it required the pooling of patents, with provision for entry into the field of Philco, DuMont or any other company which is working on systems different from RCA.

Hearings Concluded

In the light of this demand, the FCC television hearings lost much of their point and, while they were continued to a conclusion last Friday, it was pretty well agreed that the commission was in the saddle and would revamp its original order to meet the situation as it saw it.

Freed from the menace of a Congressional investigation, Chairman Fly immediately hastened to the White House to acquaint the President with the situation. Although it was reported a week ago that Mr. Roosevelt was rather concerned with the precipitate way in which the commission had acted, he came to the chairman's support and, at his press conference on Friday, expressed fears that there might be monopoly in television had the commission not moved to prevent it.

Wants Privilege of Choosing

The President told the press he wants the privilege of choosing, when he gets his television set, between a prize fight and a town meeting, if offered the same night, although the two are much the same in his estimation, and between foreign and domestic programs when the art develops that far.

What he fears is that one company, further advanced in its experimentation than its competitors, might "hog" the market so that others undertaking to broadcast with a different method would be unable to obtain an audience. There must be no monopoly in television in the United States, he insisted.

Mr. Roosevelt commented further that unless the various methods of transmission were permitted an opportunity to demonstrate their relative merits, television broadcasting naturally would tend to be concentrated in the hands of the company first on the market. He expressed doubt as to whether, under such conditions,

(Continued on following page, column 1)

Paramount in Majestic Revision

(Continued from page 15, column 3)

there would be the choice of programs which is desirable.

It was disclosed that the President's interest in the matter originally had been aroused by a prominent radio official, not identified at the White House but said to be a Philco representative, who complained that RCA might flood the market with receivers capable of handling only RCA transmissions and closing the field to Philco, DuMont and others with different systems who are not yet on the air.

Following his visit to the White House, Mr. Fly indicated that the go-head "green light" might be turned on again in the near future but later, when informed that RCA stock had reacted favorably to that report, denied that he had predicted what action the commission would take.

Wheeler Reviews Fight

The television fight was briefly reviewed in the Senate last Friday by Senator Wheeler, who inserted in the record a statement issued by Manton Davis, counsel for RCA, announcing that the company is prepared to build receivers that will accept signals from any transmitting system, although doubtful that the adoption of such a course would be of advantage.

Efforts by the commission to trace a "leak" through which RCA was acquainted with its suspension order before it was formally issued were dropped when the publicity representative of the company, himself a former newspaper man, testified that he had been advised of the order by telephone by a newspaperman but could not recollect who his informant was.

The commission also went into the correspondence between the RMA and RCA officials and subpoenaed the papers after Bond Geddes, executive vice-president of the Radio Manufacturers Association, refused to surrender them.

The commission present position is summed up by Mr. Fly's statement, "as soon as the industry is ready to go ahead the FCC is."

Senator W. W. Barbour of New Jersey last Wednesday introduced a bill to strip the FCC of jurisdiction over research and development, or the use, manufacture or sale of broadcasting or television equipment. He said the bill was designed "to end the present horse-and-buggy control of a rapidly developing new industry by a bungling and brazen bureaucracy. Unless Congress knocks some sense into the commission, millions of Americans will be deprived of an early opportunity to get television programs." It was expected that no action would be taken on the measure.

RCA Officials State New Television Plans

Manton Davis, RCA vice-president and general counsel, told the Federal Communications Commission, that his company is now prepared to build receivers that will receive television programs from any transmitters licensed, using standards in addition to those now in use, if such standards are designated. It was said that the offer was made to "help the Commission to overcome the present deadlock which is retarding the progress of the new and promising industry and thus create employment for idle men and idle money, on a wide, competitive basis."

Two days before David Sarnoff had told the Senate Interstate Commerce Commission that RCA is now developing in its laboratories home television receivers "giving pictures as large as 18 by 24 inches." He also stated that equipment will soon be ready for projecting television pictures on full sized motion picture screens.

FROM "SPOON-FED" TO "THINKING" PATRON

The metamorphosis of the motion picture fan "from a long-suffering, thoughtless person who looked to Hollywood for spoon-fed film entertainment, to a thinking, demanding, discriminating individual" was discussed last week in St. Louis at a radio forum.

Participants were Fred Wehrenberg, president of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois; Harold W. Evens, manager of the Loew's State theatre; Mrs. Arretus F. Burt and Mrs. John F. Noble, honorary and active presidents, respectively, of the Better Films Council of St. Louis.

Mr. Wehrenberg said that the number of persons who today appreciate films has doubled since 1929. Both public taste and the serious output of the industry has soared, he said, making the "supercolossal spectacle of a decade ago the program film of today."

Indiana Indorsers' Officers Reelected

All officers of the Indiana Indorsers of Photoplays were reelected at their annual convention in Fort Wayne, Ind., this week. They are Mrs. B. J. Roberts, Fort Wayne, president; Mrs. Fred Lucas, Greencastle, first vice-president; Mrs. E. L. Burnett, Indianapolis, second vice-president; Mrs. C. J. Finch, Indianapolis, third vice-president; Howard Rudeaux, Indianapolis, fourth vice-president; Mrs. Joseph McCord, Greencastle, treasurer; Mrs. H. D. Tutwiler, Indianapolis, auditor; Mrs. L. A. Fonner, Fort Wayne, corresponding secretary, and Mrs. E. D. Campbell, Fort Wayne, recording secretary.

Mrs. R. Earl Peters, Fort Wayne, was reappointed parliamentarian. Speakers included Professor Preston H. Scott, assistant in the language department of Wayne University, Detroit, and Mrs. W. Clyde Quimby, Fort Wayne theatre operator.

Universal Shares Sold by Cochrane

A total of 70,500 shares of Universal Corporation stock was acquired from R. H. Cochrane, former president, by the syndicate of 10 company executives in the deal consummated recently. The purchase price was reported to be in the neighborhood of $350,000.

The stock is about 20 per cent of the Universal Corporation shares outstanding and was distributed pro rata among 10 Universal executive purchasers.

Lightman's Son Appointed

M. A. Lightman, Jr., 25 year old son of the former Motion Picture Theatre Owners of America president, will manage the Orpheum theatre, Memphis, which is the city's largest theatre and which was recently acquired by the Lightman circuit in partnership with Paramount. The theatre is undergoing renovation and will be renamed the New Malco.

New Independents Set Product Plans

(Continued from page 13, column 3)

ond picture will be "Pot o' Gold," based on the radio program. Two more pictures, to be made by John Stahl, will complete the first season's program.

Leonard-Greene "Hobby" Shorts

Leonard-Greene Film Productions was to begin work on a series of shorts based on the radio program, "Hobby Lobby," at the Fox Movietone Studios in New York on Thursday. Dave Elman, originator of the program, will appear in the pictures. The continuity is being prepared by Burnet Hershey. The films are being made in association with Audience Participation Productions.

New Company for Foreign Films

Fortrade Corporation of America, a new company formed to distribute foreign pictures, is headed by Marcel Robich and Mirko R. Boyan. Eugen Sharin is executive vice-president. The company was capitalized at $100,000. The new organization plans to import a minimum of 20 French pictures for the new season. Mr. Sharin is on the Coast in connection with the sale of remake rights to some of the films owned by the company.

Mary Pickford Plans Return

Mary Pickford announced last week that she would return to the screen both to star and produce "as soon as arrangements can be completed." She said that she would be co-starred with several other women as well as a male player. No story has been selected. It was reported that Miss Pickford's representative attended a private showing of the French film, "End of a Day."

Alliance To Sell Remake Rights

Nat Wachsberger, vice-president of the Film Alliance of the U. S., announced that in addition to the program of 50 British pictures, the company would handle remake rights of French productions. On his recent trip to Europe, Mr. Wachsberger acquired the remake rights to 23 French films which he said will be made available to large producers.

Weshner Wins Warner Drive

Winner of Warner Theatres' "Fifth Annual Managers' Parade" drive in the Philadelphia territory is the district headed by Dave (Skip) Weshner, Ted Schlanger, zone manager, announced Wednesday. The cash award of $1,000 will be split among the managers in the territory: Maurice Gable, Boyd theatre; Ray Robbins, Karlton; Jack Goldman, Keith's; Bill Israel, Earle; Al Reh, Stanley; Elmer Hollander; Stanton; Harry Torrante, Aldine; Harold Seidenberg, Fox theatre.

Brown Stays as Trustee

Federal Judge Henry W. Goddard in New York Wednesday upheld William L. Brown as trustee of Educational Pictures against a removal application filed by creditors.

The War's Ramifications

Germany's attack upon Norway has troubled executives of the Essaness circuit, Chicago. They operate the Julian Theatre, there, playing Scandinavian pictures to an estimated 350,000 persons of that lineage, in in the territory.

INDUSTRY SEEKS TO REMOVE "WHITE COLLAR" WORKERS FROM LABOR ACT

MPPDA Definition Proposal Would Exempt Thousands from Time - and - One - Half Payment for Overtime

Thousands of persons employed in the motion picture industry may be taken out of the groups covered by the U. S. Fair Labor Standards Act through a revision of definitions now under study by the wage and hour division of the Department of Labor at Washington.

Definitions now proposed at the hearings by the organized industry, via the Motion Picture Producers and Distributors of America, would exempt from the requirements for the payment of time and one-half for overtime the thousands of "executive workers who, in addition to other qualifications, receive salaries at least $50 per week," administrative "employees who receive a minimum of $30 a week," and professionals who are "engaged in work predominantly intellectual" and receive $200 a month or more.

Suggested by Industries

The suggestions of the film industry are among a number of recommendations submitted by various trades for the easing of the definitions promulgated by Elmer F. Andrews, former wage-hour administrator, for executive, administrative and professional workers.

The salary requirements suggested by the industry are, of course, in addition to stipulations as to the type of work done by employes in the categories under consideration.

The purpose of the hearings is to develop a basis for new definitions of "white collar" workers who are to be exempted from the minimum wage provision and the requirement of one and one-half regular pay for overtime provided in the Wage-Hour Act.

Series of Hearings

As written by Mr. Andrews, these definitions have been the cause of much complaint by employers generally and of much criticism in Congress and have been the basis of suggestions now pending for amendment of the act to make its application more specific. In an effort to avert such an action, however which proponents of the law fear would practically emasculate it, the new administrator, Philip B. Fleming, has been holding a series of hearings in Washington on the definitions of "executive," "administrative" and "professional" workers, with a view to rephrasing them so as to meet objections.

The hearings are being devoted to the definition of those employees in the wholesale distributive trades, but the same definitions as applied to industry will later be taken up.

The subject is one of major importance to all branches of the motion picture industry. It is a particularly difficult question, however, in the production branch, where are employed large numbers of experts whom the companies feel are professionals; efforts to secure a ruling that such workers were not subject to the wage-hour act, however, were unsuccessful a year ago.

Under the definitions issued by Mr. Andrews, the great majority of executive, administrative and professional employees in industry and trade were covered by the hour provisions of the law, although comparatively few benefited from the minimum wage requirements. Employers complaining of the rulings held that they went far beyond the intent of Congress to protect wage earners against exploitation.

At the hearings last week several proposals for revision were offered. The American Retail Federation, for one, recommended that the definition of executive workers be amended to except any person in a position of responsibility which has to do with determination of policy or requires special financial, merchandising or other technical skill, who is paid a salary of not less than $30 per week.

The Southern States Industrial Council, for another, suggested that administrative employees excepted from the act should include bookkeepers, stenographers, auditors and other office help regularly employed on a straight salary basis and given vacations and sick leave with pay, and the Council of National Wholesale Associations proposed that executive employees be defined as those directing the work of others, with authority to hire and fire, who receive not less than $35 per week; administrative employees as persons exercising discretionary powers and receiving not less than $25 per week, and professional workers as persons engaged in tasks requiring the consistent exercise of discretion and judgment, of such a character that the output or the result accomplished cannot be standardized in relation to a given period of time.

MANUFACTURERS ASK LABOR LAW REFORM

H. W. Prentiss, Jr., president of the National Association of Manufacturers, in a speech in Philadelphia to industrialists last week, called for changes in the National Labor Relations Act, because the act is "blind, and willfully so, to intimidation, coercion and worse on the part of labor racketeers and professional agitators," while, at the same time, it "sees evil in the minutest details of an employer's relations with his employees."

The NAM president declared that three groups oppose a "thorough overhauling" of the act:

1. *Labor organizations which the act "has armed with clubs while it was chaining balls to the ankles of employers."*
2. *"Bureaucrats and job holders . . . want to prolong their spree."*
3. *Politicians "playing both ends against the middle."*

Balaban & Katz Reports 1939 Net of $1,329,964

Balaban & Katz Corporation reported this week the 1939 profit of $1,329,964.15, which compares with the 1938 figure of $1,270,000. The operations included Balaban & Katz Chicago Theatres, Publix Great States Theatres and Balaban & Katz operated houses in Toledo, Hammond, Marion and South Bend, Ind. The circuit has acquired the Tivoli in Aurora, Ill., which it operated for some years.

The present board of directors was re-elected and the board will meet in May to elect officers.

Move to Speed Consideration of Labor Act Dropped to Avoid Embarrassment Because of Two Bills

A bitter fight over adoption of amendments to the National Labor Relations Act is in prospect when the House of Representatives begins consideration of changes proposed by the House Labor Committee.

Speedy Consideration Waived

A suggestion that speedy consideration of the Act be obtained by a motion to suspend the House rules was abandoned this week when it became evident that it would cause an embarrassing situation. Due to the fact that while the bill, prepared by the House Labor Committee, carried only four amendments, there are pending also some 17 amendments as proposed by Representatives H. W. Smith, of Virginia, chairman of a special committee which investigated the National Labor Relations Board, which also would come up for consideration.

For the same reason, it is possible that the House Rules Committee will not be asked to approve a rule making the legislation the order of business, but that a petition may be offered to discharge both committees from further consideration of the matter and bring it up for House action.

Norton Bill and Films

So far as can be forecast, the situation of the motion picture industry would be affected somewhat by the Norton bill, which carries only four amendments to the act. Briefly, those amendments would add two members to the National Labor Relations Board; would provide that in any case where the majority of the employees of a particular craft shall so decide, the NLRB shall designate such craft as a unit appropriate for the purpose of collective bargaining; would permit employers to petition the board for an election to determine the appropriate bargaining unit in cases where rival unions are fighting for the right to represent employees, and would prohibit the Board from changing the bargaining unit for a period of one year after it has been established by the Board as the appropriate unit and has entered into a labor contract with the employer.

While the Norton bill carries only these four amendments, Representative Smith, who would have half of the time allotted for general debate, has submitted his measure with 17 proposals which would change the entire setup of the NLRB, dividing the administrative and judicial functions so as to leave the latter with the Board but transfer the former to an administrator who would decide what cases should be brought before the Board for settlement and initiate and prosecute all such cases.

In addition, the bill would remove the present restriction placed by the Board of the free speech of an employer in prohibiting him from any mention of union activities before his employees.

Another provision would prohibit the Board from the selection of an appropriate bargaining unit if there is a fight between rival unions for the privilege of representing the workers, until such time as the rival unions have come to an agreement among themselves.

His bill also would limit proceedings of the Board to the rules of evidence applicable in the Federal courts, and would provide for court review of all board proceedings.

The Norton bill has the support of the AFL, and the Smith bill, it is charged, is an effort to emasculate the law.

MARYLAND WOULD LABEL CHILD FILMS, QUEBEC SEES RELIEF FROM ITS BAN

Children Would Be Barred from All Films Except Those Adjudged "Family"; Start Statewide Campaign

Maryland would be the first state in this country legislatively to bar all children within its borders from attending the showings of certain motion pictures, if a movement started by citizens and clubwomen is successful. The sponsors are the Citizens League for Better Motion Pictures. Participating with them are the Baltimore district of the Federation of Women's Clubs and the Maryland Congress of Parent-Teachers Associations.

Chicago's Restrictions

Chicago is the only other place in the country where actual legislation outlaws child attendance at so-called "pink" labeled pictures, as designated by that city's censor board. In some other cities and towns, local authorities independently set up prohibitions against youngsters' attendance upon the "occasional" picture.

The "pink" labeling of pictures barring child attendance is widely prevalent in Europe, however, and in Quebec the province strictly enforces a prohibition against youngsters' attendance at any theatre, a law which grew out of the Laurier theatre fire of 12 years ago when scores of children lost their lives. At various times since then, exhibitors there have attempted to have the barrier lightened, at least, if not lifted, but church and other officials have prevailed. (See third column.)

Maryland Amendment Sought

Maryland's proposal would affect all under 16, and a statewide campaign to gain passage of such an amendment to the state censorship law in the 1941 legislature was started this week.

Mrs. Howard D. Bennett, president of the Citizens League for Better Films since its inception and leader in its past programs against Sunday shows and for stricter censorship, said the aim of the league is to have the censorship law amended so that pictures will be labeled "family pictures," if suitable for children under 16. If a picture does not have this label, according to the proposal, it can only be shown to those above 16.

Theatre Executive Attacks Plan

Citing the written testimony of child psychology authorities, that motion pictures do not create young criminals, noting that a Minnesotan recently proposed admittance of youngsters to theatres at a ten cent admission on Saturdays to "keep them out of mischief," and charging that the motion pictures have been used as a "scapegoat" by uninformed groups who find it easier to blame the films than the homes, William Saxton, of the Loew and United Artists Baltimore Theatres circuit, in a radio address Tuesday attacked the proposals to restrict child attendance.

Pressing his contention that there is no proof that pictures promote criminality, Mr. Saxton said: "Society at large needs to accept no responsibility for a motion picture or radio program, and unloading the sense of responsibility on a movie or radio program, is a gratifying pastime."

"There ought to be a law," he said, "to require sincere but uniformed groups of this kind to study the facts. . . . Perhaps there ought to be a law to legislate parents into greater supervision of their children's activities."

FROM READERS

COMMENDS REVIEW LIST ON COVER

To the Editor of the Herald:

Dear Sir:

I have just received the April 13th issue of the Motion Picture Herald, and note that you have listed on the front cover the names of the feature pictures reviewed in that issue.

I wish to express my approval of this extra service, as it will be quite a time-saver to people like me, who are constantly referring to your publication for reviews on pictures. —W. M. Griffin, Booker, I. W. Rodgers Theatres, Gem Theatre Building, Cairo, Ill.

Maryland Censorship Fight

The Baltimore City Court has been asked to overrule a rejection by the State Board of Motion Picture Censors of the motion picture, "The Pace That Kills." The board had held that the film is "obscene, indecent, inhuman, immoral and tends to debase morals and incite crime."

The appeal proceedings were instituted by the Rose Road Shows, distributing agent for the picture, through Michael F. Freedman and Ben Weintraub, local attorneys. They contended that the movie is "moral and proper" and is "educational and for public entertainment."

The papers stated that the picture was rejected by the board and after a reexamination was granted, it was again rejected. It was argued that the Virginia board and others have accepted the film. Chief Judge Samuel K. Dennis set April 25 as the day for the hearing.

Providence Bans "Cargo"

Following the action, three weeks ago, of Detroit's police censors, George W. Cowan, police censor in Providence last Saturday banned "Strange Cargo," Metro-Goldwyn-Mayer film starring Joan Crawford and Clark Gable, which was shown at first-run theatres there for two weeks. Independents protested the action.

The ban came 23 days after the first-run showings were concluded and seven days before the 30-day lapse of time required between first-run and second-run showings. It had been billed for at least two second-run houses.

Captain Cowan, amusements inspector, said he had banned the picture after receiving a delayed report from the Legion of Decency, which has now classified "Strange Cargo" as a Class C, or "condemned," film.

In its delayed report, which Captain Cowan said guided him, the Legion of Decency said: "This picture, in which religion is the prominent issue, presents a naturalistic concept of religion contrary to the teaching of Christ. Irreverant use of Scripture. Lustful implications in dialogue and situation."

Only two eliminations, the fewest in many months, were ordered by Ohio's censors for the week ending April 12, when a total of 137 reels was reviewed. However, during the same period seven reels were rejected, the first rejections since June, 1939.

Attorney General of Province Prepares Measure to Reorganize Censorship Barring Unattended Children under 16

by R. J. O'LEARY
in Montreal

Announcement Tuesday from the Provincial Legislature in Quebec City that the attorney-general, Hon. Wilfrid Girouard, is preparing measures for the reorganization of motion picture censorship, is seen as the most hopeful sign yet displayed for early repeal of the 12-year-old law which prohibits children under 16 from attending any theatres in this province

Although it was definitely stated at Quebec that Mr. Girouard had given no inkling of the nature of the proposed changes, he recently outlined rather thoroughly in an interview a possible solution.

New Form of Control

The law would be succeeded, it is believed, by a new form of government control. It is expected that the Government will appoint a censorship board composed of a Protestant minister, a Roman Catholic priest and other community leaders interested in the educational development and moral safeguarding of minors. They would select suitable pictures and children would be permitted to attend the showing of these pictures.

The new government of Prime Minister Adelard Godbout already has distinguished itself by passing a law, in the face of the strongest opposition, giving Quebec women the franchise. It is not expected that, following that, there will be any difficulty in so simple a matter as repealing a law which has become unpopular on all sides, especially when the substitute reform will give the Church a strong say in the type of pictures children will be allowed to see.

Ties Government's Hands

A few months ago the newly elected attorney-general said that the Government is not looking askance at suggestions that the law be changed.

As it now stands, the law ties the hands of the Government and no permission is supposed to be given for the admittance of minors to moving picture theatres. There have been notable exceptions made for special children's pictures such as "Pinocchio," "The Bluebird," "Guilliver's Travels," "Snow White," and the royal tour of King George VI and Queen Elizabeth.

This is not the first time the law seemed on the verge of repeal. Near the end of 1938 a strong but unsuccessful effort to have the law revamped was made by two prominent members of the Quebec Legislature, Hon. T. J. Coonan, minister without portfolio, and Dr. Albiny Paquette, secretary of the Province. A similar attempt 18 months earlier, by a member of the House, had failed.

The present drive has already shown marked progress. Large public and religious groups previously opposed to or at least disinterested have thrown in their support, and newspapers, both French and English, are backing the move in news and editorial columns.

Among members of the Roman Catholic clergy, hitherto considered in opposition to a change of the law, enthusiasm has developed.

He's off!



on the GREATEST RIDE IN HISTORY!

Paramount Pictures

TURN PLEASE →



JACK BENNY

in Paramount's

"BUCK RIDES

...And the critics say "BUCK" makes a direct hit!



"Just the thought of Jack Benny trying to be a rough ond reody cow-boy provokes chuckles, so you con imagine the riot when Jack calls on Rochester and Carmi-chael to help him out!"
—Jimmie Fidler, Syndicated newspaper and radio columnist

"Hilarious hit. The kind of picture the world needs just now. Un-diluted entertoinment, sure-fire box office with copital letters!"
—Hollywood Reporter

'Topping 'Mon About Town' for oll oround entertoinment. Clicks solidly. Box office ossoy is high. A natural for Benny!"
—Daily Variety

"Riotously funny comedy. One picture you will have to see for yourself!"
—Louella Parsons, Syndicated Hollywood columnist

"Cash customers in droves should burn up the trail to the theatre when this delightful concoction of streamlined yipee is showing!"
—Ivan Spear, Boxoffice



...es 3 WEEKS
Kansas City 3 WEEKS a
Oakland 3 WEEKS
Omaha 2 WEEKS
...dence – 2 WEEKS
Hartford 2 WEEKS
Seattle
Mi...waukee 2 WEEKS
San Diego
Chicago – 2 WEEKS

"I'm out to shoot holes in those "Singapore" records...and, pards, I mean business!"

BENNY AGAIN"

"Paramount has a sure-fire box office attraction with Buck Benny riding to new comedy heights!"
—Warren Stokes
Jay Emanuel Publications

"If you've got a mortgage on the theatre you can lift it now by playing 'Buck Benny Rides Again'. I loved it. It's a ridin' riot!"
—Hedda Hopper,
Syndicated Hollywood columnist

"An uproarious, spontaneous comedy that will keep any audience in hysterics!"
—Ralph Jordan,
International News Service

"Jack Benny and Rochester are aces in comedy, and have never been better than in 'Buck Benny Rides Again'!"
—Robbin Coons,
Associated Press Feature Service

"Your audience will like this picture. Swell entertainment and should click at the box office!"
—Ann Lewis,
Showmen's Trade Review

"The best film yet made by this capable entertainer. The love affair of Rochester and Theresa Harris is a laugh riot!"
—Al Kahn, United Press

"Boss...wait'll they see what's on the next page!"



A TITLE EVERYBODY KNOWS!

"BUCK BENNY RIDES AGAIN"

Plugged week after week by 2 of the greatest programs on the air — Jack Benny, and Fred Allen . . . never before has a title had such intensive pre-selling. It's the hottest phrase in the country today—so sell it for all it's worth . . . and it's worth plenty!

A CAST EVERYBODY WANTS TO SEE!

All the stars of Jack's radio show, including Andy Devine, Phil Harris, Rochester (remember what a smash he was in "Man About Town"), Carmichael, the most publicized bear in all history . . . and even the voice of Jack's favorite heckler, Fred Allen. Plus lovely Ellen Drew, who has Jack's heart bucking like a broncho!



SONGS THAT EVERYBODY'S SINGING!

Four terrific hits, including "Say It Over and Over Again"... a sensational swing specialty by Rochester, "My! My!" . . . and "My Kind of Country" sung by everybody's favorite tenor, Dennis Day. All against a lavish background of gorgeous gals and eye-filling sets!



JACK BENNY in "BUCK BENNY RIDES AGAIN"

ELLEN DREW · ANDY DEVINE · PHIL HARRIS · Virginia Dale · Lillian Cornell · Dennis Day · ROCHESTER

Produced and Directed by MARK SANDRICH • Screen Play by William Morrow and Edmund Beloin • Based on an Adaptation by Zion Myers of a Story by Arthur Stringer

. . . and with "DR. CYCLOPS", the exploitation natural of the year . . . "THE BISCUIT EATER", 1940's surprise hit . . . and "TYPHOON", that tornado of tropic romance . . .

NO WONDER THE BOX OFFICE SINGS

It's a PARAMOUNT SPRING!

Paramount Pictures

DALLAS DISHES UP HOSPITALITY IN TEXAS STYLE FOR 950 FROM FILMS

National Variety Club Party Draws Guests from East and West for Frontier Fiesta, Parade, Golf and Banquet

Southern hospitality, Texas style, was dispensed freehandedly for the annual national conclave of Variety Clubs, which opened in Dallas, Texas, Thursday and was to continue until early Sunday morning.

Three airliners from Hollywood brought big name stars as guest entertainers for the party, billed in all Texas newspapers as the biggest event of years. They will see flowers unsurpassed in the Pasadena show, two freight carloads of Texas Bluebonnets, 30,000 rosebuds and hundreds of other flower displays. The entire rose crop of Smith County, famed Texas rose country, has been taken by the show and hauled here in truckloads for the occasion.

A Chamber of Commerce count, which can't be wrong, said a half million people from all over Texas would witness the 10-mile-long parade Saturday afternoon.

Cup for Largest Unit

Tuesday noon 683 reservations had been made for the affair and none of the local Variety men had been included, with Chief Barker Bob O'Donnell predicting 950 visitors would attend the affair.

A cup, valued at $1,000, was to be awarded the tent bringing the most men the most miles. The cup, engraved with a highly decorative map of the United States, shows the location of the 22 tents of Variety in the country.

Friday was set for the Frontier Fiesta, with an entire city block in front of the Dallas Athletic Club roped off for the chuck wagon and the John Guthrie wild west shows. The local tent will supply the hats and regalia for visitors adding to the western atmosphere.

Inside the club, two floors have been remodeled, one a small western town and the other a Mexican village.

Thursday's sightseeing trip was to include the Freeman Memorial Clinic and Hope Cottage for babies, both maintained as a charity by the Dallas tent. Later the guests were to visit the ranchero of Dick Andrade III, millionaire Dallas oil man and horseman. Barbecue and a fish fry were to be included. Later Thursday Universal was to be host at a cocktail party in the Variety Club in the Hotel Adolphus.

Golf Tourney Saturday

Saturday morning 16 golf champions from various tents of the nation will tee off in the first flight for the national trophy. Saturday night's banquet at the Baker Hotel will feature the presentation of the Variety award for national humanitarian work, which is to go to Martha Berry, Georgia woman who established a school for poor children. Father Flanagan, subject of MGM's "Boys Town" and winner of the award last year, will be a guest.

Gracie Allen, radio and screen comedienne, was to be among the speakers at the Saturday banquet; she was scheduled to be made an admiral in the Texas Navy, and to deliver a campaign speech for the presidency. Her appearance at the affair was arranged by Robert "Bob" O'Donnell, general chairman of the convention, and Paul Short, vice-chairman, during their recent Hollywood visit.

William McGraw, former attorney general of Texas, was to introduce Miss Allen. George Burns, Miss Allen's partner in the comedy team of Burns and Allen, is to receive a Texas Ranger's commission.



By Staff Photographer

First of the New York contingents to leave for the Variety Clubs' Dallas convention were these, who set out by train Tuesday afternoon from Grand Central: (Left to right) Dave Palfreyman, exhibitor contact of the Motion Picture Producers and Distributors of America; Carl Leserman, assistant to Gradwell Sears, general sales manager of Warner Brothers; Ben Kalmenson, Warners' southern and western sales manager, and Eddie Golden, general sales manager of Monogram, whose sales convention follows the clubs' gathering, at Dallas.

Among the other Hollywood luminaries invited were Ken Murray, Ricardo Cortez, Dorothy Lamour, Ann Sheridan, James Cagney, Edward G. Robinson, Ray Milland, Alan Jones, Roy Rogers.

While some Variety Club members arrived in Dallas on Wednesday, the greater part were expected Thursday morning, for the official welcome. The special 33-car train, starting in Boston, was to arrive Thursday morning, at the same time as other special trains from Denver and Kansas City. Two chartered planes were to bring some of the Coast contingent; two planes, one chartered, brought a group from New York; and three motor car caravans were to arrive Thursday morning from Atlanta, Memphis, and Oklahoma City.

New York Group by Train

From New York, on Tuesday, in a special group of Pullman cars, the following traveled: Leonard Goldenson and Sam Dembow, Jr., of the Paramount theatre department; David Palfreyman, of the Motion Picture Producers and Distributors of America; Edward Golden, general sales manager of Monogram; Steve Broidy and Ben Welansky, Monogram franchise holders in Boston; Rube Jackter, Columbia assistant sales manager; Carl Leserman, assistant to Warner Brothers' general sales manager Gadwell A. Sears; George West and John Harrington, of Monogram; John Flinn and Charles Lewis.

On a special American Airlines plane from New York on Wednesday, the following went: Ned E. Depinet, general sales manager and vice-president of RKO; A. W. Smith, Jr., and Cresson Smith, RKO sales executives; A-Mike Vogel, chairman of the Managers' Round Table; Herman Robbins, president of National Screen Service; Austin C. Keough of Paramount; Harry Gold, of United Artists; James Mulvey, of United Artists; Harvey Day, of Terrytoons; Mitchell May, Jr., insurance broker; Oscar Morgan, of Paramount; William Brenner, of National Screen Service.

By plane, on Thursday, from New York: Barney Balaban, president of Paramount Pictures; Nate J. Blumberg, president of Universal Pictures; William E. Scully, sales manager of Universal Pictures; and Major Leslie Thompson, RKO theatre executive—left for the convention.

Executives of the film companies, early this week on the coast, were expected to fly to the convention. Among these were Mr. Sears, sales manager of Warner Brothers; W. Ray Johnston, president of Monogram.

Abe Montague, sales director of Columbia Pictures, ieft Chicago Wednesday for Dallas.

On a train for Dallas, leaving Atlanta on Tuesday, were more than 60 members of the local Variety Club, headed by Chief Barker William K. Jenkins. Among the group were Harry G. Ballance, first assistant chief barker; Charles E. Kessnich, second assistant barker; R. B. Wilby, Dough Guy, and E. E. Whitaker, property masters; John Ezell, Harold Wilkes, Paul Wilson, R. L. McCoy, Walter Anderson, and W. A. Finney, directors.

About 35 members of the Kansas City tent boarded their special train for the convention.

The Pittsburgh contingent, which left Tuesday, on four special trains, included about 46 members of the local club, about one-third of the local membership. They were headed by National Chief Barker John H. Harris.

FOX STOCKHOLDERS RATIFY ZANUCK CONTRACT; $27,000,000 BUDGET SET

Executives Explain Flexible Selling; Appeal to Exhibitors to Help Increase Revenue to Offset Losses Overseas

A budget of $27,000,000 will supply the fuel for the 52 features and 52 short subjects to come from Twentieth Century-Fox in the 1940-41 season, the convention was told in Chicago last weekend. Executives explained the flexible selling terms and appealed to exhibitors, asking them to help increase revenue to offset foreign losses. (The product announcement appeared on page 27 of the April 13th issue of MOTION PICTURE HERALD.)

18 to 20 at Million Each

Darryl F. Zanuck told the convention that 18 to 20 pictures will cost $1,000,000 each. This is four more than the number budgeted at this figure for the 1939-40 season. He pointed out that the production program will be flexible to permit the inclusion of stories relating to topical events.

"Despite foreign losses, we are not stinting on our program," Mr. Zanuck said. "The bulk of revenue in the industry will have to come from the domestic market. This will be a year of many changes, and we must keep abreast of the times. Our company is not curtailing its program in any respect. The keynote of our program will be showmanship."

Joseph M. Schenck, chairman of the board, asked for exhibitor cooperation. "Exhibitors must be sympathetic to the producers and distributors and share the burden with producers by giving proper terms for pictures and extended playing time," he urged. "If we must recapture the lost foreign revenue in this country, and we must do so if the industry is to exist as it is today, exhibitors must help us pay the freight."

Urges Exhibitor Cooperation

The relation between exhibitors and producers also was stressed by Mr. Zanuck. "We cannot cut production costs at the studio," he explained, "without greatly impairing the quality of our pictures and this we refuse to do. But if exhibitors expect us to deliver to them the big pictures they want, they must help us with the proper terms and extended playing time."

Herman Wobber, general manager of distribution, who presided at all the sessions, said that the company's sales policy would be flexible and each individual deal would be separately handled. Terms and policy will be set for each situation to assure the most revenue possible. Mr. Wobber also spoke of the exhibitors' part. "Exhibitors must make up their minds that they must get more out of big pictures than ever before. The loss of foreign revenue is a serious problem confronting the entire industry."

He also said: "Our production executives are approaching the problem with courage and determination. Exhibitors must help them share the burden by using more showmanship, by increasing admission prices on the bigger pictures, and by giving proper terms and playing time."

Spyros Skouras, head of National Theatres, urged higher admission prices, holding that higher prices must be charged to compensate producers and distributors for foreign revenue losses. On the other hand, Mr. Skouras pointed out that the producers must give exhibitors improved product to warrant increased admission scales.

Mr. Skouras suggested that exhibitors experiment with higher prices on outstanding attractions.

Charles E. McCarthy, advertising and publicity director, also addressed the meeting. It was reported that the advertising budget for the 1940-41 season will be approximately $2,700,000.

Cites Radio Plans

"A very full and effective radio campaign will be a part of Twentieth Century-Fox's advertising program, according to Mr. McCarthy.

Walter J. Hutchinson, director of foreign distribution, told the domestic sales staff that revenue from the foreign market is down to the 1934-35 level. The weekly foreign business is about $450,000. Mr. Hutchinson pointed out that the loss is due to depreciation of foreign currencies.

He said: "Based on foreign currency business today is greater than ever before abroad, but as far as returns to the company in American dollars are concerned, it is much lower than the past four-year average." Business in England and throughout the British Empire is excellent, although the company's receipts are lower. Central American is rated next to Britain in revenue, with Mexico also good and South America following, according to Mr. Hutchinson. He said that returns from the Far East were record-breaking.

Sales Winners Announced

Awards in the Sidney R. Kent Drive were announced by Morton A. Levy, district manager at Minneapolis who was reappointed drive leader for 1940. First award went to Harry Ballance, Southern district manager. He received the President's prize. A total of $21,000 was distributed to 448 employees in 16 branch offices.

In the National division Lester Sturm and the Detroit branch took first place and the prize of three weeks salary to the branch employees. The Washington Branch, headed by Sam Wheeler, was second and received a two weeks-pay bonus. In the international group, Ernest Landaiche's New Orleans office was first and C. L. Walker's Seattle branch finished second. A total of 24 prizes were won by branches, in feature, shorts, news and ad sales competitions.

Other speakers at the convention included Paul Terry, producer of Terry-Toon cartoons; Harvey Day, vice-president of Terry-Toons; Felix Jenkins, general counsel, who discussed contracts; William J. Clark, in charge of short subject sales. William Sussman, W. J. Kupper and W. C. Gehring, division managers, also spoke. Another speaker was Harry Brand, studio publicity director.

BALKS AT PAYING IDLE LOCAL BAND

Annoyed at having to pay a local band to stand by while an out-of-town name band appeared for stage shows, Lawrence Breuninger, Fox Midwest manager in Topeka, Kan., last week canceled a two-day engagement of Anson Weeks' orchestra. The musicians' union, said Mr. Breuninger, had not been enforcing the rule in cases where out-of-town bands appear at local clubs and dance halls.

Five-Year Extension Voted Zanuck and Option to Acquire 100,000 Shares at $13 a Share; Directors Reelected

A five year extension of Darryl F. Zanuck's contract, an option to allow him to acquire 100,000 shares of stock at $13 a share and the reelection of all present directors were voted by the stockholders of Twentieth Century-Fox at the annual meeting held April 16th. All officers were also unanimously reelected.

New Contract Starts Aug. 22, 1942

The new Zanuck contract begins on Aug. 22, 1942, when the present one expires. The 100,000 shares of unissued stock may be acquired over a seven year period beginning on August 22nd of this year. The Zanuck contract extension and stock option were approved by 1,718,649 shares of common and preferred stock over a dissenting vote of 32,174 shares.

The directors reelected are H. Donald Campbell, Chase National Bank; John R. Dillon, Hayden Stone & Company; Wilfred J. Eadie, 20th Century-Fox; Daniel O. Hastings, Industrial Building, Wilmington; Felix A. Jenkins, 20th Century-Fox; Sidney R. Kent, 20th Century-Fox; W. C. Michel, 20th Century-Fox; William P. Philips, 200 West 56th Street; Hermann G. Place, Chase National Bank; Seton Porter, National Distillers Products Corp.; Joseph M. Schenck, 20th Century-Fox and Sydney Towell, 20th Century-Fox.

The directors reelected Joseph M. Schenck, chairman of the board; Sidney R. Kent, president; W. C. Michel, executive vice-president; Darryl F. Zanuck, vice-president; William Goetz, vice-president; Sydney Towell, treasurer; Wilfred J. Eadie, comptroller and assistant treasurer; Felix A. Jenkins, secretary and the following assistant secretaries: John P. Edmondson, J. Harold Lang, George F. Wasson, Jr., and Read B. Simonson, assistant treasurer.

Mr. Kent described Mr. Zanuck as the company's "most valuable asset" and said that in the four and a half years since Mr. Zanuck became head of production the company had earned more than $26,000,000, not including $3,906,000 dividends from National Theatres. He said this compared with a $6,511,000 loss in the previous similar period before the merger of Fox Film and Twentieth Century.

Still Operating in Germany

Milton R. Weinberger, attorney for the Schuberts, was among those who protested against the contract extension and stock option for Mr. Zanuck. Daniel O. Hastings, former U. S. Senator from Delaware, spoke in support of the proposals.

Mr. Zanuck's compensation last year was reported to be $225,000. The new contract is said to have the same terms and conditions. The stock option is reported to provide for payment of $13 a share or an amount $1 in excess of the average price per share at which the common stock was sold on the New York Stock Exchange in lots of 100 shares or multiples thereof on the day prior to the stockholders' formal approval of the option. The stock sold for 10⅜ on Monday so the stock must be picked up at $13, the higher figure.

Mr. Kent told the stockholders that a few weeks ago he had turned back $52,000 of his last year's salary to the company, to economize in the company's operations due to the curtailed foreign revenue. Last year Mr. Kent's salary was $179,370 plus $10,400 for expenses.

I Am a Showman

My method? I can spot a title that's boxoffice--a story that will fascinate the women and bring in the men! Then I make plans to take advantage of the picture's special opportunities for showmanship! I'll give this one distinctive campaigning --budget extra space for ads like the stopper on the page preceding! I know what to do with every sure-profit angle:



NAME STARS!

That ticket-selling title:

'I Was An Adventuress'

. . . Those boxoffice elements:
ROMANCE! GLAMOR! EXCITEMENT!
SPARKLE! SPECTACLE! GAYETY!

Another hit
from 20th Century-Fox!

20th CENTURY FOX

Elect Bamberger AMPA President

Leon J. Bamberger, sales promotion manager of RKO, was elected president of the Associated Motion Picture Advertisers for the ensuing year at the annual elections held last Thursday at Jack Dempsey's Restaurant, New York.

A first ballot resulted in a 15-15 tie between Mr. Bamberger and Louis Pollock, Eastern advertising and publicity director for Universal. Mr. Pollock thereupon withdrew his candidacy and moved that Mr. Bamberger's election be made unanimous. The motion was seconded by Charles C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, and it carried by a majority vote.

Others elected were Vincent Trotta, Advertising Accessories, vice-president; Joseph Gould, United Artists, secretary; Edward Schreiber, Warner Brothers, treasurer, and directors, Paul N. Lazarus, Jr., the retiring president; Louis Lifton, Rutgers Neilson, Martin Starr, Eli Sugarman; trustee, Herbert Berg; delegate to the national Chamber of Commerce, Hal Horne.

Mr. Lazarus read the report of the retiring officers and directors, which reviewed the year's activities. The report recommended the establishment of a relief fund for the industry in the east, a continued campaign for new members, the limiting of membership to persons engaged in film advertising or publicity, and the dropping of members who have fallen behind in their dues and have shown no interest in the organization. The drafting of a new constitution to replace the present one, which was adopted in 1934, also was recommended.

California Theatres Raise $108,011 for Paralysis

Motion picture theatres of California raised $108,011.90 in the 1940 Infantile Paralysis Drive, Joseph M. Schenck, vice-president of the National Foundation for Infantile Paralysis and general chairman for the campaign in California, reported this week.

Charles P. Skouras, general chairman of the Fox West Coast theatre division of the drive, and Robert H. Poole, executive director of the Independent Theatre Owners of Southern California, representing the independents' division, said Fox West Coast houses in Southern California raised 38,561.93; in Northern California, $18,401; Northern California independents, 18,634.97, and Southern California independents, $32,414.

Substantial amounts also were contributed from Warner Theatre circuits under L. J. Halper, and theatres operated by Sherrill Cohen.

Campaign on "Edison"

Regina Crewe is doing a special publicity campaign on Clarence Brown in connection with the New York opening of his latest production, "Edison, the Man." Miss Crewe recently returned to New York from the coast, and is making her permanent headquarters at 25 Central Park West.

U.S. Clears "Pot o' Gold", Attacked By Exhibitors as Unfair Rival

Motion picture exhibitors, whose fight against the Tums "tummy"-pill $1,000 "Pot o' Gold" air giveaway was carried to the Department of Justice, received a setback this week when O. John Rogge, Assistant U. S. Attorney General, at Washington, informed the Federal Communications Commission that it did not appear to violate the lottery provisions of the Communications Act.

The opinion of the department, which covered also a bakery program on which complaints had been made, was seen as eliminating any chance of barring from the air something like 100 programs of a giveaway nature which are now running, seven of which had been referred to the Attorney General by the commission.

In a letter to FCC Chairman J. L. Fly, Mr. Rogge said, "After a thorough examination of the material submitted and a careful consideration of the facts presented, the department has concluded that prosecutive action under Section 316 of the Communications Act of 1934 in these two matters should not be instituted."

The "Pot o' Gold" case was sent to the Department of Justice by the commission after numerous complaints were received from exhibitors, who also had carried their case to Congress, pointing out that the Tums Tuesday night program was keeping people home and causing a box office loss estimated at $1,000,000.

The program, in which $1,000 is given to some person whose name is drawn by chance—provided the person is home to answer the telephone call—was considered a test of the legality of the many other giveaways on the air.

The radio industry expects a flood of giveaway programs following the Department of Justice decision on the Tums "Pot o' Gold" program. It is reported that CBS will not accept this type of programs, despite the governmental action. Regardless of the attitude of the networks, independent stations are expected to carry giveaway programs, for they are relatively cheap to produce and appear to be very popular. Meanwhile, the first of the new quiz-cash-giveaway programs was announced, "Take It or Leave It". Persons selected from the studio audience are questioned.

The sponsors of the "Pot o' Gold" program have announced that it will be changed on Tuesday, April 30th. Stack-Goble, the advertising agency which handles the account, said that the $1,000 cash award will be kept but the method of selecting the winner changed. 'Phone owners and non-owners will be eligible. Two radio stations, WFBR (Baltimore) and WDAF (Kansas City), have refused to carry the Tums show since the end of the second 13-week contract.

Sixty-five independent Philadelphia exhibitors had planned a "movie bank night" radio program which was to strike at the "Pot o' Gold" program and circumvent the local ban on bingo games and bank nights in theatres. The plan was called off because the FCC had launched a new attack on "radio lotteries". The Philadelphia program may be resurrected now that the Department of Justice has ruled that the radio cash-award programs are not lotteries that could be prosecuted.

Joseph Jefferson O'Neill Dies in Hollywood

Joseph Jefferson O'Neill, of the Warner-Burbank studio publicity department, and formerly a newspaperman, died Wednesday morning, at the Virginia Sanatorium, Hollywood. He had joined Warners five years ago.

Mr. O'Neill was a native of Philadelphia, was educated at St. Joseph's College there, and had been on the staffs of the Philadelphia Press, New York American, New York World, San Francisco Examiner, Los Angeles Examiner. He had covered the New York trials of Police Lieutenant Becker and of Harry Thaw, the Ford Peace Ship expedition, the Wall Street bomb explosion, and other headline events.

Henry Ford employed him for public relations work, and soon after the organization of the Motion Picture Producers and Distributors of America, Will Hays, its president, employed him similarly.

Assigned to Hollywood by Joseph P. Kennedy, now U. S. Ambassador to Great Britain, when Mr. Kennedy was head of the FBO Films, Mr. O'Neill worked on the "Coney Island" script. He also had been associated with Columbia Pictures.

Stanley Walker, in his book, "City Editor," called Mr. O'Neill one of "12 reporter immortals."

Mr. O'Neill suffered a stroke last November.

Suggest Majors Help New York Film Charity

The work of the Motion Picture Associates in relief of unfortunate members of the film industry in New York, should be made known, especially to the leaders, Sam Rinzler, of the Randforce circuit, and Max A. Cohen, head of the Cinema Circuit and leader of the New York Allied, told the luncheon session of the Associates on Wednesday at the Hotel Astor, New York.

Other speakers were Harold Rodner, of Warner Brothers, in charge of the Will Rogers Memorial fund administration, at Saranac, N. Y.; and Harry Buxbaum, district manager of Twentieth Century-Fox.

$9,225,000 SALES QUOTA SET BY MONOGRAM FOR ITS 50 PICTURES

26 "Straight" Features and 24 Westerns; 50% Budget Increase on 14 Pictures, 30% Rise in Outlay for 12 Others

The 1940-41 Monogram sales quota for the 50 pictures promised has been set at $9,225,000, it will be announced by W. Ray Johnston, president, at the company's convention this weekend at the Hotel Baker in Dallas. This figure represents an increase of $375,000 over this year and more than $3,000,000 since 1937 when the re-organized company held its first convention.

The announcement was heard by the representatives of the 36 branches of Monogram in the United States and Canada.

There will be a 50 per cent increase in the production budgets of 14 films and a 30 per cent increase in the appropriations for 12 others.

The schedule for the coming season is again almost evenly divided between "straight" features and westerns, with 26 productions included in the former classification and 24 westerns.

Top Budget Allocations

Top production budgets will be allocated to "The Pioneers," covered wagon days based on the novel by James Fenimore Cooper; "The Ape" by Adam Hull Shirk, a Broadway stage play in which Boris Karloff will be starred; "Land of the Sky Blue Water," to include two songs by Charles Wakefield Cadman—the title number and "At Dawning"; "The King and the Cowboy," a Graustarkian romance.

"Under Northern Skies" and "Land of the Long Shadows" are two novels written by Jack London which are to figure prominently on the program. The late Earl Derr Biggers' *Saturday Evening Post* story "Dollar Chasers" also is scheduled. Gene Stratton-Porter's novel "Her Father's Daughter" and a sequel to "Freckles," entitled "Freckles Comes Home" by Jeannette Stratton Porter will be made. Marcia Mae Jones and Jackie Moran, co-starring team, will be seen in "The Old Swimmin' Hole," suggested by James Whitcomb Riley's poem, as well as in "Sweet Sixteen" and "Day Dreams."

Additional Properties

Other properties on the list include "College Sweethearts," by Leona Dalrymple which appeared in the *Woman's Home Companion;* "Million Dollar Mystery," *Collier's Magazine* story by Hugh Wiley.

A series of four: "I Cover the Town," "You're Out of Luck," "The Sky's the Limit" and "My Home Town," will have Frankie Darro; one of two: "Boys of the City" and "That Gang of Mine" with the East Side Kids.

Others include "While 'Frisco Sleeps," "Phantom of Chinatown" and "Alias Jimmy Hogan" stories by Hugh Wiley; "One Glorious Adventure" by Dorothy Reid and Betty Burbridge and "Orphans of the North," a Norman Dawn production.

Three series of eight westerns each will be released by Monogram. Tex Ritter will star in a group of musical westerns; Fred Scott in another series of outdoor dramas and a new team composed of John King and Ray Corrigan to be known as "The Two Pals" in the third group.

Ray Corrigan, formerly of the "Three Mesquiteers," and Monogram's contract player, John King, will be teamed in a series of westerns to be produced by George W. Weeks for Monogram in 1940-41, it was announced by Mr. Weeks at the franchise holders' convention. The series will be known as "The Two Pals" and are slated to go into production immediately. Mr. Weeks until recently was Monogram sales executive.

Both Corrigan and King are in Dallas to attend the national Variety Clubs' convention and to meet the Monogram franchise holders.

Shorts for Monogram

Monogram exchanges will distribute eight one-reel color cartons under a deal closed with Color Films, Ltd., the producer. Three of the subjects are completed. The series features a monkey character. The deal is understood to be with franchise holders individually. Monogram has no shorts on its present schedule.

Among those on hand at the franchise holders' convention, besides Mr. Johnston, are Scott R. Dunlap, vice-president in charge of production; Edward A. Golden, general sales manager; Thomas P. Loach, vice-president and treasurer; Edward G. Schieber, assistant treasurer; Norton V. Ritchey, manager of foreign department; Lloyd Lind, assistant to sales manager; John S. Harrington, accessories manager.

Also John Mangham, from Atlanta; Ben Welansky and Steve Broidy, from Boston; Harry Berkson, Buffalo; Forrest Judd, Des Moines; George West and Harry Thomas, New York; Nate Schultz, Cleveland; Ed Blumenthal and John Franconi, Dallas; Lon Fidler, Denver; William Hurlbut, Detroit; Howard Stubbins, Los Angeles; Ben Nathanson, Minneapolis; Carr Scott, Oklahoma City; Sol J. Francis, Omaha; Mel Hulling, San Francisco.

Also, from Hollywood, are Edward F. Finney, associate producer; William L. Peirce, Jr., publicity; Ralph Bettinson, foreign representative; Charles Bigelow, assistant production head, Ernest Hickson, technical director; Tex Ritter, Fred Scott, Martin Spellman, Marjorie Reynolds and Ray Corrigan representing Monogram contract players.

Informal reunions and conferences are scheduled with Mr. Johnston, Scott Dunlap and Edward Golden. A reception and cocktail party is to be held at the Dallas exchange headquarters, with John Franconi and Ed Blumenthal as hosts.

Talent Winners Named

The winners of the radio Uncle Don-Monogram talent contest were selected Monday night at the finals which were held at the Mutual Broadcasting studios in New York. Buddy Swan and Marcelle Wissman won over 3,000 entrants who had been competing in the contest which had been conducted during the past three months. The grand prize is a trip to Hollywood with a role in Monogram's forthcoming Marcia Mae Jones-Jackie Moran starring picture, "First Assignment."

LOACH IS MONOGRAM VICE-PRESIDENT

Monogram Pictures Corporation Monday announced the election of T. P. Loach as vice-president.

Mr. Loach is a director and treasurer and will continue to hold those offices.

About May 1, 1940, Mr. Loach will resign from the offices of vice-president and treasurer of Pathe Laboratories, Inc., in order to devote his full time to Monogram.

Atlas Asks for 100,000 Shares

The Atlas Corporation this week asked William Bondy, federal judge, to award it 100,000 shares of common stock of the new RKO as a final allowance in RKO proceedings, in a supplementary petition filed in the federal court. At current quotations of $3 per share for the new RKO stock, the request is equivalent to an application for $300,000.

The petition acted as an amendment of the original application filed previously by Atlas which had left the amount of its compensation to Judge Bondy's discretion. In addition, Atlas seeks $875,037 as reimbursement for expenditures in the reorganization proceedings.

RKO is reported to have under consideration several plans of internal financing designed to provide between $3,000,000 and $4,000,000 for the purchase of the M. J. Meehan majority holdings of Keith-Albee-Orpheum preferred stock. Of the $6,500,000 KAO preferred issue, RKO's holdings represent about $2,500,000.

The RKO reorganization plan imposes a $3,000,000 loan limit on the reorganized company without the approval of RKO preferred stockholders. This is viewed as the reason why internal financing rather than outside borrowing is being considered.

Consolidation of the theatre company would make available to RKO about $3,500,000 in cash held by KAO and subsidiaries, in addition to the full earnings of those companies, which have averaged almost $1,000,000 annually for the last three years.

KAO directors have declared a dividend, out of operating surplus, of $1.75 per share on the 7% cumulative convertible preferred stock of said corporation for the quarter ended December 31, 1937, payable July 1, 1940, to the holders of record of said stock at the close of business on June 14, 1940.

Lofink Joins Universal

George Lofink, who has been with the Fabian circuit, Albany, N. Y., for four years, has joined the Universal exchange in Kansas City becoming district booker. He succeeds Joseph Ragatnick, now head booker at the Des Moines office.

Allenberg Heads Guild

Bert Allenberg has been named president of the Artists Managers Guild, Hollywood, succeeding M. C. Levee, head of the organization since its inception in 1937.

Krieger Leaves Universal

Paul Krieger, for more than 10 years manager of the Universal Cincinnati exchange, has resigned. Peter Rosian, of the company's Cleveland exchange, succeeds him.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Irene

(RKO Radio)

Irish Cinderella

Irene O'Dare was a lilting mavourneen on the musical comedy stage in the early 1920's. When Colleen Moore brought her to the screen in 1926 she was Irish in appearance and action, but the brogue was silent. As she is created once again, this time by Anna Neagle, departing about as far as histrionically possible from Nurse Edith Cavell and Queen Victoria, she is again a mercurial, impudent, blue-eyed and red-haired lass with the soft burr of County Clare on her tongue.

Never very strong, the story, even though amplified and rewoven in spots by Alice Duer Miller, remains only a breath, the breath from the Emerald Isle which Miss Neagle re-creates. An upholsterer's helper so intrigues a wealthy scion that he buys out a dress shop to insure her a job as a model. She enters society through a publicity hoax which poses her in the Irish nobility, attracts another scion, becomes the talk of the town, and almost marries the wrong man. Eventually boy gets girl, doubled in hearts.

Of musical comedy trappings there are barely enough to earn the right to that classification. The high spot of these is a swing version, by an all-Negro cast, of "Alice Blue Gown," almost the only song remaining of the original popular galaxy. Harry Tierney and Joseph McCarthy, composers of the original work, have contributed a new song, "You've Got Me Out on a Limb." Miss Neagle sings once, dances twice.

Instead of story or music there are a multitude of intangible values which are of the essence of showmanship. To Miss Neagle's radiant personality Herbert Wilcox, associated with her in a series of productions going back to "Nell Gwyn" and including a repeated Victoria theme, has added shrewdly from a well stocked kit of proven devices.

Certain to rank high among these is the transition to Technicolor as the star appears in the theme song's Alice-blue gown, itself an item subject to easy exploitation. No less notable is the montage and stage production which precedes the Harlem swing session already mentioned. There are knowing camera angles, a completely wholesome theme and treatment, handsome mountings and others adding up to the same certainty of favorable audience comment in and outside of the theatre.

Subdued but in highly competent support of Miss Neagle are Ray Milland as the pursuer; May Robson, a clear cut cameo as the Irish Granny; Arthur Treacher, the omniscient and slightly contemptuous butler; Billie Burke in her fluttery matron role, and Roland Young the slightly bewildered dress shop manager.

Previewed in a New York projection room.—JAMES D. IVERS.

Produced and distributed by RKO-Radio Pictures. Producer and director, Herbert Wilcox. Screen play, Alice Duer Miller. From the musical comedy "Irene." Book, by James H. Montgomery. Music and lyrics, Harry Tierney and Joseph McCarthy. Photographer, Russell Metty. Art director, L. P. Williams. Gowns, Edward Stevenson. Sound recorder, Richard Van Hessen. Special effects, Vernon Walker. Montage, Douglas Travers. Film editor, Elmo Williams. Choreography, Aida Broadbent. Set decorator, Darrell Silvera. Assistant directors, Syd Fogel and Lloyd Richards. Musical director, Anthony Collins. Orchestral arranger, A. Collins, Gene Rose. Associate producer, Merrill G. White. P.C.A. Certificate No. 5931. Running time, 101 minutes. Release date, May 3, 1940. General audience classification.

CAST

Irene O'Dare.....Anna Neagle
Don Marshall.....Ray Milland
Mr. Smith.....Roland Young
Bob Vincent.....Alan Marshal
Granny O'Dare.....May Robson
Mrs. Vincent.....Billie Burke
Betherton.....Arthur Treacher
Eleanor Worth.....Marsha Hunt
Jane.....Isabel Jewell
Lillian.....Doris Nolan
Freddie.....Stuart Robertson
Princess Minetti.....Ethel Griffies

Grandpa Goes to Town

(Republic)

Comedy

"Grandpa Goes to Town" is the sixth in the series of the "Higgins Family" dramas at Republic, and, in addition to James, Lucile and Russell Gleason and the other "regulars" of the cast, presents Arturo Godoy, South American heavyweight boxing champion and one of the few men who have stood up to Joe Louis for 15 rounds. Godoy, who appears with his wife, Ledda, in his only film work outside of the Godoy-Louis championship match feature, does a dance number and stages a three round fight with "Slapsie Maxie" Rosenbloom, about whom much has been written.

With Harry Davenport, Lois Ranson and Tommy Ryan making up the rest of the "Higgins" menage, the cast includes, in addition to those mentioned, Noah Beery, Douglas Meins, Garry Owen, Ray Turner, Lee "Lasses" White, Walter Miller, Emmett Lynn and Joe Caits.

Gus Meins, associate producer, directed from an original screenplay by Jack Townley. Buying a hotel, sight unseen, which turns out to be in a deserted western town, the "Higgins" family unwittingly spreads word of a gold strike, when one of the group thinks two film actors, on a location trip, are gold miners. When the miners, who arrive in a rush, threaten to lynch them for spreading lies, the "Higgins" household attempts to leave. Then real gold is discovered. Gangsters attempt to take over, but "Grandpa," with the aid of the movie troupe, saves with day.

Seen at the Forum theatre, Los Angeles, where an audience chuckled throughout the film.—V. K.

Produced and distributed by Republic. Associate producer and director, Gus Meins. Original screenplay by Jack Townley. Production manager, Al Wilson. Photographed by Reggie Lanning. Supervising editor, Murray Seldeen. Film editor, Lester Orlebeck. Art Director, John Victor Mackay. Musical director, Cy Feuer, P. C. A. Certificate No. 6135. Running time, when seen in Los Angeles, 62 minutes. Release date, not set. General audience classification.

CAST

Joe Higgins.....James Gleason
Lil Higgins.....Lucile Gleason
Sidney Higgins.....Russell Gleason
Grandpa.....Harry Davenport
Betty Higgins.....Lois Ranson
Tommy Higgins.....Tommy Ryan
Al.....Maxie Rosenbloom
Ledda.....Ledda Godoy
Sam.....Noah Beery
Bill.....Douglas Meins
Mugsy.....Garry Owen
Homer.....Ray Turner
Ike.....Lee "Lasses" White
Director.....Walter Miller
Jasper.....Emett Lynn
Woodrow.....Joe Caits
Arturo Godoy.....Himself

Light of Western Stars

(Paramount-Sherman)

Zane Grey Western

Produced twice previously under the Paramount trademark, as a silent in 1925 and a talker in 1930, this Zane Grey work comes forward this time as one of two special productions by Harry Sherman on this season's schedule. The hero of this version is Victor Jory, villain of many recent action pictures and character actor in others.

Jo Ann Sayers is the heroine and Morris Ankrum has the heavy assignment. Noah Beery, Jr., and J. Farrell MacDonald head a large supporting cast.

Norman Houston's screen play departs from the Grey story, substituting border gun running for gold mining as a source of plot interest. Lesley Selander directed and Joseph W. Engel was associate producer. Russell Harlan is responsible for the photography, with the scene principally the open country near the Mexican border.

Previewed at the Alexander theatre, Glendale, Cal., where a Monday night audience laughed impolitely at some of the serious dialogue in the early portion of the picture and engaged in hissing the villain later on.—WILLIAM R. WEAVER.

Produced and distributed by Paramount Pictures. Producer, Harry Sherman. Director, Lesley Selander. Associate producer, Joseph Engel. Photographer, Russell Harlan. Based on the original story by Zane Grey. Screen play, Norman Houston. P.C.A. Certificate No. 5935. Running time, when seen in Hollywood, 65 minutes. Release date, April 19, 1940. General audience classification.

CAST

Gene Stewart.....Victor Jory
Madeline (Majesty) Hammond.....Jo Ann Sayers
Alfred Hammond.....Russell Hayden
Nat Hayworth.....Morri Ankrum
Poco.....Noah Beery, Jr.
Flo Kingsley.....Ruth Rogers
Bill Stillwell.....J. Farrell MacDonald
Bonita.....Esther Estrella
Denny.....Alan Ladd
Helen.....Georgia Hawkins
Sneed.....Earl Askam
Sheriff Hawes.....Tom Tyler

Two Girls on Broadway

(MGM)

Musical Comedy Drama

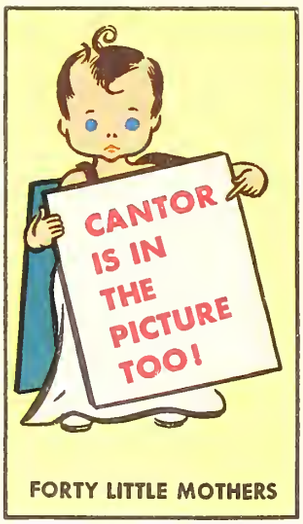
Five times in the course of this picture and again at its conclusion a preview audience composed of college students, suburban citizens, profession and press, let go salvos of applause, song and dance numbers by George Murphy singly, with Lana Turner and with a dancing chorus accounting for the first five. This reaction would seem to warrant a showman reminding his customers that Murphy is to be seen again as he was in "Broadway Melody of 1940" and that the present film is, as that one was, a Jack Cummings production.

This is another story of Broadway and actors and backstage folk and the persons back of them, including a newspaper columnist in the Winchell tradition and a radio program in the manner of Hobby Lobby, which is presided over in the film by radio's Don Wilson. It is also an exploitation factor that this is Joan Blon-

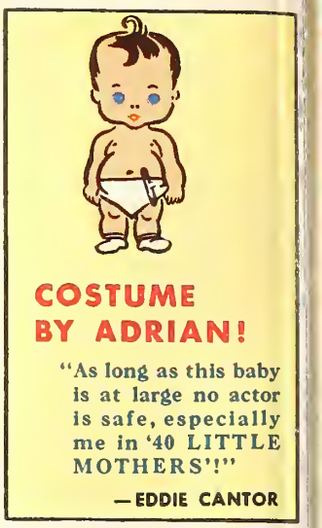
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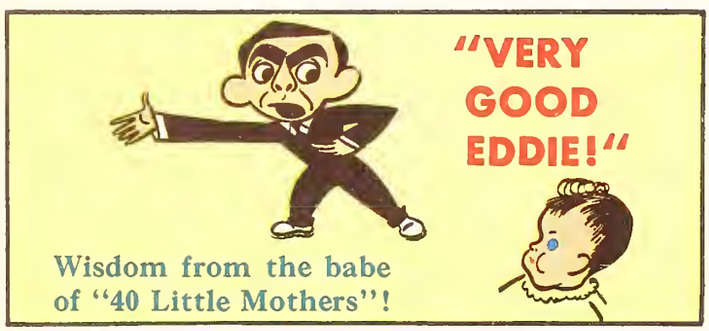








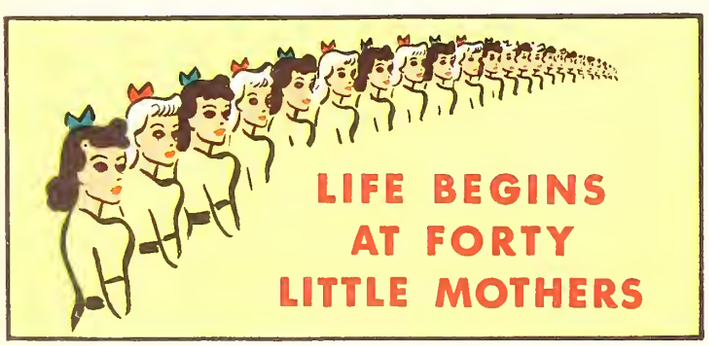




IT'S BETTER THAN YOU'VE HEARD!

Seldom indeed does the opportunity come to sell patrons such an extra-extraordinary show! A big entertainment with Eddie Cantor at his best and a kid who will convulse the nation. And a hit song "Little Curly Hair in a High Chair."

On this page are color reproductions of the 50-line black and white teaser ads as used at the Capitol, N. Y.







EDDIE CANTOR
In the Story of
"FORTY LITTLE MOTHERS"
with JUDITH ANDERSON
Rita Johnson • Bonita Granville
Ralph Morgan • Diana Lewis
Nydia Westman
Screen Play by Dorothy Yost and Ernest Pagano
Directed by Busby Berkeley • *Produced by* Harry Rapf
A METRO-GOLDWYN-MAYER PICTURE

U.S. CALLS PRODUCERS AS WITNESSES; SHOWDOWN ON TRIAL DATE OF SUIT

Judge Hears Applications of Defense Attorneys for Postponement from May 1st—Consent Decree End Likely

A "showdown" is expected Friday in the New York federal court, on the insistence of the large company defendants that the United States Government's "key" anti-trust case be postponed at least one month beyond its scheduled May 1st opening, and on the Government's equally strong insistence that the trial, for which so many preparations have been made, start on time. Federal Judge John C. Knox on Friday will hear the applications of defense attorneys for the postponement.

Thurman W. Arnold, head of the anti-trust division of the Department of Justice, was personally to oppose the defendants' appeal for an adjournment, it was heard on Tuesday from Washington. This would mark Mr. Arnold's first appearance in the case.

Also this week, on Tuesday, and of equal importance as a development in the suit, the Government filed its supplemental bill of particulars, as requested by the defendants some time ago.

U. S. To Oppose Delay

That the Government would oppose any postponement of the trial was predicted last week, after the defense had applied last Friday for such a ruling. The prediction was confirmed, over the weekend, by opinion of Government attorneys.

The defense application was made privately to Federal Judge Henry Goddard, who will hear trial. It was referred by him to Judge Knox, in charge of the court calendar.

That the Government is expecting the trial to start promptly on May 1st was indicated by an announcement that Paul Williams, special assistant attorney general, this week was setting up permanent headquarters in New York for the Government staff. Ten Department of Justice aides were expected in New York.

The Government already has notified some of its 300 prospective witnesses, and subpoenaed major defendants, for appearance at court on May 1st.

Two Attorneys in Other Cases

In applying for the postponement last Friday, defense attorneys indicated that one of the principal arguments they will advance at the hearing on Friday is the engagement, in other court actions, of two of their number, John W. Davis and Ralph Harris.

Mr. Davis represents Loew's-MGM; Mr. Harris, Twentieth Century Fox. Both have been engaged in an oil companies' suit in New York Supreme Court, which is not expected to end until late May.

The Government is scheduled still to examine about 12 more executives of defendant companies.

It is also pointed out by the defense that they may still find the Government's supplemental answers, filed Tuesday, insufficient; that they can return the answers to the court, listing deficiencies to be remedied; and that, whether or not Judge Goddard favors them, the procedure will consume time.

It is also noted that postponement of the trial for one month will give further time in which to discuss an out-of-court settlement by consent decree.

Last Friday, Federal Judge Samuel Mandelbaum granted the Government's request for the dropping of Adolph Ramish and Charles Rogers, former Universal Pictures directors, as defendants; and for the substitution of Charles D. Prutzman, a director, for Mr. Rogers.

U. S. Names More Witnesses

On Tuesday, the expected Government implementation of its original charges was filed: 195 pages of detailed information on alleged acts of conspiracy, monopoly, collusion, added to the hundreds of pages of similar charges already filed.

Instances of alleged monopoly in first-run distribution concerned 289 witnesses. The Government also named, as additional prospective witnesses, the following exhibitors: Ed A. Cerf, Columbus, Ga.; C. C. Dunsmoor, Marshalltown, Iowa; Eli J. Seff, Rapid City, S. D.; J. Tom Arthur, Mason City, Iowa; W. B. McDonald, Olympia, Wash.; Henry Friedman, Lansdowne, Pa.; Robert H. Hexter, Philadelphia.

The Government's supplemental bill of particulars also named 28 witnesses in production. Five of these had not been previously identified. They are Sol Lesser, Principal Artists Productions; Richard Rowland, General Service Studios; Spencer Benet, Monogram; Toby Anguish; and B. Reeves Eason.

The Government stated it had 132 witnesses to forced blocked booking; and 82 witnesses to arbitrary rejection by the major defendants, of requests for specific film runs.

Move Made to Settle Fox West Coast Suit

Negotiations for an out-of-court settlement of the $1,200,000 suit brought against Fox West Coast and several distributors by the Colcata Corporation, operator of the Colorado in Pasadena, were indicated to be under way Wednesday when the plaintiff sought postponement of the trial to November 6th. Albert Law, assistant U. S. attorney general, said the settlement would have no bearing on the Government's citation of Fox West Coast for consent decree violation of which the case is an important phase.

"NO BARRIERS", IS WASHINGTON VIEW

There is nothing, except the amount of concessions they are willing to make, to prevent one or more of the major company defendants, in the New York anti-trust suit by the Government, from agreeing separately to an out-of-court settlement, Department of Justice officials indicated, this week.

Introduction by Senator Matthew Neely, of West Virginia, of another bill in Congress, a theatre "divorce" bill, will not affect consent decree settlement, it was said in Washington. Observers noted that the bill could not be enacted at this session of Congress, and that a settlement of the Government suit might mean it would never be enacted.

Subpoenas Authorized for Chaplin, Goldwyn, Mayer, Joseph M. Schenck; Richards Called from New Orleans

Accelerating its trial preparations, and further indicating its intention to have its New York anti-trust suit against the large producer-distributors begin on May 1st, defendants' pleas for postponement to June 1st, notwithstanding, the Government on Tuesday, in its first call to the company officials, received authorization from Henry W. Goddard, trial judge in New York federal court, to subpoena four coast studio executives and one head of an affiliated circuit, as "material witnesses."

These are Charles Chaplin, United Artists partner and producer; Samuel Goldwyn, also a United Artists partner and producer; Joseph M. Schenck, chairman of the board of the Twentieth Century-Fox Film Corporation; Louis B. Mayer, vice-president in charge of production at the MGM studios; and Ernest V. Richards, Jr., head of the Saenger-Richards circuit, of Louisiana and other southern states.

Affidavit by Williams

The first four men reside in the Los Angeles area, Mr. Richards in New Orleans.

The authorization from Federal Judge Goddard for their notification was obtained under federal procedure requiring permission to subpoena witnesses who live more than 100 miles from the courthouse; in this instance, the federal courthouse for the Southern District of New York, in Foley Square, New York City.

It was an affidavit of Paul Williams, special assistant attorney general, which obtained the authorizations.

On Tuesday, in the New York federal court, three sales executives of Twentieth Century-Fox were questioned, in continuance of the Government's pre-trial examinations of defendants' officers. They were William Kupper, William Sussman and William Gehring, western, eastern, and central division managers, respectively. Robert L. Wright, special assistant attorney general, conducted the questioning, which was almost exclusively on the first-run sales policies in 36 key cities.

Others Questioned

Joseph Bernhard, general manager of the Warner Theatres circuit, was examined Wednesday; Sidney R. Kent, president of Twentieth Century Fox, was to be questioned on Thursday; and George Schaefer, president of RKO Radio Pictures, was to be examined on Friday. Mr. Bernhard denied the existence of a uniform policy to acquire theatres.

One of the major company defendants, RKO, took steps on Tuesday to be the first to examine, in pre-trial oral query, the Government's witnesses. The company served notice on the Government that it would question these witnesses in the offices of William Zimmerman, RKO attorney, in the RKO Building, New York City. The first of the witnesses, James Binkov, of Union City, N. J., is to be questioned next Monday, according to the notice. James C. Forgione, of Metuchen, N. J., is to be examined next Wednesday; A. Bannon, of Newark, on next Friday; and Howard Lesser, of Paterson, same state, on April 29th.

The Government says the witnesses charged RKO with discriminatory practices.

SHOWMEN'S REVIEWS OF NEW FILMS

(Continued from page 30)

dell's first appearance in a film from this studio.

The story, accredited to Edmund Goulding and prepared for the screen by Joseph Fields and Jerome Chodorov, takes two sisters from a Nebraska town to Broadway and puts them in the show business, the elder mothering the younger to the extent of giving up her sweetheart to her when she learns they are in love. The efforts of a millionaire suitor to cajole the youngster into becoming his fifth or sixth wife complicate the progress of the love interest for a time, but incidents are handled for humor throughout.

S. Sylvan Simon directed and is quoted by the studio as declaring "'Glex' is the new attribute to be sought after by young ladies who formerly attempted to cultivate glamor. Glex is a combination of glamor and sex appeal and its first exponent is Lana Turner."

Previewed at the Village theatre, Westwood, Cal., with the results noted.—WILLIAM R. WEAVER.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Jack Cummings. Director, S. Sylvan Simon. Screen play, Joseph Fields and Jerome Chodorov. Based on a story by Edmund Goulding. Songs "My Wonderful One Let's Dance" by Nacio Herb Brown, Arthur Freed and Roger Edens. "Broadway's Still Broadway," by Harry Revel and Ted Fetter. Musical presentation, Merrill Pye. Musical director, Georgie Stoll. Musical arrangements. Walter Ruick. Orchestration, Leo Arnaud and George Bassman. Dance director, Bobby Connolly and Eddie Larkin. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Stan Rogers. Set decorator. Edwin B. Willis. Wardrobe, Dolly Tree. Director of photography, George Folsey. Film editor, Blanche Sewell. P.C.A. Certificate No. 6171. Release date, April 19, 1940. Running time. when seen in Westwood, 73 minutes. General audience classification.

CAST

Pat Mahoney.....Lana Turner
Molly Mahoney.....Joan Blondell
Eddie Kerns.....George Murphy
"Chat" Chatsworth.....Kent Taylor
Buddy Bartell.....Richard Lane
Jed Marlowe.....Wallace Ford
Ito.....Otto Hahn
Judge.....Lloyd Corrigan
Announcer.....Don Wilson
Bartell's Assistant.....Charles Wagonheim

Forty Little Mothers

(MGM)

Comedy Novelty

Fabricated for the presentation of Eddie Cantor without a dancing chorus and with but one song, the comedy begins as a drama in which an unemployed man of middle age prevents a despairing mother from committing suicide and takes custody of her baby boy without knowing it is hers. It turns to a college comedy when girl students, irked because he has supplanted a younger member of the faculty, strive by prank and plot to embarrass him into resigning. This portion of the picture contains *double entendre* dialogue and situations to match. Then a return is made to drama. The girls, on learning of the man's kindness to the baby, take care of the infant and undo the mischief they have wrought.

Cantor sings one sing, a number about a baby, which is used thereafter as the musical theme. Judith Anderson of "Rebecca" is the school principal and Nydia Westman her fluttery assistant. These two head a supporting cast including Bonita Granville as leader of the 40 college girls pertained to by the title.

A circumstance showmen may wish to capitalize in their ad copy is that Cantor is seen here in fatherly relationship to a boy baby. Another, mentioned in literature on the film, is that Harry Rapf, the producer, is the man who noticed Cantor as a singing waiter many years ago and got him the job in Gus Edwards' "School Days" act from which his career sprouted. It is showmanly license, of course, to exploit the Baby Quintanilla of the picture without restraint, for audience reaction to baby stars in their first appearance is one of the show business' few certainties.

Busby Berkeley directed from a script by Dorothy Yost and Ernest Pagano, based on a story by Jean Guitton.

Previewed at Grauman's Chinese theatre, Hollywood. Audience reaction to the smiles, frowns, gurglings and gesturings of the baby was audibly favorable. Laughter evoked by lines and business pertaining to the feigned amours of the college girls, and the unfeigned preoccupation of the feminine faculty members with these, was louder but less unanimous. A lot of whistling and humming of the song sung by Cantor in the picture was being done by the departing audience.—W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Harry Rapf. Directed by Busby Berkeley. Screen play by Dorothy Yost and Ernest Pagano. Story by Jean Guitton. Song by Charles Tobias and Nat Simon. Photographed by Charles Lawton. Edited by Ben Lewis. P. C. A. certificate No. 6130. Release date, April 26, 1940. Running time, when seen in Hollywood, 88 minutes. Adult audience classification.

CAST

Gilbert Jordan Thompson.....Eddie Cantor
Madame Granville.....Judith Anderson
Marian Edwards.....Rita Johnson
Doris.....Bonita Granville
Judge Joseph M. Williams.....Ralph Morgan
Marcia.....Diana Lewis
Mademoiselle Cliche.....Nydia Westman
Eleanor.....Margaret Early
Janette.....Martha O'Driscoll
Lois.....Charlotte Munier
Betty.....Louise Seidel
"Chum".....Baby Quintanilla

Buck Benny Rides Again

(Paramount)

Comedy with Songs

"Buck Benny Rides Again" contains the following exploitation items. Showmen can tell their customers that:

The preview audience accorded this more applause than the previous Jack Benny vehicles;

The entire radio troupe of the Jell-O radio program—"Rochester," Andy Devine, Phil Harris, Dennis Day, and "Carmichael," plus the voices of Don Wilson and Mary Livingstone—are used;

Ellen Drew, to whom Paramount has given an extensive "buildup," supplies the romantic interest;

The radio "feud" between Benny and Fred Allen, with Allen's voice heard, motivates the plot;

The Merriel Abbott Dancers appear in several of their specialties;

"Rochester" has more lines in this film than in any of his previous appearances, and does a song and two dance numbers;

A crowded house at the Village theatre, Westwood, applauded time and time again, roared at the comedy and praised the dance numbers, some of which were directed by LeRoy Prinz.

What Paramount executives think of "Buck Benny Rides Again" can be seen in the fact that Mark Sandrich, whose first production-direction task this is, received a new contract calling for two pictures a year from him for the next three years.

William Morrow and Edmund Beloin wrote the screenplay from an adaptation, by Zion Myers, of a story by Arthur Stringer. In the story Phil Harris wants Jack Benny to go to a dude ranch in Arizona, but Benny is reluctant, until he meets a girl, member of a trio, with whom he falls in love. The trio is hired at the dude ranch, and Benny, to impress the girl, pretends he is the rough and tumble owner of "Andy's" nearby ranch. Complications ensue when Benny plots with ranch hands to make him appear in a favorable light and the girl hires real outlaws, unknowingly, to rob him. Goading Benny on is the voice, on the radio, of Fred Allen.

Others in the cast are Virginia Dale, Lillian Cornell, Theresa Harris, Kay Linaker, Ward Bond, Morris Ankrum, Charles Lane and James Burke.

Four songs are used, including a comedy number, "My, My," sung by "Rochester" and Theresa Harris.

Previewed at Village theatre, Westwood, Cal., to the reactions noted.—V. K.

Produced and distributed by Paramount. Produced and directed by Mark Sandrich. Screenplay by William Morrow and Edmund Beloin. Based on an adaptation by Zion Myers of a story by Arthur Stringer. Assistant director, Holly Morse. Musical direction, for production, Charles Henderson. Incidental music, by Victor Young. Songs, "Say It," "Drums in the Night," "My! My!" and "My Kind o' Country," by Frank Loesser and Jimmy McHugh. Indian adagio and acrobatic routines by Merriel Abbott Dancers. Other dance numbers staged by LeRoy Prinz. Photographed by Charles Lang. Art direction, Hans Dreier and Roland Anderson. Edited by LeRoy Stone, P.C.A. Certificate No. 5843. Running time, when seen in Westwood, 82 minutes. Release date, May 3, 1940. General audience classification.

CAST

Jack Benny.....Jack Benny
Joan Cameron.....Ellen Drew
Rochester.....Eddie Anderson
Andy.....Andy Devine
Phil.....Phil Harris
Dennis.....Dennis Day
Virginia.....Virginia Dale
Peggy.....Lillian Cornell
Josephine.....Theresa Harris
Brenda Tracy.....Kay Linaker
1st Outlaw.....Ward Bond
2nd Outlaw.....Morris Ankrum
Charlie Graham.....Charles Lane
Taxi Driver.....James Burke
Carmichael.....Himself

Johnny Apollo

(20th Century-Fox)

Metropolitan Melodrama

Tyrone Power here has his first casting in the role of a criminal since "Jesse James." Dorothy Lamour, co-star of this melodrama of metropolitan setting, is seen in the role of a racketeer's girl who is also a night club singer. Edward Arnold plays a millionaire stock broker convicted of embezzlement, Lionel Atwill a wealthy but inconstant attorney, Charley Grapewin an alcoholically addicted lawyer in the employ of crooks and Lloyd Nolan their leader.

The screen play, by Philip Dunne and Rowland Brown from a story by Samuel S. Engel and Hal Long, opens with "Robert Cain," broker, barred from the stock exchange, exposed for embezzling and sent to jail. His son, later adopting the name "Johnny Apollo" to conceal his identity, resents what he considers his father's betrayal of him, quarrels with him and goes out to seek employment. A year of unemployment bring him to belief in the criminal code and he takes up a life of crime to obtain money to buy his father's parole. How the father and son, after many illuminating experiences, learn that crime does not pay, each serving a prison sentence, is revealed in detail. "Lucky," a racketeer's "moll" who meets "Johnny" during his criminal phase and helps bring him around to a right view of moral values, is waiting for the young man when he is released from prison at the end of the picture.

The film was directed by Henry Hathaway. Harry Joe Brown was associate producer. Two songs are sung by Miss Lamour, one of them by Lionel Newman and Frank Loesser, the other by Mack Gordon. The first of these

is a night club floor show production number, the second sung to piano accompaniment only.

Previewed at the studio.—W.R.W.

Produced and distributed by 20th Century-Fox. Associate producer, Harry Joe Brown. Directed by Henry Hathaway. Screen play by Philip Dunne and Rowland Brown. Story by Samuel G. Engel and Hal Long. Songs by Lionel Newman and Frank Loesser and by Mack Gordon. Photographed by Arthur Miller. P. C. A. certificate No. 6108. Release date, April 19, 1940. Running time, when seen at studio, 95 minutes. Adult audience classification.

CAST

Bob Cain.....Tyrone Power
"Lucky" Dubarry.....Dorothy Lamour
Robert Cain, Sr.....Edward Arnold
Mickey Dwyer.....Lloyd Nolan
Jndge Emmett T. Brennan.....Charley Grapewin
Jim McLaughlin.....Lionel Atwill
Bates.....Marc Lawrence
Dr. Brown.....Jonathan Hale
Piano Player.....Harry Rosenthal
District Attorney.....Russell Hicks
Cellmate.....Fuzzy Knight
Assistant District Attorney.....Charles Lane
Warden.....Selmar Jackson
Judges.....Charles Trowbridge, John Hamilton
Paul.....William Pawley
Bntler.....Eric Wilton
Announcer.....Gary Breckner
Trusty.....Harry Tyler
Mr. Ives.....George Irving
Henchmen.....Eddie Marr, Anthony Caruso
Welfare Secretary.....Stanley Andrews
Office Boy.....Wally Albright

Mr. Washington Goes to Town

(Jed Buell)

Negro Comedy

For the expressed purpose of showing press observers how his film suits the market for which he made it, Jed Buell, producer and director, previewed this all-Negro comedy at the Lincoln theatre on Central Avenue, which is to Los Angeles what Harlem is to New York, on the evening of the year's first 90-degree day in those parts. Within a minute from the time the picture started, the colored audience was laughing so loudly as to drown out sections of dialogue, and this response kept up throughout the picture, whites present in professional capacity joining in.

Screen material used by Buell to induce this merriment is, to use his words, "straight Sennett type comedy with colored comedians." Included are the "spook hotel" routines descended from medicine show days, and interspersed are contemporary gags such as one about Jack Benny, ending, "He's the fellow on Rochester's radio program."

Starred are F. E. Miller and Manton Moreland, featured in a previous Buell production, "Harlem on the Prairie." Walter Weems and Lex Neal wrote the screen play from a Weems story.

Previewed as noted.—W. R. W.

Produced and directed by Jed Buell. Maceo B. Sheffield, associate producer. Screen play by Walter Weems and Lex Neal. Story by Walter Weems. Photographed by Jack Greenhalgh. Film editor. William Faris. P.C.A. certificate No. 6218. Release date undetermined. Running time, when seen in Los Angeles, 55 minutes. General audience classification.

CAST

Wallingford.....F. E. Miller
Schenectady.....Manton Moreland
Brutus.....Maceo B. Sheffield
Blackstone.....Arthur Ray
Lady Queenie.....Margarette Whitten
Gorilla.....Clarence Morehouse
Stilletto.....Monty Hawley
Mrs. Brutus.....Zoreta Steptoe
Chambermaid.....Florence O'Brien
Invisible Man.....Vernon McCella
Headless Man—Long.....John Lester Johnson
Headless Man—Short.....DeForest Covan
Lonesome Ranger.....Edward Boyd
Man with Gorilla.....Clarence Hargrave
Magician.....Johnnie Taylor
Man on Crutches.....Walter Knox
Beautiful Girl.....Geraldine Whitfield
Barber.....Sam Warren
Old Maid.....Cleo Desmond
Goldberg.....Charlie Hawkins
Policeman.....Nathan Curry
Man in Barber Chair.....Slick Garrison
Uncle Utica.....Henry Hastings

George Washington Carver

(Allen McDowell)

Story of Eminent Negro Scientist

Back in 1938, MGM offered a short subject, "The Story of Dr. Carver," which the MOTION PICTURE HERALD reviewer at that time adjudged "worthy of fuller treatment than 10 minutes of running time can cover." Now comes this feature length tribute to the Negro scientist. While there is not the technical or acting finish of the initial study, this screen biography has its place in interest as an educational piece.

The data presented in the MGM miniature are substantially repeated in the feature. Testifying pictorially to the scientific wizardry of Dr. Carver is, for example, his multiplication of products from the lowly peanut plants. Through the device of having the Negro scientist give advice and encouragement to a young student, early pages of Dr. Carver's life pass in review from the time he was redeemed from kidnapers by the exchange of a horse and his early efforts for an education and first work as an agriculture specialist.

There is no limit to the exploitation possibilities for audience of Dr. Carver's race, besides some educational import for schools and interracial betterment groups, and choral singing from the Tuskegee Choir.

Seen at a trade showing in New York.—JOSEPH F. COUGHLIN.

Presented by Allen McDowell. Produced by Ira Greene. Associate producer, Ernest St. George. Director, Ben Parker. Original screen play, Robert Shurr. P.C.A. Certificate No. 02815. Running time, 69 minutes. Release date, April 16, 1940. General audience classification.

CAST

Dr. George Washington Carver
Booker T. Washington III
Tim Campbell
Tuskegee Choir

Young Buffalo Bill

(Republic)

Western Melodrama

Based on an original story by Norman Houston and directed by Joseph Kane, who is also associate producer, "Young Buffalo Bill" is another action packed western of the Roy Rogers series.

George "Gabby" Hayes again is the constant and faithful companion of Rogers. Both will be seen in the currently released Republic production "Dark Command" (reviewed in April 13th issue). Chief Thunder Cloud, who portrayed the title role in Paramount's "Geronimo," is in a supporting role here.

In this western Roy and "Gabby" become scouts in the New Mexico territory for "Colonel Calhoun." They save the hacienda of "Don Regas" from the thieving Comanche Indians, and protect the weak-willed son of the "Colonel" from falling into league with Indians.

Like most western melodramas of this type, the romantic elements are secondary to the fast riding and the fist and gun fights.

Supporting Roy and "Gabby" are Pauline Moore, Hugh Sothern and Trevor Bardette. Roy, of course, has ample opportunity to render his usual cowboy serenades.

Reviewed in the Republic projection room in New York.—GEORGE SPIRES.

Produced and distributed by Republic. Associate producer and director, Joseph Kane. Screen play by Harrison Jacobs, Robert Yost and Gerry Geraghty. From an original story by Norman Houston. Production manager, Al Wilson. Photographed by William Nobles. Film editor. Tony Martinelli. Musical director, Cy Feuer, P.C.A. No. 6134. Running time, 59 minutes. Release date, April 12, 1940. General audience classification.

CAST

Buffalo Bill.....Roy Rogers
"Gabby".....George "Gabby" Hayes
Tonia Regas.....Pauline Moore
Don Regas.....Hugh Sothern
Akuna.....Chief Thundercloud
Pancho.....Julian Rivero
Montez.....Trevor Bardette
Jerry.....Gaylord Pendleton
Col. Calhoun.....Wade Boteler
Elena.....Anna Demetrio
Dolores.....Estelita Zarco

Hi-Yo Silver

(Republic Pictures)

Fast Western

This is a condensation of the company's first Lone Ranger serial, which itself was based on the radio serial of that name. The editing has consolidated the action with a minimum of story loss. Eliminated parts are mentioned, for coherence, by a story-teller, in the flash-back method.

Raymond Hatton, cleaning a horse identifiable as an aged Silver, tells a boy of the days on the same ranch, long ago, when "Smith" (Stanley Andrews) and his banditti usurped administrative offices in Texas, squeezed taxes from the ranchers, terrorized them into submission, captured and used a federal commissioner and his daughter, and were faced only by the opposition of the Lone Ranger and four other young Texans. As the story-teller continues, the action depicts how the Texans outwitted "Smith"; prodded the ranchers into organized rebellion; killed many of "Smith's" men and were in turn killed, till only the Lone Ranger remained; and how he, in a final cliff battle, with gun and fists, killed "Smith" and routed his men.

Previewed in a New York projection room—FLOYD ELBERT STONE.

Produced and distributed by Republic. Sol C. Siegel, associate producer; Robert Beche, supervisor; William Witney, and John English, directors; original screen play by Barry Shipman, George Worthing Yates, Franklyn Andreon, Ronald Davidson, Lois Eby; Al Wilson, production manager; Mack D'Agostino, unit manager; William Nobles, photography. P.C.A. Certificate No. 4,913. Running time, 69 minutes. General audience classification.

CAST

The Lone Ranger.....A Man of Mystery
Silver.....Hi-Yo Silver
Tonto.....Chief-Thunder-Cloud
Allen King.....Lee Powell
Bert Rogers.....Herman Brix
Joan Blanchard.....Lynn Roberts
Jeffries.....Stanley Andrews
Blanchard.....George Cleveland
Father McKim.....William Farnum
Bob Stuart.....Hal Taliaferro
Dick Forrest.....Lane Chandler
Jim Clark.....George Letz
Kester.....John Merton
Sammy.....Sammy McKim
Felton.....Tom London
Taggart.....Raphael Bennett
Snead.....Maston Williams
Lincoln.....Frank McGlynn, Sr.

Stranger Than Fiction, No. 75

(Universal)

Novelty

Several unusual bits of news comprise this edition of the Stranger Than Fiction series. Dr. Fernberger in Philadelphia has a collection of primitive tribal masks. In Lexington, Ky., there is a cemetery for one-time famous race horses. It is laid out in the shape of a horseshoe with a headstone over each grave. Other subjects are a man who collects pencils, a fish ladder at Bonneville Dam in Oregon to enable fish to return upstream to their spawning grounds, a trained canary who works a miniature elevator to get his supper, and finally a farm in Baltimore, Md., where wild geese returning north have a feeding ground and a place to rest.—Running time, 9½ minutes.

Terry and The Pirates

(Columbia)

Serial

Produced by Larry Damour and based on the newspaper cartoon by Milton Caniff, this serial brings to the theatre the adventures of "Terry" and his friends, "Pat Ryan," "Normandie Drake," "Connie," "Big Stoop," and the "Dragon Lady" and the other characters. The part of "Terry" is portrayed by William Tracy, who played "Mistro Bottome" in the film version of "Brother Rat." The character names offer the major exploitation opportunity. In other featured parts are Granville Owen, Joyce Bryant and Allen Jung. The first chapter ran 29 minutes. Other episodes are to be 19 minutes.

BROADCASTERS ENLARGE OWN MUSIC LIBRARY IN PUSHING ASCAP FIGHT

Broadcast Music, Inc., Obtains Dozen Composers and Lyricists, Expects 13 More Will Sign, and Several Hundred Writers

Pressing its fight to supplant the American Society of Composers, Authors and Publishers as a source of popular and classical music for the radio industry, also hoping eventually to succeed the ASCAP as a music source for the motion picture industry, Broadcast Music, Inc., the music publishing house set up by subscription of about 300 members of the National Association of Broadcasters, and with the help of the Association itself—Neville Miller, its president, is also the BMI head—this week appeared to have extensively enlarged its song-writing personnel.

It was negotiating to obtain the music catalogues of those publishers not members of ASCAP; publishing a number of its own songs; endeavoring to popularize them over network sustaining programs. It faced a huge task of having a sufficiently large musical library of popular and classical songs to satisfy all demands by the time the Association members' contracts with the ASCAP expire on December 31st.

Dozen Composers and Lyricists

On Monday, Broadcast Music, Inc., had obtained a dozen composers and lyric writers. Two of these had been placed on salary. The product of the others was to be used under contract. The firm expected 13 more music creators to sign with it soon, and hopes to have several hundred writers.

Broadcast Music, Inc., was negotiating with music publishers, such as Associated Music Publishers. The libraries of some of them total approximately 500,000 musical numbers (mostly classical), available to the networks. Courted also is the Society of European Stage Authors and Composers. It was said that many music publishers' works were not "tied up" by ASCAP, and that Broadcast Music was approaching all these. The delay in obtaining the catalogues of these publishers was described as a matter of price.

Broadcast Music, Inc., has published six of its own songs, and it is to publish several more soon.

Songs Exploited

These songs are being exploited over the networks' sustaining programs.

Thus, the Blue Network of the National Broadcasting Company was to play three of the new selections this week and next week, from Station WJZ, "key" station of the network, in New York City.

"Sagebrush Serenade" was on the Bill Johnson program, 7:30 to 8:00 P.M., EST, on Wednesday; "In The Silence of the Dawn," was sung by Frances Adair, of the Novelettes, 10:45-11:00 A.M., EST, Friday; the same song was to be sung on the Al and Lee Reiser program on April 21st, 1:30-2:00 P.M., EST; and "We Could Make Such Beautiful Music" was to be sung on the same day, by Yvette, at 5:00-5:15 P.M., EST.

The company is also making records of its music, using exploitation methods of ASCAP.

BMI's problem has been to obtain music writers who were "complete," an executive explained; song writers who have more than the "idea" for a song, also arrangers who can visualize a song in performance by an orchestra.

BMI intends to put to work a staff of arrangers of classical music. It pointed out that about 1,000,000 of the 2,500,000 selections in the ASCAP catalogue were in the "public domain," that BMI and the broadcasters needed only make new arrangements to use the music without ASCAP permission.

To the claims of the Society that it has solid control of the works of the popular music composers of the last twenty and thirty years, BMI replies that ASCAP has only "small rights" to their works, the right to collect fees for the playing of one or more of their songs, but that the networks, and BMI, can use the complete operetta, or musical comedy, for which famous composers like Victor Herbert, George Gershwin and Jerome Kern wrote. BMI, or a network, or a broadcaster, need merely negotiate with the producer of the vehicle which carried the music, it was said.

BMI hopes the motion picture industry will use its music. Its vice-president and general counsel, Sidney M. Kaye, said no fees would be assessed theatres, and that BMI would ask no money for use of its sheet music.

ASCAP Predicts Victory

At the executive offices of the society it was said that, because broadcasters in other years had complained of insufficient time to consider new contracts, ASCAP this year was giving them time to think it over, and that probably by December 31st most of the Broadcasters Association members would have signed.

The contracts, embodying the new ASCAP principle, which assesses most of the cost of music on a network program to the originating station, are being drawn up.

ASCAP pointed out that its numbers were in demand by the public, and that the broadcasters could not substitute against that preference.

Florida Hearing Completed

The hearing on the constitutionality of the Florida laws dealing with music copyright owners and the charges made for the use of their compositions was completed before a three-judge Federal court Tuesday at Gainesville, Fla. Testimony of witnesses was taken and counsel for both Ascap and the state of Florida were allowed 30 days to file briefs supporting their contentions.

Assistant Attorney General T. J. Ellis of Tallahassee, Fla., and Lucien H. Boggs of Jacksonville, argued the case orally before the judges for the defense. Frank J. Wideman of Washington, D. C., and Louis D. Frohlich of New York represented the society.

WOULD REVIVE FIGHT FOR NEBRASKA LAW

A trip made by Nebraska's attorney general to Washington, D. C., last week turned out to have possibilities for revival of the fight for final recognition of the state's legislation against the American Society of Composers, Authors and Publishers. Attorney General Johnson was granted the right to practice before the United States supreme court while in the capital, and studied the court's action on copyrights and patents in line with the recent Ethyl gas ruling, which, Mr. Johnson claims, indicates the ASCAP case might be fought successfully to the supreme court.

Less than two weeks ago the three judges—A. K. Gardiner of Kansas City, T. C. Munger of Lincoln, and J. A. Donohoe of Omaha—who held the anti-ASCAP law of Nebraska was unconstitutional, refused the appeal of William Hotz, specially assigned state defender in the ASCAP test, for a rehearing. This leaves three months in which it is still possible to move the appeal on up to the highest court.

Mr. Johnson, while in Washington, pointed out to members of the Department of Justice, and others, that the Nebraska case was the first of the many ASCAP attacks to be tried on its merits, and therefore should be given routing to the high bench.

The state attorney general's office is not financially equipped to back the litigation, it was said, which was the reason for the Johnson trip to the capital. He feels that the bill took in too much territory. He was a legislator when it passed and refused to vote on it, because he had doubts of its constitutionality, yet, by the next election, when he came in as attorney general, it fell to his lot to protect the measure and see it through.

Mr. Johnson believes that a supreme court opinion, whether against the measure as it now stands or not, is apt to point the way by which greater control might be exercised over the Society's conduct of its business.

All Trans-Lux Officers Reelected

Directors of Trans-Lux Corporation, operators of the Trans-Lux theatres and Trans-Lux Daylight Picture Screen Corporation, this week reelected Percy N. Furber, chairman of the board, and Percival E. Furber, president. Other officers, also reelected, are Arthur C. Payne, E. H. Unkles, Robert Daine, vice-presidents; Albert Giles, secretary; A. T. Mulcahy, assistant secretary.

The acquisition in February of 800 shares of Trans-Lux common stock by Walter Siemers, Jamaica, L. I., bringing his holdings to 1,000 shares, was reported this week by the Securities and Exchange Commission. This was the only February film transaction reported by the SEC in its semi-monthly summary of the activities of corporation officers and directors.

The report carried delayed reports on the operations of Joseph M. Schenck, Beverly Hills, Cal., director in Twentieth Century-Fox, showing that in October, 1937, he acquired 1,000 shares of the company's common stock and in December of the same year disposed of 1,000 shares by gift.

THE HOLLYWOOD SCENE

New Mousetrap

Rapidly nearing completion is Walt Disney's new Burbank studio, largest cartoon plant in the world. The end of the month is expected to see all members of the organization brought together save a few "front office" departments which will continue to function at the Hyperion Avenue studio.

A trip through the plant, which has 51 acres of land, documents the "big business" which has grown in the 12 years since the appearance of "Steamboat Willie," first of the Mickey Mouse short subjects—a business which provided its own testimony as to public reaction to the Disney product when its recent stock issue was oversubscribed.

There are, today, 1,500 Disney employees, in contrast to the 25 of 1929. By 1934, the year of the "Three Little Pigs," as the Disney calendar reads, there were 150, and by 1936, when work was started on "Snow White," the number had grown to 300.

Accommodating the present staff is a $2,000,000 series of air conditioned, red and yellow horizontally banded brick buildings, including a restaurant and theatre. The theatre's inner walls are of a neutral shade, with color to be provided by lighting effects, while the walls of the restaurant are built on an angle sloping inward towards the top, the better to provide a view of the mural which will depict the history of the animated cartoon. What is called by his adherents "the Disney touch" is evident even in the menus, replete with drawings of Donald Duck, et al., and with dishes described as "Monstro's Morsel," "Minnie's Delight" and the like.

Local legend has it that Walt was much discomfited by the splendor of his new office suite, consisting of conference, reception and secretarial rooms in addition to his own office. Whereupon he promptly filled it with an assortment of dimensional models from the forthcoming "Fantasia," and felt at home again.

Lining the shelves of a cabinet in the outer office are such diverse recognitions as medals from the French Legion of Honor and the Poor Richard Club of Philadelphia, as well as a stand containing one large and seven small "Oscars," given by the Academy of Motion Picture Arts and Sciences in whimsical mood, to commemorate "Snow White and the Seven Dwarfs."

Within the buildings, the walls also are horizontally banded in different colors, cheerfully reflecting the north light which the buildings were designed to catch to as great an extent as possible.

The product itself never sees the light of day until it is ready, the celluloid moving from building to building through underground tunnels, so that temperature and light variations will not affect it.

The process calls for moving from top to bottom in the progression from the inception of the story idea to completion of film.

Starting on the top floor of the animation building, where Walt Disney and three or four of the supervising directors are quartered, the idea for the next short or feature moves down to the second floor, there to be taken over by sequence directors, layout men and story sketch men. On the first floor are the animators, and from their hands the animated scenes go to the inking and painting building, where they are traced and inked on the top floor and painted downstairs. The final step finds the celluloid in the camera building, where it is photographed over backgrounds.

UPSWING MARKS PRODUCTION WEEK

In a week that saw the thermometer climb to 95 degrees, Hollywood's studios put on a marked spurt and finished eight pictures, just twice as many as in the week before; started 13, compared to the five of last week; had 33 shooting, and the same number being prepared and 58 being edited. In the previous week there had been 28 shooting, 32 being prepared and 56 edited.

Completed were Columbia's "The Lone Wolf Meets a Lady," Metro-Goldwyn-Mayer's "Pride and Prejudice," RKO Radio's "The Villain Still Pursued Her," Republic's "Gaucho Serenade" and "Gangs of Chicago," Twentieth Century-Fox's "Rain or Shine" and Warner Brothers' "Torrid Zone" and "Brother Orchid."

Work was started on "The Howards of Virginia" and "Block K Rides Tonight," Columbia; "Phantom Raider," MGM; "Lucky Partners," "Prairie Law" and "Thousand Dollar Marriage," RKO; "Wagons Westward," Republic; "The Brat" and "Elsa Maxwell's Public Deb. No. One," Twentieth Century-Fox; and "Boys from Syracuse," "One of the Boston Bullertons" and "You're Not So Tough," Universal.

Three short subjects were completed; none was started nor shooting. Eight were being prepared and 12 edited.

Republic Signs Ona Munson

Ona Munson has signed a three picture contract with Republic Pictures. Her first assignment is the feminine lead in "Wagons Westward," which is based on Armstrong Sperry's novel of the Santa Fe Trail in its halcyon days. Miss Munson's second picture will be "Lady from New Orleans."

Name News

WALT DISNEY has returned to the studio after several weeks of conferences in New York.

JULIAN JOHNSON, Twentieth Century-Fox studio story editor, has had his contract extended to 1941.

JAMES ROOSEVELT, head of Globe Productions, returned to Hollywood after six weeks of conferences in the field.

KING VIDOR left for a business trip to Washington, after which he will go to New York to see current plays.

STUART HEISLER has been given a long term director contract at Paramount.

W. E. BANFORD, Loew's Chicago exchange manager, arrived for a visit at the Metro-Goldwyn-Mayer studio.

W. RAY JOHNSTON and SCOTT DUNLAP left the Monogram studio to attend the franchise holders' convention in Dallas.

VINCENT SHERMAN has been assigned to direct "Broadway Lawyer" for Warner Brothers.

WILLIAM ORR, of the Metro-Goldwyn-Mayer home office, arrived at the studio for conferences.

MICHAEL HOGAN is to work on the screen play of "The Prime Minister" for Warner Brothers.

MARGUERITE ROBERTS has been assigned to work on the screen play of "Fingers at the Window" for Metro-Goldwyn-Mayer.

HARRY RUSKIN is signed to a new writing contract by Metro-Goldwyn-Mayer.

TED REED has been assigned to work on the screen play of "Edgar Allan Poe" for Warner Brothers.

Study Guide Author

Winifred H. Nash of Roxbury Memorial High School, Roxbury, Mass., is the author of a study guide for the Universal picture, "The House of Seven Gables." The guide is sponsored by the Committee on Motion Pictures in the National Education Association Department of Secondary Teachers, and is published by Educational and Recreational Guides, Inc., New York.

Benefit Grosses $12,500

The Catholic Actors Guild grossed around $12,500 on its 26th annual benefit entertainment and ball last week at the Commodore Hotel, New York.

FILM, TELEVISION, RADIO BEFORE SMPE NEXT WEEK

Frequency Modulation Among Tuesday's Topics at Spring Meeting in Atlantic City

New developments, and advancements in old developments, in practically every department of the motion picture, as well as recent strides in television and frequency modulation broadcasting, will be discussed at the four-day spring convention of the Society of Motion Picture Engineers, starting Monday, April 22nd, at Haddon Hall, Atlantic City.

Forty-six technical papers, and lectures, many with demonstrations, are scheduled for presentation at the convention's nine sessions, for which approximately 250 delegates from every section of the country are expected to register.

Television and "FM"

Thomas F. Joyce, vice president and advertising director of RCA Manufacturing Company, will discuss "The General Outlook for Television" at the informal get-together luncheon which is the feature of the opening day's meeting. Major E. H. Armstrong, of Columbia University, will talk on "Frequency Modulation" at Tuesday morning's session. Mayor Charles D. White, of Atlantic City, will greet the convention.

E. A. Williford, SMPE president, will preside at the 46th semi-annual banquet and dance to be held in the hotel's Rutland Room Wednesday evening. W. C. Kunzmann, convention vice-president, will be in charge of the program.

Following registration reports of various committees and welcoming address by Mr. Williford, the opening session Monday morning will include the presentation of two papers: one on hearing-aid design, by W. C. Beasley, National Institute of Health, U. S. Public Health Service, and one on color theories, by H. P. Gage, of the Corning Glass Works.

Session on Sound

At Monday afternoon's sound session, papers will be read by W. A. Mueller, of Warner Bros. First National Studios, Burbank, Calif.; C. C. Potwin, Electrical Research Products, Inc.; W. H. Offenhauser, of The Berndt-Maurer Corp.; O. Sandvik and W. K. Grimwood, of Eastman Kodak Company, and Dr. E. W. Kellogg, of RCA Manufacturing Company. Matthew Luckiesh, Director of the General Electric Lighting Research Laboratory at Cleveland, will lecture on "The Science of Seeing" at the evening session.

In addition to Major Armstrong's paper, the Tuesday morning session will include papers by Dr. I. G. Maloff, of RCA Manufacturing Company, on "Tone Reproduction in Television"; and "Photographic Tone Reproduction —Theory and Practice," by L. A. Jones, of Eastman Kodak.

Tuesday afternoon's 16-mm session will be devoted to papers and demonstrations by L. Thompson, of the Calvin Company; J. A. Maurer, of The Berndt-Maurer Corp.; D. R. Canady, of Canady Sound Appliance Company; J. F. Clemenger and F. C. Wood, of Sound Masters, Inc.; E. A. Bertram, of DeLuxe Laboratories; and D. B. Joy and W. W. Lozier, of National Carbon Company.

The television session, to be held Tuesday evening, will include the following papers: "Television Pick-Up of the Pasadena Rose Touranment Parade," by H R. Lubcke, Don Lee Broadcasting System, Los Angeles; "Remote Control Television Lighting," by W. C. Eddy, of National Broadcasting Company; "RCA Portable Television Pick-Up Equipment," by G. L. Beers, of RCA Manufacturing Company, O. H. Schade, of RCA Radiotron, and R. E. Shelby, of NBC; "Quality in Television Pictures," by P. C. Goldmark and J. N. Dyer, of Columbia Broadcasting System; and "A New Method of Synchronization for Television Systems," by T. T. Goldsmith, R. L. Campbell, and S. W. Stanton, of Allen B. Dumon Laboratories.

Wednesday morning's projection session will include papers by the following: F. H. Richardson, Quigley Publishing Company; I. Gordon, of Akron, Ohio; T. P. Hover, of Lima, Ohio; W. B. Rayton, of Bausch & Lomb Optical Company; H. Rubin, of Paramount Theatres Service Corp.; B. Schlanger, of New York; W. C. Kalb, of National Carbon Company, Cleveland; A. C. Downes, of National Carbon; D. B. Joy, W. W. Lozier and R. W. Simon, of National Carbon; J. R. Prater, of Palouse, Wash.; and C. S. Ashcraft, of Ashcraft Manufacturing Company.

Wednesday afternoon will be left open for sightseeing.

Thursday morning's general session will include papers by T. T. Baker, of New York; J. B. Engl, of Mt. Vernon, N. Y.; G. M. Best and F. R. Gage, of Warner Bros. First National Studios; R. B. Atkinson and V. C. Shaner, of Eastman Kodak Co., Hollywood; J. R. Alburger, RCA Manufacturing Company; W. Miller, Paramount Pictures, Hollywood; and D. R. Canady, of Canady Sound Appliance Company, of Cleveland.

The concluding session will feature papers by B. F. Miller, of Warner Bros.; G. Farley, G. R. Crane, J. G. Frayen and V. Pagliarulo, of Electrical Research Products, Inc.; M. Rettinger, of RCA Manufacturing Company, Hollywood; and J. Robbins, of Paramount Pictures, Hollywood.

The papers committee is headed by J. I. Crabtree, editorial vice-president, and Sylvan Harris, chairman. L. A. Aicholtz is chairman of the West Coast papers committee.

Form Trans-Lux Ad-News

Trans-Lux Ad-News Corporation has been incorporated at Albany, N. Y., to conduct a general advertising business. A stock issue of 24,000 shares of common at $1 each, and 1,000 preferred shares at $10 each, has been approved. Directors are Percy N. Furber, Percival E. Furber and Robert L. Daine and subscribers are Allen G. Miller, Frank J. Zito and Helen F. Tuohy. It is an associate organization of Trans-Lux Corporation, operating newsreel theatres and Trans-Lux Daylight Screen Corporation.

Bibo Acquires Features

Walter Bibo of Atlas Film Exchange, Inc., has acquired two features for distribution in New York State and northern New Jersey. The films are "Bedroom Diplomat," which stars Reginald Gardiner, and "Captain Moonlight," which stars John Garrick.

Acquiring Albany Exchange

Monogram will take over Grand National's Albany exchange on May 1st. Nate Sodikman, formerly in Buffalo, will be manager, and Mitchell Panzer, booker.

PLAYING BROADWAY SHORT PRODUCT

Week of April 13

CAPITOL
- Maintain the Right..... MGM
- Jack Pot ..... MGM
- The Blue Danube..... MGM
- *Feature: Dr. Kildare's Strange Case* ..... MGM

CRITERION
- Pardon My Berth Marks.... Columbia
- Giant of Norway..... MGM
- Byways of New France..... Principal
- *Feature: And One Was Beautiful* ..... MGM

MUSIC HALL
- No Shorts
- *Feature: Rebecca* ..... United Artists-Selznick

PARAMOUNT
- The Blue Streak..... Paramount
- Way Back When a Nag Was a Horse..... Paramount
- *Feature: Dr. Cyclops*..... Paramount

RIALTO
- The Practical Pig..... RKO Radio
- *Feature: The House of Seven Gables* ..... Universal

RIVOLI
- Aida ..... Guaranteed
- Jerusalem ..... United Artists
- *Feature: It's a Date*..... Universal

ROXY
- Much Ado About Nothing. 20th Cent.-Fox
- Labor Savers ..... 20th Cent.-Fox
- *Feature: Johnny Apollo* .... 20th Cent.-Fox

STRAND
- The Singing Dude..... Vitaphone
- Elmer's Candid Camera.... Vitaphone
- *Feature: It All Came True*.. Warner Bros.

United Artists Considering Permanent Exploiteers

Because the company, "more than others," depends upon exploitation for the selling of its pictures, and because, therefore, it is "to our advantage to have men on a locale for several months, on a single picture, or a series of our pictures," United Artists may install a permanent exploitation staff. Whether it will, depends upon conferences being held with the company's many producers, and with Maurice Silverstone, its chief executive.

It had not been decided last week, how many man would be on this permanent roster. The move, according to Monroe Greenthal, director of exploitation at UA, would be for the reasons above, and he added that the company, because of stories from which its producers made pictures, because of the almost universally "A" quality of its pictures, and because of its methods of selling needed a peculiarly large amount of "pre-selling."

Brandt to Operate New Theatre

The New York theatre, Broadway and 43d St., will be operated by the Brandt circuit, under the supervision of Harry Brandt. Newly erected by the New York Life Insurance Company, the house was originally leased to Consolidated Amusement Enterprises. Mr. Brandt acquired the lease for a 21-year period, through Myles E. Rieser.

IN THE CUTTING ROOM

Waterloo Bridge

(MGM)

Love and War

Reunited for the first time since they appeared together three years ago in "A Yank at Oxford," Robert Taylor and Vivien Leigh are costarred in this picturization of the Robert Sherwood stage play. Still fresh, exploitation-wise, is Miss Leigh's "Scarlett O'Hara."

Support is provided by Virginia Field, recently seen in "Raffles," and here appearing as the heroine's self-sacrificing friend; and by Maria Ouspenkaya and Steffi Duna.

Starting with a scene in wartime London today, the story goes back to the London of 1914, and the romance between the Army captain and ballet dancer depicted by the principals, a romance blasted when the girl's poverty causes her to take what used to be called "the easiest way."

Mervyn Le Roy returns to direction in this film, after having produced "The Wizard of Oz." Sidney Franklin produced. He handled "On Borrowed Time."

Release date: May 17, 1940.

Henry Aldrich No. 1

(Tentative title)

(Paramount)

Comedy

Continuing Jackie Cooper in the role of "Henry Aldrich," which he established in "What a Life," this picture, title-wise, has been the subject of a contest conducted through a syndicated column. Concerning a boy's efforts to earn $100 so that he may join a group going to Alaska, the story is enacted by Leila Ernst, Eddie Bracken, Kay Stewart, Hedda Hopper, Fred Niblo and Etta McDaniel, in addition to Mr. Cooper.

Ted Reed produced and directed, as he did for "Those Were the Days."

Release date: To be determined.

The Crooked Road

(Republic)

Melodrama

Edmund Lowe, Henry Wilcoxon, Irene Hervey and Paul Fix are seen in this story of an attorney and his best friend, an escaped English convict wrongly accused of a murder.

The original screen play was written by E. E. Paramore, Jr., who collaborated on "Man of Conquest"; Richard Blake, collaborator on "The Devil Is Driving," and Garnett Weston, who participated in the writing of "Opened by Mistake."

Robert North produced, with Phil Rosen directing, as he did on "Forgotten Girls" and "Missing Evidence."

Release date: To be determined.

Land of the Six Guns

(Monogram)

Western

Jack Randall, fourth on the list of those western stars receiving mention in the annual HERALD-FAME poll of box office popularity, is starred in this story of cattle smuggling.

Seen with Mr. Randall are Louise Stanley, Glenn Strange, Bud Osborne, George Chesebro and Steve Clark. Tom Gibson wrote the original screen play.

Harry Webb produced and Raymond K. Johnston directed, as he did "Special Agent K-7."

Release date: To be determined.

IN NEWSREELS

MOVIETONE NEWS—No. 62, Vol. 22.—Review of the latest phase of the European war as Nazis invade Scandinavia with scenes of Copenhagen, Bergen, Oslo, Scandinavian monarchs, Norwegian fleet and German fleet....President returns to capital from Hyde Park....Danish envoy says nation is brave....Norwegian Minister tells of plight....Duke of Kent honors submarine crew....British motorcycle corps in France....Fashions in Summer dresses....Fishing....Boxing....Lew Lehr.

MOVIETONE NEWS—No. 63, Vol. 22.—President hails solidarity among the Americas....Sweden prepares to defend herself against invasion....Students at parachute school have graduation "jumps"....Fashions for brides....Grand National Steeplechase held in England despite war....Sons of Naval Academy officers hold boxing bouts.

NEWS OF THE DAY—No. 260, Vol. 11.—Summary of events leading to new chapter in European conflict, the invasion of Scandinavia....President returns to Washington from Hyde Park...."The Blackout" is the newest dance hit....Metaphysicians' cult raises baby for "immortality"....Vines defeats Tilden in tennis championship....Diving exhibition.

NEWS OF THE DAY—No. 261, Vol. 11.—President Roosevelt addresses representatives of 20 American Republics at Washington....Sweden prepares defenses as warfare spreads in Scandinavia....Polish expeditionary army gets battle flags....Naval students jump 2,000 feet in parachute test....April cold chills Washington cherry blossoms....England's Grand National steeplechase held despite war.

PARAMOUNT NEWS—No. 65.—Strange craft built from old auto may take family to Alaska....Another tornado in Louisiana....Surveyors test Cascade Mountain snow banks for moisture content....Hitchhike fad gets new impetus....A camera analysis of the swift march of events in Scandinavia.

PARAMOUNT NEWS—No. 66.—Navy parachute students make first jumps....Chief Justice Hughes denies retirement....Cherry blossoms in Washington ....Martha Berry gets Variety Club plaque for humanitarian service....Two children arrive in New York after flight from war area....President addresses Pan-American Union....Naval officers' sons hold bouts....Seabiscuit in retirement....College cowboy contest.

RKO PATHE NEWS—No. 77, Vol. 11.—Summary of events in the Nazi invasion of Scandinavia.... New York World's Fair prepares to reopen.... Students form hitch-hikers' club....Airliner used as skyway moving van....Canadian wins far west ski races.

RKO PATHE NEWS—No. 78, Vol. 11.—President urges Americas to be prepared....British install new African chief....Cherry blossoms bloom in Washington....New York Rangers win Stanley Cup.... Chief Justice Hughes is 78....Five year old boy trains for five mile swim....Grand National steeplechase held in England.

UNIVERSAL NEWSREEL—No. 866, Vol. 12.—Summary of events leading to the Nazis invasion of Scandinavia....Cardinal Dougherty officiates at church rites....Northwest snow survey begins.... 1940 "Ark" set for Alaska trip....Students design trick hats....Police battle in raging bouts....Intercollegiate rodeo held....Comic bikes in old-time race.

UNIVERSAL NEWSREEL—No. 867, Vol. 12.—Sweden looks to her defenses to forestall any Nazi "protective" move....President warns Americas of war....Naval recruits stage mass parachute jumping ....Chief Justice Hughes turns 78....Intercollegiate cowboy rodeo held....Capital holds cherry blossom festival....Seabiscuit retired from track....Sons of naval officers engage in boxing bouts.

If I Had My Way

(Universal)

Bing and Gloria

In a story of bridge workers who successfully take over the management of a New York restaurant, Universal has teamed the ever-popular Bing Crosby, last seen in "Road to Singapore," with youthful Gloria Jean, whose first screen appearance was in "The Under Pup."

The cast is rounded out by Charles Winninger, El Brendel, Donald Woods, Claire Dodd, and such entertainment names as Blanche Ring, Eddie Leonard, Trixie Friganza and Julian Eltinge.

David Butler was producer-director; he previously had directed, among others, "That's Right, You're Wrong" and the Crosby vehicle "East Side of Heaven." Mr. Butler also collaborated on the original story and screen play, with William Conselman and James V. Kern, who together wrote 'That's Right, You're Wrong."

Release date: April 26, 1940.

Flight Angels

(Formerly called "Flight Eight")

(Warners - First National)

Air Hostesses

Virginia Bruce, Dennis Morgan, Wayne Morris, Ralph Bellamy, Jane Wyman, Margot Stevenson and John Litel are featured in this story of air line hostesses, test pilots and the drama of their work.

The first picture of Edmund Grainger, associate producer, under the Warner banner, the film was directed by Lewis Seiler, who latest was "It All Came True."

Maurice Leo wrote the screen play from an original by Jerry Wald and Richard Macaulay.

Release date: To be determined.

White Joins Terry Staff

Volney L. White has joined the Paul Terry staff of directors of the animated Terry-Toons. The first cartoon made under his direction, "Wot's All the Shootin' Fer?" will be a May release through Twentieth Century-Fox. The 26 and final cartoon on this season's program is now in production at the Terry-Toon studio in New Rochelle, New York. It is tentatively titled "Towser's War of Nerves."

Fromkess Named Rathner Aide

Leon Fromkess, former Monogram treasurer, has been named executive assistant to Harry Rathner, president of Producers Releasing Corporation, which is the new name of Producers Distributing Company.

Named Friedman's Aide

Ann Rosenthal, formerly general attorney for Grand National in New York, has been appointed assistant to Harry Friedman, in charge of the legal department of the William Morris Agency, New York.

MPTO Doubtful Of Trade Program; Coast Meet Is Set

Settling of motion picture trade practice problems, by legislation, litigation, or voluntary agreement, may consume much time, and the motion picture exhibitor, meanwhile, should not forget the growing burden of special admission taxes—"a very real and growing threat to our business, which we shall have to face, and which can do more to wreck this business, than anything else"—the Motion Picture Theatre Owners of America were warned this week, in the April bulletin's message, written over the signature of their president, Edward Kuykendall, of Columbus, Mississippi.

Mr. Kuykendall treats of other aspects of the industry, in the current bulletin: of the future of pictures; of non-theatrical competition; of opposition to the Neely Bill; and more.

On admission taxes, Mr. Kuykendall warns units to watch legislatures carefully; and that legislative efforts to saddle taxes on the industry, continue despite seeming lulls.

Denies Offering Films for 16 mm.

A letter from Ned E. Depinet, vice-president in charge of sales of RKO, is quoted, denying a charge in the March bulletin that RKO-released pictures generally are being made available for non-theatrical 16mm. use. The letter explains that some 35mm. pictures released by the company have "got into the 16mm. field, because we do not control 16mm. versions of such films," but that "none of RKO Radio Pictures are being offered in 16mm. form in competition with legitimate theatres."

The bulletin notes that opposition to the Neely Bill is increasing, as exhibitors "realize that it is nothing more than a price control law" and that it has a "clever provision to pave the way for local pressure censorship"; also, that the Allied States Association spokesmen assert that the issue is commercial, not moral, yet the advance synopsis required by the bill prescribes accurate descriptions "of anything that resembles vice, crime, or is suggestive of sexual passion."

Referring to the proposals, in the last bulletin, for definite trade practice reforms, in next season's distributor-exhibitor contracts, the bulletin says the distributors should "either do it, or not do it," but that the "merits of these proposals are obvious and undisputed."

The bulletin warns that "this business may be in for some drastic upsets and arbitrary changes that will test its resourcefulness and vitality in the near future" but adds that "there will always be millions who like and want good screen entertainment" and that "the business will go on to even greater achievements." The MPTOA, it remarks, sees a dark immediate future possible; but is also convinced the industry can weather everything.

Coast Program Completed

Program details for the first annual convention of the Pacific Coast Conference of Independent Theatre Owners, at the Ambassador Hotel, Los Angeles, on May 8th to the 10th, were set this week.

The trustees are to start conferences on May 7th, and conclude them May 11th, after the convention's end. Among the titles of addresses and forums are "Organization Production," "Double Bills," "Legislation," "Advertising Accessories," "Distribution," "MPTOA Viewpoint," "The Government in Our Business," "Your Relations with the Public," and "Clearance and Zoning." There will be a banquet at the Warner plant May 7th; studio tours and a fashion show on May 9th; and a dinner-dance at the Ambassador Hotel, May 10th.

Robert H. ("Bob") Poole is general chairman of the convention committees; Hugh Bruen, Rotus Harvey, L. O. Lukan, and Robert White are co-chairmen.

Ed Kuykendall, MPTOA president, has accepted an invitation to speak, it was said. Colonel H. A. Cole, president of the Allied States Association, has declined an invitation. Others who may speak are Darryl F. Zanuck, vice-president in charge of production for Twentieth Century-Fox; William F. Rodgers, general sales manager of MGM; Herman Wobber, of the same capacity at Fox; Frank Capra, producer.

Two Other Meetings Set

The Theatre Owners of North and South Carolina will hold their annual summer convention at Myrtle Beach, South Carolina, from June 9th, through June 11th, H. R. Berry, president, announced last week. The Ocean Forest Hotel will be convention headquarters.

The Motion Picture Theatre Owners of Virginia have selected the Hotel Chamberlain, at Old Point Comfort, in that state, for their annual summer convention, on June 24th. Sydney Gates, of Norfolk, is chairman of arrangements. Graham Barbee, Leo Greenwood, and Leonard Gordon assist him.

Herman M. Levy, executive secretary of Motion Picture Theatre Owners of Connecticut, asserted last week that he was polling state exhibitors in "yes-or-no" questionnaires on their attitudes towards the Neely Bill; and that the survey's results would be printed in the association's bulletin.

Both the organization and the Allied Theatre Owners of Connecticut were to hold separate luncheons this week, in New Haven.

Allied Names 54 to 24 Committees For National Convention in June

Allied States Association of Motion Picture Exhibitors has named 54 members to serve on 24 committees to arrange and conduct its 11th annual national convention, to be held June 19–21, in the Morrison Hotel, Chicago. Jack Kirsch is convention chairman. Other committee chairmen named to date include John Jones, chairman of the entertainment committee; Van Nomikos, chairman of the housing committee, and Duke Hickey, director of publicity, all of Chicago. Other committees:

GENERAL CONVENTION COMMITTEE

Jack Kirsch, chairman; W. L. Ainsworth, Herman Blum, Ray Branch, H. A. Cole, Roy Harrold, Frank Hornig, Frank Lydon, Richard D. Marks, Jr., Abram F. Myers, Lee W. Newberry, Charles H. Olive, Seth D. Perkins, M. A. Rosenberg, Sidney E. Samuelson, Al Schulmann, Martin G. Smith, W. A. Steffes, Orville Von Gulker, Pete J. Wood, Nathan Yamins.

STATE COMMITTEES

CALIFORNIA—ARIZONA—NEVADA
Seth D. Perkins
James C. Quinn

CONNECTICUT
Al Schulmann
Lawrence C. Caplan

ILLINOIS
Van Nomikos
Richard Salkin
E. E. Alger
Charles House
Edward Grossman

INDIANA
Roy Harrold
Don R. Rossiter

IOWA
Leo F. Wolcott
Charles Peterson

MARYLAND
Frank Hornig
Mrs. Helen Diering

MASSACHUSETTS
Frank Lydon
Arthur K. Howard

MICHIGAN
Ray Branch
Miss Pearl M. Sprott

MINNESOTA
W. A. Steffes
Ben Ashe

NEW JERSEY
Lee W. Newberry
Harry Lowenstein

OHIO
Martin G. Smith
P. J. Wood

OKLAHOMA
Orville Von Gulker
George Sumner

PENNSYLVANIA—Western
M. A. Rosenberg
Fred J. Herrington

PENNSYLVANIA—Eastern
S. E. Samuelson
E. B. Gregory

SOUTH DAKOTA
Dean Nash
Charles Lee Hyde

TEXAS
H. A. Cole
A. W. Lilly

WASHINGTON, D. C.
Charles H. Olive
W. J. Gingell

WEST VIRGINIA
Richard D. Marks, Jr.
Garland West

WISCONSIN
W. L. Ainsworth
Harry Perlewitz

Colonel H. A. Cole, Allied president, was in Chicago this week to confer with Mr. Kirsch. Convention headquarters is at 1325 South Wabash Avenue.

"One Million, B.C." In Textile Tieup

A merchandise promotion tieup with Hal Roach's "One Million, B. C." has been arranged with large department stores throughout the country. "Cave Girl Prints," inspired by the film, have been designed by the Ameritex Corporation. The fabric is cotton pique which is Sanforized and color fast. Hieroglyphics inscribed on the sides of a cave in "One Million, B. C." were adapted to fabric designs. Silson, Inc., has designed costume jewelry, necklaces and pins to complement the "Cave Girl Prints." "One Million, B. C." is a United Artists release.

Carries Protest Petition

Film carriers are protesting the petition of railroad unions in Illinois to the State Commerce Commission asking that truck traffic be prohibited over main highways Sundays and holidays.

Count on Columbia

TO KEEP YOUR AUDIENCES HAPPY!



Now that "His Girl Friday" and "Too Many Husbands" are gaily rolling up new laugh records everywhere...Columbia follows through with another grand comedy, "The Doctor Takes A Wife". . . . .



LORETTA YOUNG ★ RAY MILLAND

in

The Doctor Takes a Wife

with REGINALD GARDINER • GAIL PATRICK
EDMUND GWENN • GEORGES METAXA

Screen play by George Seaton and Ken Englund
Directed by ALEXANDER HALL • Produced by William Perlberg

COLUMBIA PICTURES

"DOCTOR" IS THE TASTIEST SPRING TONIC AN EXHIBITOR EVER ORDERED

Sparkling situation!...A girl who writes books on How To Enjoy Being Lonesome has to play house with a heart trouble expert, because everyone thinks they're married... and they *must* keep up appearances

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

David Selznick, a-visiting New York, and a-cocktailing the other afternoon, was in the middle of one of those "how'd-you-ever-do-it" conversations, when a clubwoman interrupted him, "My deah Mr. Selznick, and how did you ever get that poor little babe—Scarlett O'Hara's baby—to fall from the horse and Scarlett's arms in that dashing riding scene."

There should be no cause for alarm, madam," assured Mr. Selznick, "we used a double."

"But, what is a double, Mr. Selznick?"

"Why, instead of an infant, we used a midget," further assured the producer of "Gone with the Wind."

"I suppose it doesn't do any harm to kill a midget," was the rejoinder.

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Illinois, it is announced, is planning a $250,000 campaign to advertise the attractions of the state. Thus they hope to get the boys out of Florida before Christmas, including all those filmite vacationers down there on the beaches.

▽

Eastman Kodak's Kodak Park employes' own magazine tells us that a yard measures the exact length of the arm of English King Henry I, who ordered that a yard should measure the length of his own arm. And not only that, the King also ordered that a foot should measure the length of his foot—the King had very big feet.

▽

No Comment Department:

From Moscow comes word that a new shortage is denounced in the Soviet press—a shortage of humor.

The guilty parties are, according to I. Bachelis, who brings the charge in the *Izvestia*, the Soviet film playwrights, because they are afraid to be funny.

The incitement of Mr. Bachelis' ire is in six new film comedies just released by the Soviet studios. But alas for the laughter-hungry audiences, he comments, all except one of these films are devoid of humor and unoriginal.

"They run from laughter as from a cannon shot," says the critic.

The scenario writers, he remarks, seem afraid to take what is comic and laughable in the life going on around them and, without making excuses for it, display it on the screen.

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The Advertising Club Weekly of St. Louis reports that it has a new proofreader who's so Irish he puts an apostrophe in his O'Kay.

▽

Loew's Criterion theatre in New York notified the press that, "As a precaution for the safety of the diamond display" being used in its lobby in connection with the showing of Paramount's "Adventure in Diamonds," the management installed a burglar alarm system, warning that the 40x60-inch frame containing the diamonds is so wired that anyone touching any part of the frame, breaks a circuit of electricity, causing a bell to ring. The theatre talks about such stones as the 3,027-carat Cullinan diamond, largest in the world, and of the Tiffany, the Hope, the Orlof, the Koh-i-noor diamonds, and adds the merry little explanation that they are copies

SINCE A-Mike Vogel, vociferous chairman of our *Managers Round Table*, returned to his desk from a trip to the West and embraced the Chinatown of San Francisco, he has been orating no end on the legends of the ancient Chinese Dynasties, information picked up, we suspect, during a three-minute stop at a Chinatown souvenir shop where he bought a trinket or two for half-a-dollar for the Missus from an Oriental silk-gowned China-girl, fresh from four years at Vassar and plenty streamlined.

Typical is Mike's relation of the legends of the "Eight Immortals of Taoism," Taoism being an old, old Chinese religion founded and mastered by Lao Tze, who already was 50 years old when Confucius was born, but of whose family, birth, death or place of burial virtually nothing is known.

The "Eight Immortals" were legendary Taoist "saints" who were supposed to have risen above all other Taoists in practicing the religion that taught contempt for all riches and worldly power—but who, all eight of them, on the side, secretly indulged in the practice of magic such as would give them the power they affected to despise.

There was Ho Hsien-Ku, for one, who was one of the two female "Immortals," a daughter of a shopkeeper of Lingling, Hunan, and who, after eating of a "supernatural" peach became a Fairy. She wandered alone in the hills living on powdered mother-of-pearl and moonbeams (tasty dish, that), which diet is supposed to have given her that "Immortality." She always carried a Lotus. One day little Ho Hsien-Ku got lost in the woods and was in great danger from a malignant demon, but Lu Tung-Pin arrived in the nick of time, like our United States Marines used to for dear old Hollywood, and saved the little gal with his great big magic sword.

Which brings Mike Vogel up to Lu Tung-Pin, another of the "Eight Immortals," a scholar and a recluse who learnt the secrets of Taoism from Chung-Li Ch'uan. He attained "Immortality" at the young age of 50, after which he was tempted ten times to do one thing or another, Mike just doesn't remember. Each time he overcame temptation with the same magic sword which he used to save little Ho Hsien-Ku. The same sword, (old trusty), so the legend goes, which he brandished for the little calendar matter of 400 years, during which he rid the earth of all evil monsters. By the way, Lu is the patron saint of the barbers.

All of which brings us up to Lu Tung-Pin's sponsor, Chung-Li Ch'uan, "Public Immortal No. 1," after chief Lao Tze. Old Chung is described by Vogel as having lived a mere 973 years and some odd days, back in 1122 B.C. to 249 B.C., during the Chow Dynasty.

Seems that old Chung-Li was an extremely fat man, and, to hear Vogel describe him right down to his robes, he always appeared fully clothed except for a bare stomach. He was funny that way. Chung sported a fan to revive the dead. Just a swish, and, pronto, he got action. His legend includes the thought that he obtained "Secrets of the Elixir of Life" and power of transmutation, which, Mr. Webster tells us, is the changing of one object into another.

Legend No. 4, a la Vogel, about "Immortal" No. 4, concerns Chang Kuo-Lao, a crafty old gent, who, along about the year 600 A.D., rode around on a white mule. When not in use, the mule was folded up and placed in his wallet, or whatever a wallet was called in those days. When this Chang person wanted his mule he merely poured water on the wallet and, presto, the mule appeared again. He also possessed the power of invisibility. His emblem was a bamboo tube drum, carried on either arm, and was used to announce his arrival and to attract a crowd. An old showman at heart, after the heart of the 6,321 showmen members of QP's *Managers Round Table*.

▽

Just what movie actresses do with special commissions from police chiefs is a vague matter, but Lupe Velez won't be able to demonstrate with her volunteer Kansas City police badge now. Chief L. B. Reed has ordered her and 311 other persons who had honorary police authority from Reed's predecessor, Otto P. Higgins, to return the badges. Higgins served as director in the days of Political Boss Tom Pendergast, who is scheduled to be released this year from Leavenworth.

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Streamlined service de luxe in these days of service with a smile for a price has been extended by a new New York outfit known as Abbye Service, which services any parking summons for you. Abbye picks up the police ticket, plus the usual two-dollar fine, goes to court and pays the levy, charging a dollar for the job.

▽

The Paramount Theatre Department's C. L. Oswald and Charles Burger have rigged up an extra special burglar-proof device for the big Paramount theatre on Broadway, at Times Square, New York. By a set of pneumatic tubes (you pay your money at the box office and it's gone with the WIND) the theatre's cashiers keep surplus money moving from the lobby to some secret place back in the theatre, where it is cached, safe from the sight of holdup men. They won't explain any of the details, though. Don't want any gunmen to get wise to the location of the tubes, which preclude the carrying of cash by persons, until it is ready for banking. And then the strong arm squad is on hand.

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Herman Wolfgram, for many years a Pathe salesman in the Minneapolis territory, staked an upstate exhibitor to $25 back in 1915 to tide him over a rough spot. Theatre was a bloomer, the man disappeared and Wolfgram, in those lush times, forgot the incident.

Last week he chanced upon the forgotten man's name in a trade paper, dropped him a line of greeting, and by return mail received a most cordial reply enclosing a postal money order for $50 "to cover the loan and accumulated interest, and thanks a million." He, too, had forgotten, for 25 years.

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Many British movie houses still insist that all patrons carry gas masks, refusing admission to anyone not so equipped.

WAR PROPAGANDA BY FILM FOUND ROCKY ROAD FOR BRITISH MINISTRY

Shorts Producers Association Foresees Unjust Intrusion; Exhibitors Unwilling to Have to Pay for Cooperating

by AUBREY FLANAGAN
in London

With more than seven months of war passed and the patriotism of the British industry as strong as ever, Government circles here, notably in Britain's Ministry of Information, are moving to the conviction that war propaganda by film is easier said than done. Difficulties, for the most part economic, are making the path of the publicity man less easy than he would like. Even the vexed film Quota is involved.

There is no lack of goodwill on the part of any trade section. Indeed, there is complete readiness to throw full weight into the scales.

A Matter of Reconciliation

A prime difficulty is that of reconciling the will to assist the national effort with the pardonable desire of the producers, distributors and exhibitors for free trading and business survival. This has cropped up most of all in regard to the distribution of the official films sponsored by the Ministry of Information. With the three "National Security" films sponsored by the Ministry and distributed by Metro, the matter was simple. By collaboration of the Cinematograph Exhibitors Association and Kinematograph Renters Society, distribution and exhibition was arranged gratuitously. In regard to other and subsequent films, discontent on the part of producers and suspicion on the part of exhibitors is likely to present a different situation.

Shorts Producers, a limited but vociferous body, is greatly concerned at the sponsorship of propaganda films by the Ministry of Information, foreseeing an economically unjust intrusion into their market. A current proposal to make a nominal charge to the exhibitor for such films, and thus to afford a certain protection to the producer, is likely to be scouted by the exhibitor who is unwilling to pay anything for propaganda, especially propaganda for which he, as a taxpayer, already has footed the bill.

Though no official policy has yet been discussed, it is what is known in racing circles as "a dead cert" that members of the CEA will refuse under any circumstances to pay a penny for films commissioned directly or indirectly by the Ministry of Information.

"Commercials" Neglected

Taking the whole process through its three stages, Shorts Producers is at present, in the main, opposed to the Ministry's policy. Most of the films commissioned by Sir Kenneth Clark have been handed out on contract to members of the documentary group in British shorts production circles, to such organization as Film Centre, Strand Film Company, the Realist Film Unit, etcetera. Members of the "commercial" section—The British Shorts Film Makers Society—have, so to speak, been neglected. Whether relevant or not, it is notable that members of this body, makers of commercial shorts and opposed to a cost test for British quota shorts, are flirting with membership of the other, documentary and cost test group, The Association of Short Film Producers. Both, however, are solid against the marketing policy of the Ministry of Information, claiming that the distribution of propaganda films on a "free and gratis" basis is likely to kill the market.

So it is that while one group is against a cost test for quota shorts, and the other emphatically in favor, though they are as opposed and disunited on general policy as their elder brothers in the feature field, both have agreed on the need for protection of the market. For some time a special shorts committee of the Films Council has been sitting, finding it difficult to unite the conflicting viewpoints of the respective groups. The need for a protected market certainly presented some semblance of unity. The incursion of the Government into the field, with sponsored films contracted out at a price which the average shorts producer would never dare budget for his product, and then passed out for gratuitous distribution and showing on the plea of national emergency, has brought them more solidly together, and given the Films Council something solid to chew.

One suggestion which has found partial support among both groups is that it should be illegal to charge less than 1/100th per cent of the program gross for any individual British short.

Oppose Giving Away Shorts

Producers who make shorts, whether they be propaganda or otherwise, expect an economic return and want them marketed in the usual way. Shorts which are given away, they claim, will kill the market and stifle initiative.

The distributor's role, notably that of the American distributor, has been inspired largely by a sincere desire to be of assistance to the Government in its war effort. Other industry sections do not blame the distributor for any of the dilemmas which have been created. With an idea of protecting to some extent the producers' market, the proposal has been discussed and will very probably be proffered that a nominal and trivial charge be made for any officially sponsored films, theatres paying according to a pre-arranged grading scale. To some extent this would meet with the producers' demands. As already suggested, it is not likely to receive anything from the exhibitor but a cold shoulder.

The exhibitor, while willing to assist Government propaganda, is unwilling to pay for the privilege of doing so.

The Quota Puzzle

The question of whether these films shall count as quota is one which has been raised, but not yet so far answered. Indeed despite repeated catechization the Ministry has made no official comment whether they shall count as quota or not. There is nothing whatever in the Cinematograph Films Act to prevent them being registered as British Quota films, and distributors, whether American or otherwise, would be constitutionally within their rights if they did so. Exhibitors probably would like to count them for Exhibitors Quota, registering them against the American shorts which are in general so saleable to the public. On this no Government fiat has been issued.

Meanwhile the problem arises whether screening gratuitously of non-quota shorts is not going to present difficulties to the exhibitor in using up valuable screen time which might otherwise be employed in meeting quota obligations. On the other hand if they are to count as quota the producers' plight is likely to be worsened considerably.

Pursuing Production Plans

Meanwhile the Ministry, not without considerable press and trade criticism, is pursuing its production plans, sponsoring both directly and indirectly films aimed to assist the British war effort. In their schemes American distributors have been ready assistants. Metro's aid with the security shorts has been duplicated by the acquisition by Columbia of a GPO Unit production, "Squadron 992," for distribution here and in the U. S.

The GPO Film Unit, most tried and trusted production group of its kind, has now been taken over lock, stock and barrel by the Ministry, its budget met entirely by Sir Kenneth Clark's department, which commissions sporadically, though not on a program basis, appropriate films. So far the machinery has found some difficulty in getting into easy motion, in spite of the goodwill created by the Unit over many years of direct and cordial relationship with both press and trade. With closer trade collaboration, and with experience, criticism will probably be countered in the ultimate future.

Cooperating with French

Collaboration with the French Government and people is one of the Film Section's dearest purposes. A complete production unit, with an all French personnel, is working here with the GPO Unit, filming British material for French audience consumption. Films have been made here by the GPO Unit and by Olympic Laboratories— a Paramount News associate— and commentaried in French, and sent to France to tell audiences there of Britain's war activities.

Conversely, French newsreels have been brought here and are being distributed and shown in a limited sphere to British audiences. The collaboration of the British newsreels is likewise being canvassed in regard to French news. Such doings represent probably only a fraction of what it is hoped ultimately to achieve. They do not, fortunately, overstep legitimate trade frontiers, and are not likely to provoke the controversy stirred by the sponsored pictures.

CALLS SOUTH AMERICA A NORMAL MARKET

The belief that revenue losses due to the European war can be recouped through more intensive effort in South America, not only is a "myth" but has brought repercussions in the form of taxation and legislation in many South American localities, Joseph A. McConville, Columbia foreign manager, said Tuesday on his arrival in New York from a two month tour of Central and South America.

"Distribution throughout the Latin American market is well developed," he said. "The only means of increasing the revenue from that market is to provide it with better pictures and more of them. Business can be increased there only by the same means as here at home or anywhere else."

In the meantime, Mr. McConville said, Chile, Peru, Brazil and Argentina have proposed tax legislation designed to curb any unwarranted exploitation by the film industry.

MARCH CHAMPIONS AT THE BOX OFFICE



Victor Fleming, director.

GONE WITH THE WIND: Presented by Selznick International in association with MGM. Produced by David O. Selznick. Director, Victor Fleming. Technicolor supervision, Natalie Kalmus. Cast: Vivien Leigh, Clark Gable, Leslie Howard, Olivia de Havilland. General release not set. Advance price showings began December 16.



John Ford, director.

GRAPES OF WRATH: Produced and distributed by 20th Century-Fox. Director, John Ford. Associate producer and screen play, Nunnally Johnson. Based on the novel by John Steinbeck. Cast: Henry Fonda, Jane Darwell, John Carradine, Charley Grapewin, Dorris Bowdon, Russell Simpson. Release date, April 19, 1940.



King Vidor, director.

NORTHWEST PASSAGE: Produced and distributed by MGM. Producer, Hunt Stromberg. Director, King Vidor. Screen play, Laurence Stallings and Talbot Jennings. Book, Kenneth Roberts. Cameramen, Sidney Wagner and William V. Skall. Color director, Natalie Kalmus. Associate, Henri Jaffa. Film editor, Conrad a Nervig. Cast: Spencer Tracy, Robert Young, Walter Brennan, Ruth Hussey, Nat Pendleton, Louis Hector, Robert Barrat, Lumsden Hare, Donald McBride, Isabel Jewell, Douglas Walton, Addison Richards, Hugh Sothern, Regis Toomey. Release date, February 29, 1940.



Alfred Hitchcock, director.

REBECCA: Produced by Selznick-International. Distributed by United Artists. Producer, David O. Selznick. Director, Alfred Hitchcock. Screen play, Robert E. Sherwood and Joan Harrison. Adaptation, Philip MacDonald and Michael Hogan. From the novel by Daphne du Maurier. Cast: Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson, Nigel Bruce, Reginald Denny, C. Aubrey Smith, Gladys Cooper. Release, April 12, 1940.



Victor Schertzinger, director.

ROAD TO SINGAPORE: Produced and distributed by Paramount Pictures. Producer, Harland Thompson. Director, Victor Schertzinger. Screen play, Don Hartman and Frank Butler. Based on a story by Harry Hervey. Camerman, William Mellor. Cast: Bing Crosby, Dorothy Lamour, Bob Hope, Charles Coburn, Judith Barrett, Anthony Quinn, Jerry Colonna, Johnny Arthur. Release date, March 22, 1940.



Michael Curtiz, director.

VIRGINIA CITY: Produced and distributed by Warner Brothers. A First National picture. Jack L. Warner in charge of production. Hal B. Wallis, executive producer. Director, Michael Curtiz. Cast: Errol Flynn, Miriam Hopkins, Randolph Scott, Humphrey Bogart, Frank McHugh, Alan Hale, Guinn Williams, John Litel, Douglass Dumbrille, Moroni Olsen, Russell Hicks, Dickie Jones. Release date, March 23, 1940.

Neely Candidacy Raises Question On Film Bills

by FRANCIS L. BURT
in Washington

Possibilities that the pressure for regulatory legislation for the film industry might slacken perceptibly next year were seen in Washington this week in the announcement from West Virginia that Senator Matthew Mansfield Neely, (Dem.) advocate of unit film selling and circuit disintegration, will run for the office of governor of his state, entering the primaries on May 14th.

In the light of this development, interested groups in Washington this week started to survey Congress to determine who may serve as his successor in any future fights championing independent exhibitors against the major film companies.

Mr. Neely, it is said, has been by far the strongest of all members who have led the fight for a block-booking prohibition in the dozen years the legislation has been pending in Congress. He has succeeded in securing passage of the bill by the Senate in two successive sessions, though he has not been able to crash through the resistance of the House Interstate and Foreign Commerce Committee. Only last week he introduced a second bill (S. 3735) to divorce distribution from exhibition. (Text of this bill appears in adjoining columns.)

Although the Senate has passed the block booking bill twice, and other members strongly supported it during the Senate debate attendant upon its passage, no other Senator in recent years has shown any inclination to take over the leadership and that the bill has been approved is considered here as a tribute to his pertinacity.

In the House of Representatives, only three names were suggested as possible "block booking successors" to Neely. Block booking bills have been introduced repeatedly in past years by Representatives Emanuel Celler and Francis D. Culkin of New York, both of whom participated actively in the consideration of the legislation when it was up. The third possibility is Representative Lyle H. Boren of Oklahoma, who has drafted a comprehensive measure, covering divorce and other phases, which he has not introduced but proposes to offer as an amendment to the Neely bill, should it come before the House.

Representative Andrew Edmiston of West Virginia has sponsored the Neely bill in the lower house but has shown no other evident interest in it.

Whether there will be any determined drive for block booking or divorce legislation next session will depend upon the status of the Government's "key" New York trust suit, Washington believed.

Senator Neely's term as Senator does not expire until 1943. It will not be necessary for him to resign from the Senate to run for governor, and, accordingly, should he be defeated, he would still have his Senate seat. The politically wise, however, say that if he enters the campaign his election is a foregone conclusion and that when he leaves Washington to make his bid for the campaign he will not be returning.

Neely Puts "Teeth" in His Bill to Divorce Circuits from Distribution

The measure introduced last week in Congress by Senator M. M. Neely (Dem., W. Va.), to divorce exhibition from production-distribution, in many respects goes beyond the divorcement demands made by the U. S. Government in its "key" New York anti-trust suit, requiring, for instance, divorcement within 18 months. The new bill is the Senator's second anti-film measure now in Congress, the other providing for the abolition of block booking. Complete text of the divorcement proposal follows:

S. 3735

A BILL

To prohibit producers and distributors of motion-picture films engaged in interstate commerce from owning, controlling, managing, operating, or having any interest in motion-picture theaters in the United States.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the condition which exists in the motion-picture industry whereby certain producers and distributors of motion-picture films (1) produce and distribute in commerce a majority of the quality films available for exhibition, (2) have acquired control of or an interest in a large number of motion-picture theaters, known as "affiliated theaters," and (3) are continuing to acquire additional theaters, is contrary to public policy in that it (a) has resulted in granting to affiliated theaters undue preferences; (b) has caused unfair discrimination against independent theaters with respect to the leasing of films in commerce; (c) has enabled such producers and distributors to acquire a virtual monopoly of the first-run theaters in the principal cities and a virtual monopoly of subsequent-run theaters in certain cities and sections; (d) interferes with the freedom and opportunity of independent exhibitors to select and obtain an adequate supply of quality films for exhibition in their theaters; (e) prevents the people of the several States and the local communities thereof from influencing such selection in the best interests of the public; and (f) tends to create a monopoly in the production, distribution, and exhibition of films in commerce. The Congress finds and declares that the condition herein described and the methods and practices bringing it about and resulting therefrom adversely affect and constitute a burden upon commerce, and it is the purpose of this Act to eliminate such condition by making it unlawful to engage in such practices.

SEC. 2. For the purposes of this Act, unless the context otherwise requires—

(1) The term "motion-picture theater" or "theater" includes any place in which motion pictures are publicly exhibited and to which an admission price is charged.

(2) The term "motion-picture film" or "film" includes all motion-picture films (whether copyrighted or uncopyrighted), including positivies and negatives, and copies or reproductions thereof, which films contain photoplays or other subjects and are produced for public exhibition.

(3) The term "person" includes one or more individuals, partnerships, associations, corporations, legal representatives, trustees, trustees in bankruptcy, or receivers.

(4) The term "producer" includes any person who engages or contracts to engage in the production of motion-picture films for distribution in commerce either directly, or through a controlled or affiliated corporation, or by another person under contract or any other arrangement whatsoever.

(5) The term "distributor" includes any person who engages or contracts to engage in the distribution of motion-picture films in commerce, whether as seller, lessor, or licensor, and whether the distribution is effected by means of sale, lease, license, contract, or any other type of agreement whereby the film is supplied for public exhibition.

(6) The term "commerce" means commerce between any State, Territory, or the District of Columbia and any place outside thereof; or between points within the same State, Territory, or the District of Columbia, but through any place outside thereof; or within any Territory or the District of Columbia.

For the purposes of this Act (but in no wise limiting the definition of commerce) a person shall be considered to be engaged in commerce if he engages in transactions whereby motion-picture films produced in one State are by the producer or a subsidiary or affiliated corporation of such producer shipped to film laboratories and to local exchanges in other States, or are by the producer sold, leased, or licensed at the point of production to a distributor and so shipped to film laboratories or local exchanges in other States, and, in either case, are distributed by the local exchanges in the several States to the motion-picture theaters in various cities and towns throughout the United States, the films moving from the studios to the laboratories and thence to the exchanges, thereafter circulating from the exchanges to and between the various theaters. Persons normally engaged in such commerce, and films normally in the course of such commerce, shall not be considered out of such commerce through resort being had to any means or device intended to remove persons or transactions from the provisions of this Act. For the purpose of this paragraph, the word "State" includes Territory and the District of Columbia.

SEC. 3. It shall be unlawful for any producer or distributor of motion-picture films engaged in commerce to own, control, manage, buy, or book film for, or operate, in whole or in part, any motion-picture theater or theaters located in any State, Territory, or the District of Columbia, or to have any interest, direct or indirect, legal or equitable, through stock ownership or otherwise in any such motion-picture theater or theaters.

SEC. 4. Every producer or distributor of motion pictures engaged in commerce shall file with the Attorney General within thirty days after this Act becomes effective, and annually thereafter on or before the 15th day of January, an affidavit stating whether such producer or distributor owns, controls, manages, buys, or books films for, or operates in whole or in part, any motion-picture theater or theaters located in any State, Territory, or the District of Columbia, or has any interest, direct or indirect, legal or equitable, through stock ownership or otherwise, in any such motion-picture theater or theaters. If the producer or distributor making any such affidavit has any interest in or connection with any such theater or theaters, he shall state fully the nature and extent of such interest or connection and shall also state the name and location of the theater or theaters in question.

SEC. 5. The district courts of the United States shall have jurisdiction to prevent and restrain violations of this Act; and it shall be the duty of the several district attorneys of the United States, in their respective districts, under the direction of the Attorney General, to institute civil proceedings to prevent and restrain such violations. Such proceedings may be by way of complaint setting forth the case and praying that such violation shall be enjoined or otherwise prohibited. When the parties complained of have been duly notified of such complaint, the court shall proceed, as soon as may be, to the hearing and determination of the case; and pending such complaint, and before final judgment, the court may at any time make such temporary restraining order or prohibition as shall be just in the premises. The power to prevent and restrain violations of this Act shall include the power to order the divestiture of theaters or interests in theaters held in violation of the Act. Whenever it shall appear to the court before which any such proceeding may be pending that the ends of justice require that other parties should be brought before the court, the court may cause them to be summoned whether they reside in the district in which the court is held or not, and subpoenas to that end may be served in any district by the marshal thereof.

SEC. 6. Any person who is a producer or distributor and has any interest in or connection with a theater or theaters in violation of section 3 of this Act, or who fails to file the affidavit as and when required by section 4 of this Act, or who knowingly makes any false statement in such affidavit, shall be guilty of a misdemeanor and upon conviction thereof shall be punished by a fine not exceeding $5,000, or by imprisonment for not exceeding one year, or by both such fine and imprisonment, in the discretion of the court. In the case of a corporation, the violation of this Act shall be deemed to be also that of the individual directors, officers, or agents of such corporation who have authorized, ordered, done, or had knowledge of any of the acts or omissions constituting in whole or in part such violation, and upon conviction thereof any such director, officer, or agent shall be punished by fine or imprisonment, or both, as in this section provided.

SEC. 7. If any provision of this Act, or the application thereof to any person or cirmucstances, is held invalid, the remainder of the Act, and the applicability of such provision to other persons or circumstances, shall not be affected thereby.

SEC. 8. This Act shall become effective eighteen months after its enactment.

"Hard to get along without"

▪ ▪ ▪ "ENCLOSED YOU WILL FIND MONEY ORDER FOR MY SUBSCRIPTION TO THE THE MOTION PICTURE HERALD. I HAVE BEEN WITHOUT IT FOR THE PAST SEVERAL WEEKS AND I FIND THAT IT IS HARD TO GET ALONG WITHOUT.

THIS PUBLICATION IS BY NO MEANS NEW TO ME AND I LIKE AND READ EACH AND EVERY ONE OF THE ARTICLES. I AM SENDING THIS LETTER VIA AIR-MAIL SO I WILL GET MY FIRST COPY AT THE EARLIEST POSSIBLE DATE." ▪ ▪ ▪ ▪ ▪ ▪

HERBERT INGRAM
Manager

CRYSTAL THEATRE
ELLIS, KANSAS



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MOTION PICTURE HERALD

ROCKEFELLER CENTER NEW YORK

GABRIEL HESS, GENERAL MPPDA ATTORNEY, DIES

Counsel for Paramount, Then Goldwyn Pictures Before Joining Hays Office in 1924

Gabriel L. Hess, general attorney for the Motion Picture Producers and Distributors of America, died April 13th at his New York home of coronary thrombosis. Born in New York February 12, 1881, Mr. Hess was considered one of the foremost authorities in the country on the laws governing censorship. He joined the MPPDA in 1924.

Admitted to the bar in 1903, he served as secretary to one of the New York supreme court justices and subsequently became interested in motion picture and theatrical law.

In 1916 Mr. Hess was appointed general counsel for Paramount and three years later he assumed a similar position with the Goldwyn Pictures Corporation. He also had been assistant secretary of Metro-Goldwyn Pictures (photo).

At Copyright Hearings

Mr. Hess appeared before legislative committees investigating plans to censor motion pictures on numerous occasions on behalf of the MPPDA. He also testified in Washington in 1936 before the House Patents Committee, which was considering amending existing copyright laws.

At that time he advocated minimum statutory damages for the violation of copyright laws, saying that the elimination of minimum statutory damages was not in the interest of the consumer and would encourage "pirated" exhibitions, resulting in "unfair competition to honest, licensed users."

"Because of modern inventions such as radio, motion pictures and in the near future, wired radio television," Mr. Hess said, "the thousandfold dissemination of intangible uses of a single copyright requires minimum statutory damages, more so than in 1909, when the present copyright law was written."

In 1933, when the United States Senate subcommittee on crime control held hearings to determine if motion pictures exerted a harmful effect on children, Mr. Hess appeared in defense of the film industry.

Counsel for Copyright Bureau

He also served as counsel for a copyright bureau set up by the industry to prosecute persons and corporations infringing on film copyrights. Mr. Hess drafted all of the uniform standard contracts for the distribution and exhibition of films.

He often was adviser in cases involving charges of violation of the anti-trust laws between the Government and the industry.

Surviving are his wife, the former Linda Watkins, formerly an actress, and their 7-year-old son, Adam Hess, and two children of a previous marriage, Mrs. Elizabeth Hess Wolff, of New York, and Thomas Hess, an undergraduate at Yale University.

Funeral services were held Tuesday at the Hess home. Only members of his family and close associates attended, including Will H. Hays, president of the MPPDA. Mark G. Holstein, New York attorney and life-long friend of Mr. Hess, spoke the eulogy. Cremation followed the ceremony.

The MPPDA office closed to noon Tuesday.

The meeting of the MPPDA executive committee scheduled for Tuesday has been postponed until next Wednesday.



GABRIEL L. HESS

Vogel Cites Neglect Of Theatre Selling

Disparity in week to week grosses may be traced in part to the neglect of managers to sell the theatre as an institution, A-Mike Vogel, chairman of the Managers' Round Table, MOTION PICTURE HERALD, said last Wednesday at a showmanship forum held by the Staten Island Fabian theatres and conducted by Harry Black, district head. Mr. Vogel pointed out the better values offered by theatres for low priced admission in relation to what the same amounts could purchase in terms of merchandise. He said these advantages should be carried regularly in theatre advertising.

Various methods of picture exploitation were discussed, including stimulation of children's patronage, as explained by Harry Woodin, head of the Yankee Doodler's, a children's national theatre club recently organized for this purpose.

Managers and other home office personnel attending included Edgar Goth, publicity director; George Evans, St. George; John Firnkoess, Paramount; George Trilling, Ritz, Elihu Glass, Liberty; Sid Kaffe, Capitol; Michael Garzetta, Staten; Art Land, Strand; Roy Sherkey, Stadium, and John Salamando, district office secretary.

Universal Exchange Changes

Charles Weil and Irving Shuffman, of the Boston office, have joined Universal's Albany exchange replacing Tony Ryan and George Jeffreys.

Paul E. Krieger, for the past 10 years Universal manager in Cincinnati, has resigned to join the sales staff of the Hennegan Company, lithographing concern of Cincinnati. Peter Rosian, Universal special sales representative in the east, succeeds Mr. Krieger.

Jack Schwartz, Bell Circuit Partner, Dies

Jack Schwartz, partner of Charles Steiner in the operation of the Bell Circuit, New York, died April 10th in that city after a long illness. Survivors include a son, Louis, manager of the Belvedere, Brooklyn. Funeral services were held last Thursday at the Riverside Memorial Chapel with burial at the Mount Zion Cemetery in Maspeth, Long Island.

Mrs. Pat Campbell, Of the Stage, Dead

Mrs. Patrick Campbell, 75, British actress, died at Pau, France, last week. At the beginning of the twentieth century Mrs. Campbell was celebrated equally for her beauty and flashing wit, and for the daring and emotional power of the roles she created in the theatre.

In 1933, after appearing on both the London and New York stage, she went to Hollywood to try motion pictures, but played only in several small parts.

She had been living in virtual retirement since 1936, although she occasionally appeared as a speaker or lecturer in the United States.

Floyd Clark Dies

Floyd L. Clark, 60, owner of the Cozy theatre, Hazen, Ark., died at his home April 7th. He had been in the theatre business in Hazen for 30 years.

Grover Padgett

Grover Padgett, manager of the Rem in Remington, Ind., died April 8th in Rensselaer, Ind., from injuries sustained in an automobile accident.

Ronald Hogan

Ronald T. Hogan, 35, manager of the Capitol in St. Johns, Newfoundland, a unit of the Famous Players circuit, died April 8th after an operation. He had been in charge of the Capitol for five years.

George Bressler

George Bressler, 62, owner of the Liberty, Dayton, Ky., and former operator of the Queen Anne, Cincinnati, and American, at Bellevue, Ky., died at his home April 12th after a long illness.

William Morris

William C. Morris, 66, cartoonist of Grand View, N. Y., died at the Nyack Hospital, Nyack, N. Y., April 11th, from a heart attack. Besides doing special work for magazines, Mr. Morris was an early exponent of animated cartoon work.

William LaFoy

William Lee LaFoy, 50, projectionist at the Rivoli theatre, Greenville, S. C., died April 7th following a week's illness. Mr. LaFoy had worked for the company operating the Rivoli for the last 20 years. He was a charter member of Local 697 of the International Alliance of Theatrical Stage Employees.

Max Slott

Max Slott, 37, former Warner district manager and owner of the Park theatre, Chicago, died April 10th.

J. G. Hawks

J. G. Hawks, 65, screen writer, died April 10th in Los Angeles. Mr. Hawks wrote his first scenario in 1911 and was at one time story editor for Samuel Goldwyn and Louis B. Mayer.

Sharf with MGM Law Staff

George Sharf, who studied law at night while a member of Loew's publicity staff, in New York, has joined the company's legal department.

WHAT THE PICTURE DID FOR ME

Columbia

CAFE HOSTESS: Preston Foster, Ann Dvorak—Douhled this with "Those High Grey Walls." Both are fair but business was below average. Played March 6-7.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

HIS GIRL FRIDAY: Cary Grant, Rosalind Russell, Ralph Bellamy—Stars excellent. Story still good. Comments 100 per cent good. Hilariously funny in spots. Top reviewer in city liked it better for entertainment than "G.W.T.W." Held over one week to near capacity. We could use another fast Grant-Russell picture. Running time, 92 minutes. Played Fehruary 22.—March 6.—Lloyd M. Mills, Elgin Theatre, Ottawa, Ontario, Canada. General patronage.

MUSIC IN MY HEART: Tony Martin, Rita Hayworth, Edith Fellows—Douhle hilled with "A Chump at Oxford." Business very good. Comments OK. Hayworth all right but could have been improved on. Really no bad comments. Has many selling angles hut just a programmer. Running time, 70 minutes. Played March 21-27.—Lloyd M. Mills, Elgin Theatre, Ottawa, Ontario, Canada. General patronage.

THOSE HIGH GREY WALLS: Walter Connolly, Iris Meredith—Doubled this with "Cafe Hostess." Both are fair but business was below average. Running time, 82 minutes. Played March 6-7.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

TWO FISTED RANGERS: Charles Starrett, Lorna Gray, Sons of the Pioneers—Another western picture. Just average run western. My patronage always like him. Running time, 60 minutes. Played March 22-23.—C. O. Kintz, Kickapoo Theatre, Gays Mills, Wis. Small town patronage.

WESTERN CARAVANS: Charles Starrett, Iris Meredith, Sons of the Pioneers—Douhle billed this with "Heaven with a Barbed Wire Fence" and it seemed that my theatre was blocked with a barbed wire fence. They stayed home. Played March 11-12. —Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

First National

CASTLE ON THE HUDSON: John Garfield, Ann Sheridan, Pat O'Brien, Burgess Meredith—A good picture with a splendid cast. John Garfield is well liked hy our patrons. Running time, 77 minutes. Played March 28-30.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

CASTLE ON THE HUDSON: John Garfield, Ann Sheridan, Pat O'Brien, Burgess Meredith—Good prison story but we have had too many of this kind. Played March 17-18.—H. L. Capers, New Deal Theatre, Gorman, Texas. Rural patronage.

DARK VICTORY: Bette Davis, George Brent, Geraldine Fitzgerald, Humphrey Bogart—They went for this one here. A picture that will appeal to all classes. It's not too arty for the boys who want to hring their girls and at the same time contains sentiments that will command the full praise and attention of your bookworm customers. Will please all. Running time, 105 minutes. Played March 27-28.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

DR. EHRLICH'S MAGIC BULLET: Edward G. Robinson, Ruth Gordon, Otto Kruger—Good picture but poor business. Too long, dull and technical for small town audience. Many walkouts. Doctors and nurses will like it. Running time, 100 minutes. Played April 7-8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FOUR WIVES: Lane Sisters, Gale Page, Jeffrey Lynn, Claude Rains, May Robson, Frank McHugh, Dick Foran—A very entertaining feature but did not do as good as "Four Daughters" at the box office. Running time, 110 minutes. Played March 25-27.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

FOUR WIVES: Lane Sisters, Gale Page, Claude Rains, Jeffrey Lynn, May Robson, Frank McHugh, Dick Foran, Eddie Albert—Played this on percentage. Picture OK but gross receipts were not. Running time, 99 minutes. Played March 29-30.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

RETURN OF DR. X, THE: Wayne Morris, Humphrey Bogart, Rosemary Lane—A good program show. Played to larger crowd second night. Many told me they liked the show. Running time, 62 minutes. Played March 27-28.—C. O. Kintz, Kickapoo Theatre, Gays Mills, Wis. Small town patronage.

THREE CHEERS FOR THE IRISH: Priscilla Lane, Dennis Morgan, Thomas Mitchell—Good comedy which for some unknown reason failed to draw. Pleased all who saw it. Running time, 100 minutes. Played March 31-April 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THREE CHEERS FOR THE IRISH: Priscilla Lane, Dennis Morgan, Thomas Mitchell—This is a good program picture with a few laughs and will hold interest. We expected more due to its length hut our weekend patrons enjoyed it in spite of the Irish brogue that was so thick you could cut it with a knife. Fair picture and fair business. Running time, 90 minutes. Played March 17-18.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Rural and small town patronage.

Metro-Goldwyn-Mayer

BABES IN ARMS: Mickey Rooney, Judy Garland, Charles Winninger, Guy Kibbee—Rooney has done it again. This picture presented a series of many clever musical numhers and novel interpretations. The film was well balanced and every dramatic sequence fitted nicely. I wonder why all Republicans especially enjoyed the burlesque musical ending? Some other ending might have provided more popular appeal, although what they did do was very clever. Patrons will go for this in a big way. Play it. Running time, 97 minutes. Played March 24-26.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

BALALAIKA: Nelson Eddy, Ilona Massey, Charles Ruggles, Frank Morgan.—This picture surprised me. It did OK. Was afraid of it due to the type of picture, hut the gross counts. Running time, 102 minutes. Played March 25-26.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

BOYS TOWN: Spencer Tracy, Mickey Rooney, Bobs Watson—Played this one about 18 months ago and brought it hack for a repeat run. Pleased average crowd. It is still one of the best pictures ever made. Played April 3-4.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

CITADEL, THE: Robert Donat, Rosalind Russell—Robert Donat is up to his usual par of excellence and does a great job of acting in this feature. Rosalind Russell is well cast, too. The picture is entertainment through and through and there is no cause to get worried over this feature. Running time, 112 minutes. Played April 3-5.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

EARL OF CHICAGO: Robert Montgomery, Edward Arnold—I lost my shirt on this one. If you must play it, double it. Running time, 87 minutes. Played March 4-5.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

FAST AND FURIOUS: Ann Sothern, Franchot Tone—Good picture. Well acted. Average business. Running time, 114 minutes. Played April 1-3. —A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. General patronage.

GOODBYE, MR. CHIPS: Robert Donat, Greer Garson—Good picture. Well acted. Average business. Running time, 73 minutes.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

I TAKE THIS WOMAN: Spencer Tracy, Hedy Lamarr—This picture is not up to Spencer Tracy standard. But will pass. Will please the ladies. Running time, 97 minutes. Played April 5-6.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

LET FREEDOM RING: Nelson Eddy, Virginia Bruce, Victor McLaglen, Lionel Barrymore, Edward Arnold, Guy Kibbee—Nelson Eddy has yet to get business for us. Musicals, outside of Bing Crosby, do not do extra business. We played this on a weekend to our regrets. We're glad to see A. C. Stock's remarks, as he is one of our outstanding showmen and knows what it's all about.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LUCKY NIGHT: Robert Taylor, Myrna Loy—A Robert Taylor picture that will make you stop and think to understand it. Quite a change in pace for Taylor-Loy acting, and think it missed original expectation of producers. However, it winds up in good shape to keep you satisfied. Running time, 87 minutes. Played March 27-29.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

MARX BROTHERS "AT THE CIRCUS": Marx Brothers, Kenny Baker, Florence Rice, Eve Arden, Nat Pendleton—About 99 per cent of our population enjoyed the 85 minutes they spent with the Marx Brothers. Kenny Baker, Florence Rice, Eve Arden, et al., which proves that we made no mistake when we selected this one. Of course, the picture has its weak points, but what picture doesn't? While the comedy provided by the trio is typical of past performances, they do, nevertheless, give the audience a good laugh and that is something we can all stand these days. The scene which brought forth the greatest amount of laughter here was the one which revealed the trained seal "kibitzing" on the checker game. The singing of the "Lydia That Encyclopedia" hy Groucho Marx was also well received. As for the rest of the cast, Kenny Baker (he is pathetic as an actor) should have been permitted to sing more often. Florence Rice, who is exceptionally nice looking and handled her part well, appears to have a future. Eve Arden and Nat Pendleton were good, as usual, and the midget contributed his share in such fine fashion as to impress our audience to the extent they were obliged to remark about him. His facial expressions were exceptionally good. All in all it is a picture with a lot of fun, especially if you like the Marx Brothers. Personally, I do not, but I must confess that I did not waste any time by sitting through this one. Running time. 85 minutes. Played March 30.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

NORTHWEST PASSAGE: Spencer Tracy, Robert Young, Walter Brennan—Played to above average business but not the picture it could have been. Color heautiful, but not enough story, and picture too long. Played March 21-22.—H. L. Capers, New Deal Theatre, Gorman, Texas. Rural patronage.

NORTHWEST PASSAGE: Spencer Tracy, Robert Young, Walter Brennan—No lengthy explanation of the merits of this one are needed. It is entertainment plus and will do husiness anywhere, any time. Give it your best time and it will speak for itself. Running time. 123 minutes. Played March 20-22.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Rural and small town patronage.

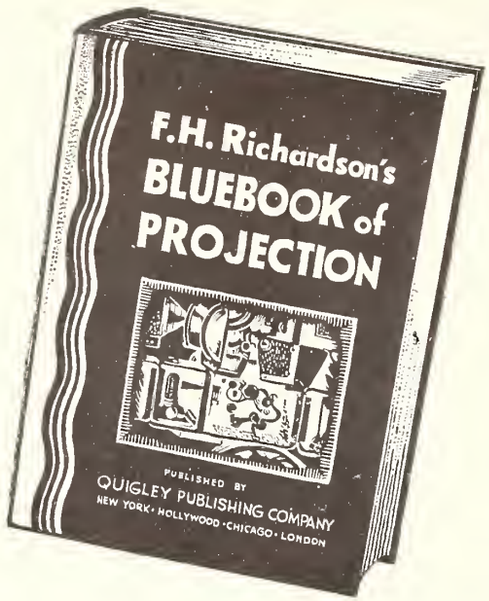
STRANGE CARGO: Clark Gable, Joan Crawford, Ian Hunter, Peter Lorre—This picture is so different than anything we have ever run or even expected to run, it is difficult to describe it. It has a certain moral power that will please the patrons and leave them entirely satisfied. From the box office angle we took the worst flop we have had in ages. We never made film rental the first night and the second night was worse. After Clark Gable's success in "Gone With the Wind," we expected to do some business hut the whole thing was a sad experience. Played March 28-29.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Rural and small town patronage.

THREE LOVES HAS NANCY: Janet Gaynor, Robert Montgomery, Franchot Tone—"Nancy" needs more than three loves; she had mighty few in the show. Business poor.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WITHIN THE LAW: Ruth Hussey, Paul Kelly—Another "Crime Doesn't Pay" sold as a feature. Only a programmer. Suitable for a double hilling.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WIZARD OF OZ: Judy Garland, Frank Morgan,
(*Continued on following page*)





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(*Continued from preceding page*)

Bert Lahr, Jack Haley, Ray Bolger, Billie Burke, Margaret Hamilton—A socalled big picture which seemed to click for some reason, possibly because of the mistake of the producers in comparing it to "Snow White." Although we had fair crowds, we failed to make money on it due to percentage booking. Many people left the theatre very disappointed with this picture. Running time, 100 minutes. Played March 21-23.—John E. Moore, Star Theatre, Coronation, Alberta, Canada. General patronage.

YOUNG TOM EDISON: Mickey Rooney, Fay Bainter, George Bancroft, Virginia Weidler—Best picture Mickey has ever made. Well received to above average business. Played March 28-29.—H. L. Capers, New Deal Theatre, Gorman, Texas. Rural patronage.

Monogram

CHASING TROUBLE: Frankie Darro, Marjorie Reynolds—Very good action picture. Running time, 64 minutes. Played March 10.—Ed Frenkel, Century Theatre, Mobile, Ala. General patronage.

GENTLEMAN FROM ARIZONA: John King, Craig Reynolds—Good sound, good color, good picture. Better than good from box office take. Running time, 76 minutes. Played March 3-4.—Ed Frenkel, Century Theatre, Mobile, Ala. General patronage.

MUTINY IN THE BIG HOUSE: Charles Bickford, Barton MacLane—Excellent prison picture. Good as any major production. Pleased everybody and played to above average business. Running time, 83 minutes. Played February 4-5.—Ed Frenkel, Century Theatre, Mobile, Ala. General patronage.

MYSTERY OF MR. WONG, THE: Boris Karloff, Dorothy Tree—Played this second run. Did fair business. Why not put Karloff in horror pictures and give the public what they want. Running time, 67 minutes. Played March 13.—Ed Frenkel, Century Theatre, Mobile, Ala. General patronage.

Paramount

FARMER'S DAUGHTER: Martha Raye, Charles Ruggles—Salvaged this one by double billing with "Knights of the Range." Personally I enjoyed the picture and got a laugh out of it, but I can refer you to a hundred people who think I'm nuts. I don't know why it didn't mean more to us than it did. Business was swell due to the companion feature and personal appearance of Russell Hayden and Harry Sherman. Running time, 61 minutes. Played March 30-April 1.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

KNIGHTS OF THE RANGE: Russell Haydon, Jean Parker—Turned in a mighty swell weekend business. The only thing you can compare one of Harry Sherman's pictures with is another Harry Sherman picture, because they are in a class all by themselves for consistent goodness. This Zane Grey compares equally with "Heritage of the Desert" for beautiful background work, excellent casting, fine photography and all-round excellence in picture making. Running time, 70 minutes. Played March 30-April 2.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

LIGHT THAT FAILED, THE: Ronald Colman, Ida Lupino, Walter Huston, Muriel Angelus—Fair picture; fair business. Picture was not liked; those who saw it said it was too slow. Running time, 97 minutes. Played April 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LIGHT THAT FAILED, THE: Ronald Colman, Walter Huston, Ida Lupino, Muriel Angelus—Probably the least spectacular of the Kipling series of stories about the Sudan, the British Army, etc., but probably deeper than any of his previous works. Colman, Huston and Lupino couldn't have been better, but think that the story could have had a lot more action in it in view of "Gunga Din," "Wee Willie Winkie," "Captains Courageous"—all previous Kipling stories to be filmed. Business good 'cause we sold it. Running time, 99 minutes. Played April 6-9.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

LIGHT THAT FAILED, THE: Ronald Colman, Walter Huston, Ida Lupino, Muriel Angelus—I think the average small town will find this picture a little "shakey" from the box office angle, partly because of its English setting and cast and partly because Ronald Colman goes blind. The story, adapted to the screen, has kept the true Kipling flavor and everyone in the cast gives a notable performance, particularly Ida Lupino, whose performance as the girl of the streets is nothing short of sensational, and she steals the show even from such old veterans as Ronald Colman and Walter Huston. The picture is grim, pathetic and even morbid in parts. There are no amusing sequences to lift it out of depression. It is long and drawn out with conversation and very little real action to pep up interest. We played this on Sunday and Monday with business only average and the customers were just lukewarm about it. Running time, 99 minutes. Played February 18-19.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Rural and small town patronage.

LIGHT THAT FAILED, THE: Ronald Colman, Ida Lupino, Walter Huston, Muriel Angelus—Played Sunday and Monday to small crowd. Rather draggy at

arst, but pepped up toward the end. Customers liked the show. Running time, 99 minutes. Played March 24-25.—C. O. Kintz, Kickapoo Theatre, Gays Mills, Wis. Small town patronage.

RANGE WAR: William Boyd, Russell Hayden—Good picture; good business. Running time, 67 minutes. Played April 5-6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

REMEMBER THE NIGHT: Barbara Stanwyck, Fred MacMurray, Beulah Bondi, Elizabeth Patterson—I believe it is the first time for these two to be starred together, but I hope it is not the last time. Very good acting. Good story. Lots of laughs. Small town atmosphere and a real moral to the story. Running time, 90 minutes. Played March 31-April 1.—C. O. Kintz, Kickapoo Theatre, Gays Mills, Wis. Small town patronage.

SEVENTEEN: Jackie Cooper, Betty Field—A good midweek show. Pleased the school kids and adults alike. Running time, 74 minutes. Played April 3-4.—C. O. Kintz, Kickapoo Theatre, Gays Mills, Wis. Small town patronage.

Republic

JEEPERS CREEPERS: Weaver Brothers and Elviry, Roy Rogers—The kind of weekend show for my farm patronage. They were well pleased and I was well pleased at the box office. Running time, 69 minutes. Played April 5-6.—C. O. Kintz, Kickapoo Theatre, Gays Mills, Wis. Small town patronage.

VILLAGE BARN DANCE: Richard Cromwell, Doris Day, Lulu Belle and Scotty—Largest Friday and Saturday business in over a year and the picture really pleases. Played March 29-30.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

RKO Radio

HUNCHBACK OF NOTRE DAME, THE: Charles Laughton, Basil Rathbone, Maureen O'Hara, Sir Cedric Hardwicke, Thomas Mitchell, Walter Hampden—The men liked the show and the women didn't. Good patronage because of name. Running time, 115 minutes. Played March 29-30.—C. O. Kintz, Kickapoo Theatre, Gays Mills, Wis. Small town patronage.

STORY OF VERNON AND IRENE CASTLE, THE: Fred Astaire, Ginger Rogers, Edna May Oliver, Walter Brennan—While the picture was thoroughly enjoyed by a large majority of our audience, all who saw it were unanimous in the opinion that something was lacking. Members of our population who were born early enough were certainly glad to hear many of the old numbers and to see Fred and Ginger revive such dances as the Castle Walk, Maxixe and the one step, dances which are entirely different in type than those which we usually associate with this outstanding dancing team. If your patrons like biographies, a taste of the old burlesque, old numbers and old dances or Fred Astaire, Ginger Rogers, Edna May Oliver and Walter Brennan, they will spend a pleasant 93 minutes seeing "The Story of Vernon and Irene Castle." Running time, 93 minutes. Played April 6.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

THAT'S RIGHT, YOU'RE WRONG: Kay Kyser and His Orchestra, Adolphe Menjou, May Robson, Edward Everett Horton, Lucille Ball—A picture which would please the Kyser fans, but not a picture that has very great appeal. Although it did not do very good business here, mostly due to weather conditions, all who saw it were well satisfied. Running time, 93 minutes. Played March 1-2.—John E. Moore, Star Theatre, Coronation, Alberta, Canada. General patronage.

Twentieth Century-Fox

BLUE BIRD: Shirley Temple, Spring Byington—Good picture; small business. This little fairy tale is okay for the kiddies, but the adults won't go for it in a small town. Shirley is about through. Running time, 83 minutes. Played April 3-4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CISCO KID AND THE LADY: Cesar Romero, Marjorie Weaver—As good as the previous Cisco Kid pictures. Running time, 74 minutes. Played March 28-30.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

CISCO KID AND THE LADY: Cesar Romero, Marjorie Weaver—A swell action picture. Did very good. It will please all. Running time, 73 minutes. Played March 15-16.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

CITY IN DARKNESS: Sidney Toler, Lynn Bari—A rather mixed up show which does not come up to the standard of the usual Chan pictures, but one that seemed to please, possibly because of the extreme timeliness. Running time, 74 minutes. Played February 26-27.—John E. Moore, Star Theatre, Coronation, Alberta, Canada. General patronage.

HEAVEN WITH A BARBED WIRE FENCE: Jean Rogers, Glenn Ford—Double billed this with "Western Caravans" and it seemed that my theatre was blocked with a barbed wire fence. They stayed home. Running time, 62 minutes. Played March 11-12.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

HOLLYWOOD CAVALCADE: Alice Faye, Don Ameche, Stuart Erwin, Buster Keaton—When they spend this much money on a picture, why don't they exert a little more effort and make a good picture out of it? Color was fine. Ameche seemed superficial and Faye was not up to par. The old slapstick revival brought out a lot of laughs. It's a good idea to use them at times, however crude. Some thought they would like to see the acting they mention and not just a report of it. The audience was led to believe they were going to see something, and when they didn't get it they were disappointed. Another reel properly directed would have saved this picture. Running time, 96 minutes. Played March 29-30.—Simon Galitzki, Coed Theatre, Topeka, Kan. General patronage.

SWANEE RIVER: Don Ameche, Andrea Leeds, Al Jolson—A swell picture if there ever was one. It will please all and make money for you. Business good. Running time, 86 minutes. Played March 8-9.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

United Artists

CHUMP AT OXFORD, A: Laurel and Hardy—Double billed with "Music in My Heart." Business very good. Played March 21-27.—Lloyd M. Mills, Elgin Theatre, Ottawa, Ontario, Canada. General patronage.

FOUR FEATHERS: John Clements, June Duprez, Ralph Richardson, C. Aubrey Smith—An excellent picture and one that you should not be afraid to go back and pick up. Many patrons came back the second time to see this picture. The scenes are very authentic and gripping. Running time, 119 minutes. Played 8-9.—John E. Moore, Star Theatre, Coronation, Alberta, Canada. General patronage.

MAN IN THE IRON MASK: Louis Hayward, Joan Bennett, Warren William, Joseph Schildkraut, Alan Hale—Another old picture which I was a little afraid of owing to the heavy sounding title and theme, but it turned out to be one of the best pictures we have played. At times the horror scenes had the juveniles a little scared, but the adults went for it in a big way. Running time, 112 minutes. Played March 15-16.—John E. Moore, Star Theatre, Coronation, Alberta, Canada. General patronage.

OF MICE AND MEN: Burgess Meredith, Lon Chaney, Jr., Betty Field—Outstanding in its class. General approval. Younger set indifferent. Business better than average. Three stars excellent. Now-and-then type, a critic's delight. Running time, 106 minutes. Played January 29-February 6.—Lloyd M. Mills, Elgin Theatre, Ottawa, Ontario, Canada. General patronage.

OVER THE MOON: Merle Oberon, Rex Harrison—Business fair. Holy Week. Women liked the fashions. Color helped a lot. Darn good travelogue. Not sorry we played it on double bill. Photography excellent. Some poor comments from men. Women liked Harrison. Running time, 78 minutes. Played March 14-20.—Lloyd M. Mills, Elgin Theatre, Ottawa, Ontario, Canada. General patronage.

RAFFLES: David Niven, Olivia de Havilland—Niven takes a very good part and this is good entertainment for a double bill program, but will not stand alone. Running time, seven reels. Played March 28.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

RAFFLES: David Niven, Olivia de Havilland—Not a big picture, but they liked it. Pity David Niven is leaving, just started to be a name. Women liked it. Business good. Held over three days. Not the same "Raffles" as in the past. Running time, 72 minutes. Played February 12-21.—Lloyd M. Mills, Elgin Theatre, Ottawa, Ontario, Canada. General patronage.

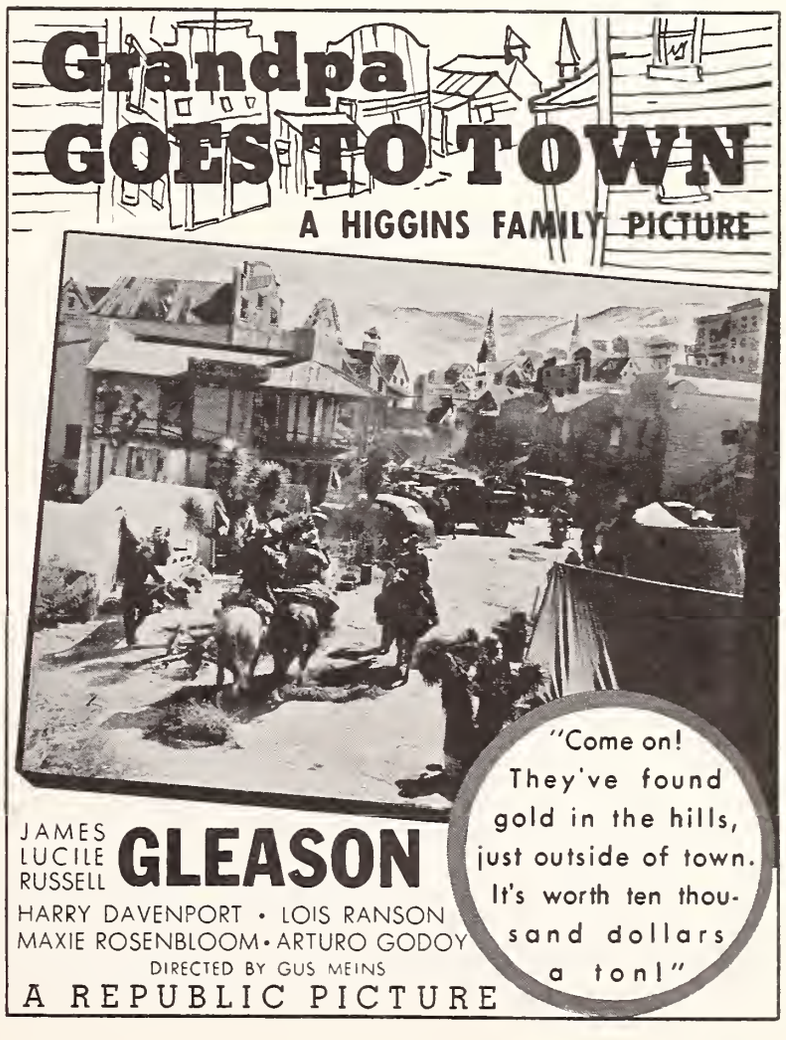
REBECCA: Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson—Boy, oh, boy, are they eating it up. Grossed first week 15 per cent better than "Hurricane," setting a new house record. Still capacity business on third week. Many more expected. Comments very good. Used references to "G. W. T. W." and sold out in advance, raised priced preview as stunt, three days in advance of opening. Will take more, Mr. Selznick, when available. Running time, 132 minutes. Played March 28—still running (third week). Lloyd M. Mills, Elgin Theatre, Ottawa, Ontario, Canada. General patronage.

SLIGHTLY HONORABLE: Pat O'Brien, Edward Arnold, Broderick Crawford, Ruth Terry—Played in Lent. Business just fair. Didn't lose money. Miscast. It did keep them guessing, though. Comments fair to poor. Double billed it. O'Brien and Arnold washed up here and Crawford means nothing. Running time, 83 minutes. Played March 7-13.—Lloyd M. Mills, Elgin Theatre, Ottawa, Ontario, Canada. General patronage.

Universal

CHARLIE McCARTHY, DETECTIVE: Edgar Bergen, "Charlie McCarthy," "Mortimer Snerd," Robert

(*Continued on following page*)



(*Continued from preceding page*)

Cummings, Constance Moore—The picture would be classed as just an ordinary programmer, but it has considerable drawing power. Can't understand why they select this type of story for "Charlie." They make too many crime stories now without wasting Edgar Bergen and "Charlie" in them. Played March 31-April 2.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

DESPERATE TRAILS: John Mack Brown, Bob Baker, Fuzzy Knight—Fair western. This should be a good team with good box-office draw with a few more pictures. Running time, 62 minutes. Played March 30.—H. L. Capers, New Deal Theatre, Gormon, Texas. Rural patronage.

DESTRY RIDES AGAIN: Marlene Dietrich, James Stewart, Charles Winninger, Mischa Auer, Brian Donlevy, Una Merkel, Samuel S. Hinds—A picture that deserves the best time you can give it. Just an overgrown western, but it certainly brought them out, so that is what the people want. We played it the best days of the week and have had extra results. They gave Dietrich and Stewart top billing, but Mr. Samuel Hinds as the mayor of Bottleneck was the whole show. He steals any picture he is in, but this one was grand larceny. Plug it a little and it will more than pay for the extra advertising. Just a swell show so far as box office is concerned. Running time, 94 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ENEMY AGENT: Helen Vinson, Richard Cromwell—Average "B" entertainment with not enough unusualness to make an impression. Running time, 65 minutes. Played April 3-5.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

FRAMED: Constance Moore, Frank Albertson—A good little picture and you'll find quite a few good laughs hiding in it. Running time, 60 minutes. Played April 6-9.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

Warner Brothers

CALLING PHILO VANCE: James Stephenson, Margot Stevenson—A picture that we played on a weekend with very poor results. This is a good melodrama but no draw. Would suggest cancelling, if possible. Running time, 61 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McHugh, Victor Jory—Another old picture which leaves nothing to be desired. From every angle, even the box office, this picture is tops and worthwhile picking up, if you have not played it. My only wish is that I had more old pictures like this I could pick up, as Vitagraph has certainly not offered a picture like this, at least not to me, in this year's group. Running time, 104 minutes. Played March 4-5—John E. Moore, Star Theatre, Coronation, Alberta, Canada. General patronage.

INVISIBLE STRIPES: George Raft, Humphrey Bogart, Jane Bryan, William Holden—A typical Raft picture, gruesome and heavy, but still an excellent offering for those who like Raft. Box office not so hot. Warners have too many of this type picture this season. We played it midweek with just fair results. Running time, 80 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PRIVATE LIVES OF ELIZABETH AND ESSEX, THE: Bette Davis, Errol Flynn, Olivia de Havilland—This one fooled us. Wasn't so dry as we expected. The color was marvelous and the acting of Davis terrific. The box office showed nothing extra, but those who saw it think it deserves a cup. Played February 2-3.—Life Theatre, Woodsfield, Ohio. Small town and farming patronage.

VIRGINIA CITY: Errol Flynn, Miriam Hopkins, Randolph Scott, Humphrey Bogart, Alan Hale—This is a loud and lusty overgrown western that drags you through two hours of hard riding and gun fire. We ran it on Sunday and Monday to below average business, considering the fact that it has star power. It is allocated too high for small towns to realize any profit and is not as good as the producers say it is. In spite of the fact that it is one of the big pictures, it is still in the western class and much too long, at that. Everyone in the cast turns in fine performance and the story is above average, but I couldn't keep from thinking it was Saturday in spite of the fact we ran it on Sunday. It will please your Saturday western fans, but the more dignified patrons will think you got your days mixed up. Running time, 120 minutes. Played March 24-25.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Rural and small town patronage.

Miscellaneous

LADY VANISHES, THE: (G. B.) Margaret Lockwood, Michael Redgrave, Dame May Whitty—To my opinion one of the finest pictures to come from an English studio. The patrons, however, thought otherwise and refused to turn out to see it, and the picture turned out to be the worst picture we have ever played from the money standpoint, and, after all, that is what counts. Running time, 94 minutes. Played February 23-24.—John E. Moore, Star Theatre, Coronation, Alberta, Canada. General patronage.

Short Features

Columbia

FLYING TARGETS: Sport Thrills—A short on bird shooting that will go over with a bang if you are in any part of the country that has some shooting of migratory birds. Otherwise, skip it. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

THERE GOES RUSTY: Sport Thrills—Substituted for "Bows and Arrows" and a very good substitute it was. Shows the care given those speed demons of the small tracks, the racing dogs. Very interesting and educational. Running time, nine minutes.—J. A. Reynolds, Director of Education and Recreation. Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.



Metro-Goldwyn-Mayer

ALADDIN'S LANTERN: Our Gang—A good Our Gang comedy with lots of laughs. Running time, 10 minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

CAPTAIN SPANKY'S SHOWBOAT: Our Gang—Very good comedy. MGM's shorts are always good and this is no exception. Running time, nine minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CLOWN PRINCESS: Our Gang—Audience reacted to this one very enthusiastically.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FORGOTTEN VICTORY: Passing Parade, No. 11—This man Carleton happened to be from our county here in my neck of the woods. Has relatives living here yet. These Metro shorts are remarkably good.—Life Theatre, Woodsfield, Ohio. Small town and farming patronage.

GLIMPSES OF AUSTRALIA: FitzPatrick Traveltalks—Wonderful. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HAPPILY BURIED: Musical Comedies—We cannot think that Metro could make such a poor musical.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

KNOW YOUR MONEY: Crime Doesn't Pay Series —Good two-reeler on counterfeit money. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NIGHT DESCENDS ON TREASURE ISLAND: FitzPatrick Traveltalks—Good one-recler in color; shows scenes at night at Treasure Island at San Francisco World's Fair. Running time, 10 minutes.— E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STORY OF ALFRED NOBEL: Passing Parade, No. 3—Instructive, interesting and well produced.— Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SKI BIRDS: Pete Smith Specialties—This is the best of the ski shorts. Some wonderful shots interspersed with Pete Smith comedy.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

THINK FIRST: Crime Doesn't Pay Series—Very good. Proud to play these subjects. Credit to any producer.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WHAT'S YOUR I. Q.?: Pete Smith Specialties—As usual Metro brought out something that is entirely new and caused quite a lot of favorable comment. If you need something outstanding on your program, use this. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RKO Radio

MARCH OF TIME, NO. 2: Battle Fleets of England—All these exceptional reels. This one very good. All Canadian theatres should play them. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

WORLD OF TOMORROW: Reelisms—Since the persons who comprise our audience are not permitted to attend the New York World's Fair, we have done the next best thing, brought the fair to them. This short shows many of the highlights of the Fair, but proved disappointing when no color shots of the water display were unfolded before our eyes. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

WRONG ROOM, THE: Leon Errol Comedies—When "Rubber-Legs" Errol isn't good for a genuine laugh, let me know. This one would even make "Ned" Sparks break down and show his dimples, according to our audience. Running time, 19 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

Paramount

FRANKIE MASTERS AND HIS ORCHESTRA: Headliners—Good one-reel musical act. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SHAKESPEAREAN SPINACH: Popeye the Sailor —An average Popeye cartoon. Running time, seven minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

Twentieth Century-Fox

HARE AND THE HOUNDS: Terry-Toons—Good black and white cartoon. The bunnies pleased the kids. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HARVEST TIME: Terry-Toons—Good cartoon in color. Watch for the grasshopper who plays the violin. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

CAFE BOHEME: Ray Smeck and Islanders—A divided audience on this one. Some said "good"; others "terrible." Of course, all agreed that the hula dancer was okay. Personally, I enjoyed the dance routine which was put on by the two young female tap dancers. Despite their apparent excess avoirdupois, when one considers the average dancer these young ladies could really step. Running time, 17 minutes.—J. A. Reynolds, Director of Recreation and Education, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

GOING PLACES, No. 67—Here is a good travel in darkest Africa. Extra good and educational. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Inc. Small town patronage.

Vitaphone

ALEX IN WONDERLAND: Broadway Brevities—An excellent comedy for the kids on a weekend. Running time, 17 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

EARLY WORM GETS THE BIRD: Merrie Melodies—A very good color cartoon. Running time, seven minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

MIGHTY HUNTERS: Merrie Melodies—A new series has started and must be praised to the skies. Just about tops in any studio. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NEW HORIZONS: Color Parade—Here is something that Vitaphone injected into a mediocre series that is excellent. They finally made a travel talk on Alaska that is something good. Just a good short. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PORKY'S LAST STAND: Looney Tunes—A fair black-and-white cartoon. Just fair. Running time, five minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RUBINOFF AND HIS ORCHESTRA: Melody Masters—A very good single reel. Running time, 10 minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

Gordon and Clemmons Head Jefferson Circuit

Barney Balaban, president of Paramount Pictures, announced in New York Tuesday that Julius M. Gordon has been named president and executive in charge of the operations of Jefferson Amusement Company, and East Texas Theatres, Paramount circuit partners.

Tom R. Clemmons has been named vice-president and a director of Jefferson Amusement Co.

Picture Pioneers Dinner Set for Waldorf-Astoria

The Waldorf-Astoria Hotel, New York, has been selected as the scene of the Spring Conference Dinner of the Picture Pioneers, Inc., according to Jack Cohn, house manager of the organization. The dinner will be held May 2nd.

Because information had reached the executive committee of the Pioneers of the impression which prevails to the effect that membership in the organization is only by invitation, it was decided to issue a statement correcting this belief. Any man who has been engaged in the motion picture industry for 25 years or more is eligible and can apply for membership.

Heymann to Paris

Andre R. Heymann, president of the French Cinema Center, Inc., left New York this week for the purpose of bringing back seven pictures which he will distribute after his September release of "Heritage" and Marcel Pagnol's "Schpountz."

MGM Film Tuned To Cantor Fete

A "welcome home" celebration for Eddie Cantor was held Wednesday in New York's East Side with a reception and parade and the premiere of Cantor's new picture, "Forty Little Mothers" at Loew's Canal theatre. The film was produced by Metro-Goldwyn-Mayer.

The festivities included a luncheon at the Broadway Mansion given by the East Side Chamber of Commerce after which Cantor was greeted by 40 "little mothers" of the East Side, girls from 12 to 16 years of age whose task it is to take care of the younger children while their parents are at work.

Later a general reception was held for East Side school children at the athletic field of Roosevelt Park. A parade followed in which various organizations from the district marched from Madison and Pearl Streets to the Canal theatre.

The proceeds from the premiere will be donated by Loew's to the following settlement houses: The Madonna House, the Educational Alliance, the Yeshiva, the University Settlement, the Henry Street Settlement House, the Madison Settlement, the Jacob A. Riis House, the Hamilton House, and the Grand Street Settlement House.

Korda Retains Birdwell

Alexander Korda has retained Russell Birdwell and Associates to handle publicity, advertising and exploitation for his company, starting at once on the film, "The Thief of Bagdad."

Johnstone Leaves Mutual For Democratic Air Post

George W. "Johnny" Johnstone this week resigned as director of public relations and special events for station WOR and the Mutual Broadcasting Company to be radio director for the Democratic National Committee. The resignation is effective May 1st. Mr. Johnstone has been with WOR for five years.

He will be in charge of all radio campaigns and promotion for the National Democratic Committee. He will divide his time between New York and Washington but will make his headquarters in Washington. In the Finnish Relief Fund Drive, Mr. Johnstone acted as radio director for the drive.

Donovan on Polish Relief

Colonel William J. Donovan, RKO attorney and senior counsel in the majors' defense of the Government's New York anti-trust suit, was one of the speakers Tuesday night on the Paderewski Fund for Polish Relief radio program. Ignace Jan Paderewski spoke from his home in Switzerland.

Rogers Back in New York

Budd Rogers, vice-president and general manager of Alliance Films Corporation, has returned to his New York office following a series of Hollywood conferences with Erich Pommer, producer. Mr. Rogers visited Alliance franchise holders in several cities on his way east. He also closed deals for "North Sea Patrol" with the Warner circuit in Pittsburgh and Cleveland and with the Harris circuit in Pittsburgh.

IN OLD MISSOURI

WEAVER BROTHERS and ELVIRY



Disney Asks Dismissal Of Voice Action

Walt Disney Productions and RCA Manufacturing Company have applied to the New York supreme court for an order dismissing the $200,000 damage suit of Adriana Caselotti, charging failure to state a meritorious case. The plaintiff contends that the defendants, unauthorized, sold records of her voice which was used for "Snow White" in "Snow White and the Seven Dwarfs."

Paramount Sues Ameche

Paramount has filed suit in Los Angeles against Don Ameche for damages in the sum of approximately $170,000, sustained by it, it is charged, on account of the star's refusal to perform his services in "The Night of January 16th." Y. Frank Freeman, vice-president in charge of studio operations for Paramount, said that: "His services had been borrowed from Twentieth Century-Fox Film Corporation for this picture and his failure to live up to the terms of his contract cost Paramount approximately $170,000 in producer and director charges, writing costs, set construction expenses and other charges."

Standard Plea Upheld

Samuel H. Hofstadter, New York supreme court justice, last week, dismissed the $32,400 breach of contract suit of Harry Segal against Standard Pictures Distributing Corporation and George Leganas, with leave to file a new complaint. The dismissal followed the granting of a motion to reargue an application for dismissing the case, which had originally been denied, and which on reconsideration was granted on the grounds that the complaint failed to state a cause of action.

Warners Win Case

Dismissal after trial of a $100,000 damage plagiarism suit of Edward A. Lynch against Warner Brothers and Joe E. Brown was ordered this week by Clarence G. Galston, federal judge, in New York. The plaintiff had charged infringement of his play "When Homer Comes Marching Home" in the film "Son of a Sailor."

Seeks Tax Cut

An application by Paramount to consolidate proceedings against the Tax Commission of New York City for reduction of assessments upon 331 West 44th St., New York, was filed this week in New York supreme court. Seven suits have been filed covering the years 1933 to 1940, in which Paramount charges excessive assessments totalling $340,000.

Author Sues RKO

Lawrence E. Sterner, British author, filed suit in Los Angeles this week against RKO, Ginger Rogers and David Niven, for $100,000 charging that portions of his play "Club Baby" were used without authorization in the film, "Bachelor Mother."

Court Action Settled

The suit of Standard Picture Productions, Inc., against Du Art Film Laboratories, Inc., for $50,000 damages was settled in federal court in New York this week on unrevealed terms. The plaintiff had charged the defendant with unlawfully refusing to surrender the negative of "The Headleys at Home."

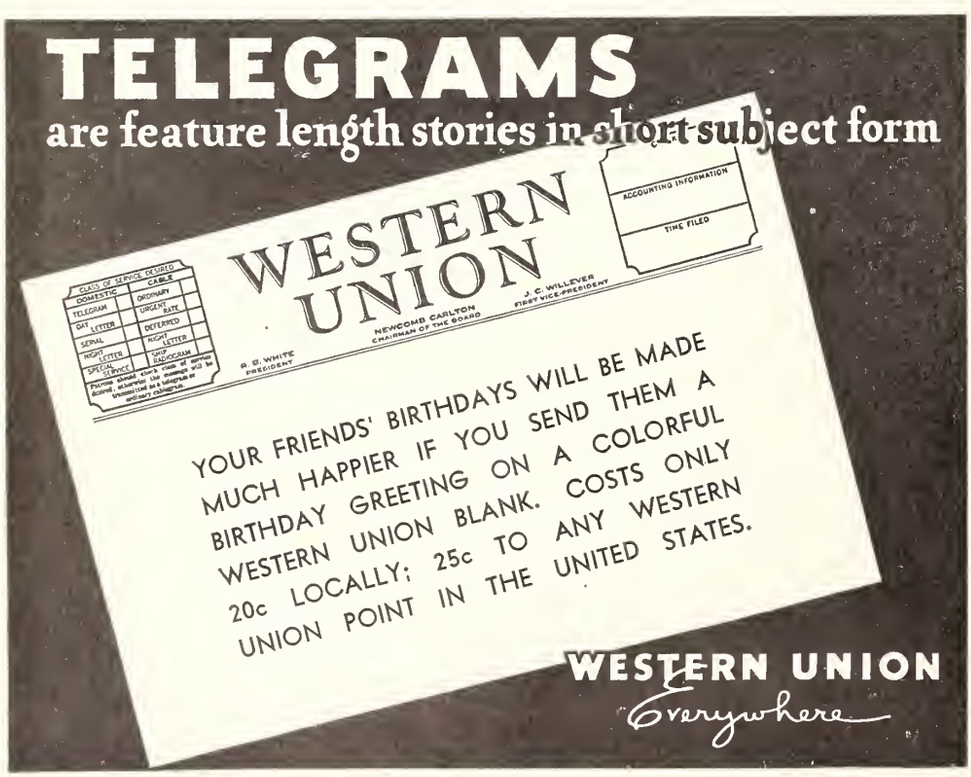
Two "Youth" Screenings

March of Time's latest issue, "America's Youth—1940," was screened Tuesday in the Archives Auditorium of the Library of Congress in Washington, for Senators and Congressmen, officials of the CCC and NYA, and members of the American Youth Commission, which figures in the film.

"America's Youth" was also screened for 1,500 Philadelphians at a dinner sponsored by the Philadelphia Y.M.C.A. at the Penn Athletic Club Monday evening, in connection with a nationally-broadcast speech by Herbert Hoover on "What Youth Faces."

W. H. Fawcett, Jr., Is Elected

Wilford H. Fawcett, Jr., eldest son of Captain W. H. Fawcett, founder of Fawcett Publications and president of the company until his death in February, was elected president by a unanimous vote at the annual stockholders' meeting this week.



National Decency Legion Classifies Nine Films

Of nine films classified by the National Legion of Decency in its listing for the current week six were approved for general patronage and three were listed as unobjectionable for adults. The pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Covered Wagon Trails," "Ghost Valley Raiders," "Lightning Strikes," "On Their Own," "The Phantom Rancher," "Pioneers of the West." Class A-2, Unobjectionable for Adults: "Dr. Kildare's Strange Case," "Irene," "The Mind of Dr. Reeder."

Goldman, Interboro Sign RCA Service

A contract for sound service to the eight theatres of the William Goldman group, located in eastern Pennsylvania, has been signed with RCA Manufacturing Company. The deal also includes parts and tube replacements. William Goldman negotiated the contract for the circuit and RCA was represented by C. H. Taylor, district service manager.

New RCA sound service agreements have been signed for nine theatres of the Interboro Circuit, New York. Negotiations for the renewal deal were handled by Stanley Kolbert for the circuit, and W. W. Jones and Bernard Sholz, New York service and sales executives for RCA.

Lester Sack on Tour

Lester J. Sack, manager of Sack Amusement Enterprises' New York exchange, arrived in Dallas this week for a series of home office conferences, and to participate in the national Variety Club convention. Albert Flores, formerly of the company's Atlanta office, will be in charge of the New York exchange in Mr. Sack's absence.

Ritter on Tour

Tex Ritter, Monogram western star, has left Hollywood on a two months' personal appearance tour throughout Texas, Oklahoma and Louisiana. Accompanying Ritter are Slim Andrews, comedian, and a three-piece cowboy orchestra. Ritter recently completed two westerns, "Pals of the Silver Sage" and "Cowboy from Sundown."

Skouras Drive Conferences

A series of inter-regional conferences is being conducted by Charles P. Skouras, field marshal of the second annual Spyros Skouras showmanship campaign, which gets under way this week and continues to July 13th. Awards of $27,000, exclusive of additional district awards, will be given to winners.

Slater Elected Mayor

H. N. Slater, who operates the Rialto, Smithville, Mo., was elected mayor of that city in the recent election. The defeated incumbent had been mayor for 16 years.

Consolidate AGVA Offices

Both the national and New York local offices of the American Guild of Variety Artists are now housed in new quarters at 1650 Broadway, New York.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

THE GREATEST MAJORITY

There is immediate disagreement here with the stand taken by Milt Korach on the boxoffice value of motion picture criticism. In his letter published elsewhere in this section, the Painesville, Ohio, publicist confuses the issue by grouping stage and screen in saying the "very foundation of showbusiness was built on critic reviews."

Criticism has always been a part of the legitimate theatre if for no other reason than the comparative high cost of tickets, not within easy reach of the average patron. Here, theatre-going is an event to be carefully evaluated before hard-won dollars are passed across the ticket window.

The motion picture, essentially for the masses, and priced accordingly, is something else again. Recent figures reveal an average weekly attendance in this country of 85 million—over one-half the nation's population—an indication that the motion picture is as necessary emotionally to your average picture fan as is his physical need of food and shelter. Of these millions, there may be those who check their going by critical opinion. The greatest majority, however, goes to "the movies" week in and week out regardless of the attraction. For these, criticism of the motion picture, *per se*, can be of little value.

If criticism continues to be given more importance than it rates, the reason for it is the theatreman's eagerness to make it so. Korach's arguments may be taken as representative of that part of the industry which mistakenly builds up critical opinion as an integral part of the industry structure.

▽ ▽ ▽

DOES EVERYONE KNOW?

In nosing about to learn what was in work for the summer months, inquiries were made here and there about "cooling" campaigns and other promotions to sell theatre comfort in the hot weather. The replies, as expected, were various, including one to the effect that nothing especial was contemplated since in that situation "cooling in the summer is taken for granted as much as heating in the winter."

Well, that could be. The member in question, occupied profitably with a multitude of more imperative picture promotions, finds little time or reason, relatively, to sell something he feels sufficiently sold. But that "taken for granted" is something slightly disturbing, at least to this doddering greybeard who, in a long stretch of years in harness, has found little that can be taken for granted in this unpredictable business of ours.

It was an old bossman who made the classic reply during a set-to over some lines of institutional copy he wanted repeated in a newspaper ad.

"Why waste the space," we argued. "By now, everyone knows that."

"No doubt," he replied. "But let's say it again so they won't forget."

▽ ▽ ▽

LOEWMEN TAKE THEIR BOWS

Now that the boys are comfortably set in the new jobs, this department is pleased to call for rousing cheers of congratulation to the Loewmen recently selected by J. R. Vogel for promotion to bigger jobs. A loud huzzah for the new division heads, Charlie Kurtzman and Charlie Raymond. And one equally as vociferous for Managers Sam Gilman, Frank Henson, Orville Crouch, Martin Burnett, and William Elder.

The boys take hold with every good wish of the membership. Round Tablers all, the new appointees will continue to be heard in the pages as resoundingly and effectively as they have in the past.

▽ ▽ ▽

AWARDS WINNER "GETS GIRL"

It seems that Lige Brien, the rascal, had an additional goal to reach in pursuing a Grand Award. Should fortune so crown him, the Warnerite was going after double victory by pleading his cause before the comely maid who disturbed his normal heartbeat.

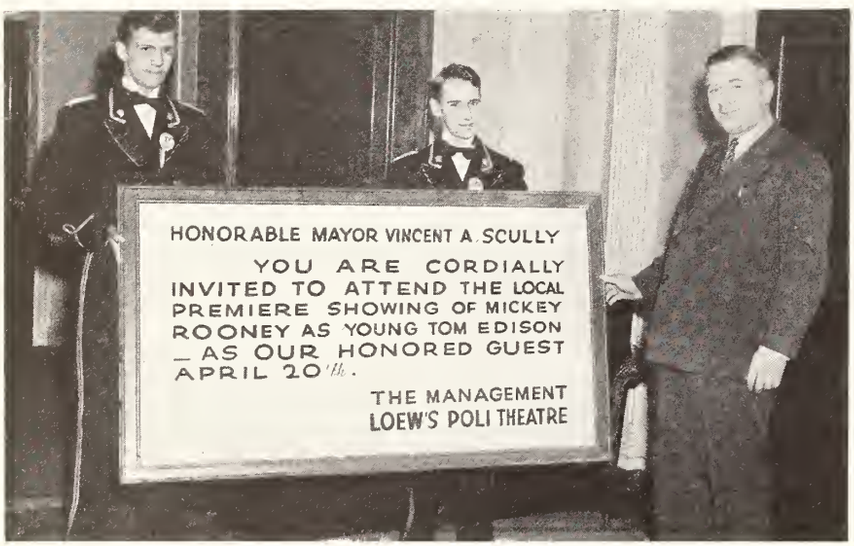
And now the news comes out. Brien gets raise, Brien gets girl, and the wedding bells are tuned for a June campaign. The Round Tabler is currently occupied with decorating his "Grand Bronze" with lovers-knot ribbons plus miniature bow and arrow.

A-Mike Vogel

Round Table In Pictures



On a recent personal engagement tour, Terry Kilburn visited Philadelphia, at which time Artie Cohn at the Roosevelt had his picture taken with the star. Blowup of this was later used as the nucleus of a prominent window display for date on "Swiss Family," as witness reproduction above.



Much was made locally over the presentation by Ed Fitzpatrick at Loew's Poli, Waterbury, Conn., of a giant invitation to Mayor Scully for opening of "Tom Edison." Ushers carried the invite through the streets, followed by large crowd, to City Hall, where His Honor posed for newspaper shots.



Effective was lobby display reproduced above and planted three weeks ahead by John Schultz, Liberty, Sharon, Pa., for date on "Mice and Men." Measuring seven feet high by ten deep, setpiece was set against black velvet drop, date line in front changed each week to coincide with opening date.



Celebrating the month of March under title "March of Hits," Les Bowser, at the Harris-Denis, Mt. Lebanon, Pa., erected this 40 by 60 in his lobby two weeks ahead of specified date, offering free admissions for each 1922 penny presented at boxoffice. Theatreman reports but eight passes issued, but immeasurable word-of-comment resulted.

London Laurel and Hardy impersonators were promoted by U. A. publicity director H. R. Schleman, to help exploit opening of "A Chump at Oxford" at the Pavilion Theatre. Team visited various spots about town ahead of premiere and during run.



Moving Day Tieins Set for May First

Since the national higera starts early in May with folks moving to new homes, theatremen are tying in with the occasion, as witness reports from Round Tabler Joe Marquis at the M&P Egyptian, in Brighton, Mass., and advices from the Warnerites in Jim Coston's Chicago zone.

Through special arrangement with the electric and telephone company, Marquis has secured the names and addresses of every new resident coming to his section. As soon as the party arrives, the showman mails a three by five card invitation to attend one of his shows as soon as they are properly settled. A day or two after the card is presented at the boxoffice for admission, Marquis plans to send a followup letter expressing the hope the new arrivals enjoyed the show and that they continue as patrons.

In Chicago, the Warnermen utilize their programs to convey their message, front page carrying the following copy: "Are you redecorating your home? It's rather a messy business, isn't it? Why not relax in this theatre after a day is spent in a disordered home? You'll enjoy our programs and refresh yourself for the task of straightening the house out again." Or:

"There's no better place for the youngsters than this theatre. If your home is in disorder because you're redecorating, send them here. We'll look after them and see that they enjoy a good movie program."

"LET'S HEAR FROM YOU"

Block Tickets Sold By Simons on "Pinocchio"

An outstanding achievement in the "Pinocchio" campaign arranged by Jack A. Simons of Loew's Poli Theatre, Hartford, Conn., was the selling of a block of 3,000 children's tickets to one of the city's leading citizens. The City Welfare Department was selected as the distributing agency for the tickets, which were good for any time during the week. Simons gave over his lobby to special effects and the display was made the basis of a contest staged by the *Times*.

For a street ballyhoo boy was dressed as Pinocchio, riding busses, trolleys and visiting down town department stores. He walked into the office of the Times and as a result the paper ran a large photograph of him seated at the dramatic editor's desk. In the downtown district the boy interrupted a street radio broadcast, was called before the microphone and got several plugs for "Pinocchio" via the air.

"LET'S HEAR FROM YOU"

Tickets for Engaged Couples

The Century Theatre, in Sydney, Australia, for "Four Wives," arranged with local jeweler for the distribution of free tickets to all engaged couples who purchased their rings at the store during a designated period. Cooperating merchant took large ads in the Sydney *Telegraph* announcing the promotion, using scenes from the picture and theatre copy to plug the engagement. An additional tieup was also made with a shoe store which was good for large ads.

ANOTHER SERVICE

Your Round Table is pleased to announce the inauguration of another Herald service—the establishment of a reference library and permanent exhibition of theatre showmanship at the offices of Quigley Publications, in Rockefeller Center.

Represented are campaigns contributed by members from various sectors of this country and from other lands. Included, too, are the entries judged in the Quigley Grand Awards for the past two years. Photos of arresting exploitations in the field will also be available.

The library will keep regular office hours. A cordial invitation is extended to theatremen anxious to know more about how the other fellow did it.

A-Mike.

Department Store Features Contest on "The Bluebird"

Through tieup arranged with leading department store, Morris Rosenthal, Majestic Theatre, in Bridgeport, planted a children's coloring contest for date on "The Bluebird." Entry blanks were available in the children's department of the store, guest tickets going to winners, whose heralds were then placed on display in store window, backed by a scene from the picture. Four color art display and story was also used in newspapers.

Perpetual rocking chair was the teaser gag used by Morris for lobby stunt on "The Invisible Man," set against black background, white dickie, collar and tie were fastened to the chair. For blocks surrounding the theatre and all pointed in that direction, papier mache white footstep stencils were glued to sidewalks as a teaser.

"LET'S HEAR FROM YOU"

School Essay Contest Held for "The Bluebird"

Posted on bulletin boards of local schools were Jack Fretwell's heralds calling attention to his essay contest for students in connection with the engagement of "The Bluebird" at the State Theatre, in Harrisonburg, Va. To those submitting best articles on "Why Maeterlinck's 'The Bluebird' contains the fundamentals of great literature," guest tickets were awarded. Essays were judged by school heads.

Heralds were promoted and distributed, entire cost for which was defrayed by merchant's ad on reverse side, window cards were prominently planted and the clergy was circularized in the campaign on which Fretwell was aided by his assistant Martin Caracofe.

"LET'S HEAR FROM YOU"

Book Tieins Aid "Rebecca"

Numerous book tieups were arranged by Joe DiPesa for the engagement of "Rebecca" at Loew's State and Orpheum, Boston, with windows featuring the book and blowups of scene stills, plus the distribution of bookmarks. Imprinted napkins were planted at leading counters, six-day serialization landed in cooperating newspaper, a "Confucius" contest held for tickets, and another in which prizes were offered in connection with safe driving.

Radio Tieups Effected By Unterfort for "Remember"

Musical bee program over WFBL was devoted entirely to Harry Unterfort's "Remember the Night" date at the Keith in Syracuse with theatre, stars and playdates getting plug at beginning and end of the program. All music played had the word "night" in the title of the song and the first 20 people who wrote in the correct names of the songs played received guest tickets. Similar contest was held over WSYR on their mid-morning half-hour program, only in this case no passes were awarded since it was not held in the form of a contest. Through cooperation of local florist, first 1000 women to pass under marquee opening day received a bloom with appropriate tiein copy.

Through cooperation of the County Health Association, Unterfort succeeded in having "Vigil in the Night" cards placed on bulletin boards of every hospital in the city, medical school at the University, nurses headquarters, etc. Dairymen's League was also tied up, resulting in bottle collars on all milk distributed and spot announcements at both stations WSYR and WFBL through the Milk Dealers Association. Highlight which brought stories in dailies, was the admission gratis of the first 50 women who brought a dozen roses. These flowers were given to the Nurses Association for distribution to the hospital wards which brought additional publicity.

"LET'S HEAR FROM YOU"

Johnson Distributes Novelty Heralds

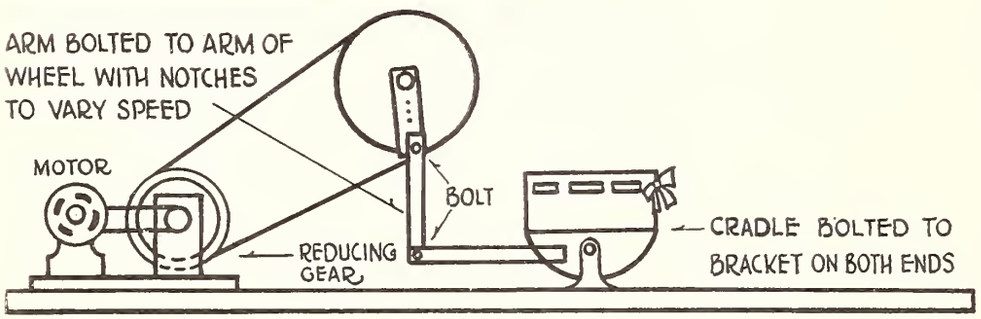
Promoting chewing gum from local concern, E. E. Johnson, Jr.. of the Grand at Lenoir City, Tenn., for "Swiss Family Robinson" distributed cards attached to which was the gum with copy atop reading: "Two delightful thrills." This was followed by title, cast and playdates.

To sell his April Fool show, Johnson circulated cardboard heralds attached to which were all day suckers, placed in slit in card so that message read "Don't be a sucker and miss our April Fool Show." Prizes were offered to the person wearing the most foolish costume and title of pictures, shorts, etc., were kept secret from the public until show itself opened.

A "CRADLE ANIMATION"



Another of the arresting animations created by Al Cohen at Warner's Nixon, in Philadelphia, highlights a cradle idea for "Brother Rat and a Baby" and also effective for other cradle expoitations. Heads of characters mounted on baby bodies were secured to rocking cradle, the animation accomplished by securing two ends of cradle to base of display and placing both through the two brackets at each end to permit easy movement. Arm was then attached on inside of one rocker through display to rear, to motor. Working plan below explains operation as illustrated in finished display to left.



Irish Contest Promoted by Decker for "Three Cheers"

In advance of "Three Cheers for the Irish" at the Cambria Theatre, in Johnstown, Penna., Bill Decker planted a contest in his papers, whereby tickets went to those submitting best Irish stories. Entire staff wore shamrocks during run, entire boxoffice was remodeled into the shape of a shamrock with copy, stills, etc., and a special St. Patrick's Day sundae was featured.

Menus in all leading restaurants were imprinted with picture copy, stories and art planted in out-of-town papers, advance readers in local papers, 40 by 60 displays in downtown windows and shamrocks painted on empty stores.

"LET'S HEAR FROM YOU"

Mayor Proclaims Special Week For Caldwell's "Wind" Date

Before leaving for his new Dayton post proclamation by Mayor of "Gone With the Wind" week recently in Toledo, enabled Round Tabler Wally Caldwell to go to town on that date at Loew's Valentine, starting by theatre representatives covering small towns within a radius of 50 miles calling on civic leaders and appointing members as chairman for group ticket buying.

Special "Wind" ball, through private invitation to Toledo's 400, was held in leading hotel. Downtown streets were decorated with banners, bumper cards heralded the opening which was a typical Hollywood premiere with all the fanfare. Thirty-minute broadcast was held in front of theatre over which Mayor and other high officials were interviewed, program included announcements by stylists with description of gowns worn by the society women attending.

Leading department store devoted eight windows to special display with mounted displays and other picture accessories, still another store donating seven of its main windows to the date, and through tieup with cosmetician special honeysuckle perfume was sprayed through the foyer and mezzanine.

"LET'S HEAR FROM YOU"

Gag Stunts for "Funzafire"

For his stage show "Funzafire" at the Majestic Theatre, in Johnstown, Pa., Manager Charlie Schiffhauer dressed his ushers in wigs and carrying lanterns week ahead of opening. Also planted in lapels were pins reading "If you think we are crazy, wait until you see." Passes were given to patrons correctly identifying 18 different kinds of nuts on a board in lobby. Barrels were placed on street corners reading "Help keep our city clean, you'll have a barrel of fun," etc. Promoted peanuts were distributed, window cards posted and readers and scene mats planted in local papers.

Round Tablers Set Opening Campaign for "Green Hand"

Under the guidance of P. E. McCoy, publicity chairman, and Moon Corker, publicity director, a comprehensive advance campaign was put on for the world premiere in Athens, Ga., at the L. & J. Georgia, for "The Green Hand," a feature portraying the activities of "The Future Farmers of America," a national agriculture organization sponsored by Sears, Roebuck, producers of the film. Athens was selected for the opening since the novel from which the picture was adapted was written by Dr. Paul W. Chapman, Dean of the Georgia State College and the cast composed of agricultural and FFA leaders over the state.

Weeks ahead Georgia newspapers and radio stations were contacted with the cooperation of the University of Georgia public relations department and the local Chamber of Commerce. Governor of the state, Athens civic officials, merchants' associations and school heads also assisted in the movement. In addition, the Governor, federal dignitaries and other Southern prominents were on hand for the opening. Concentrated newspaper publicity began two weeks ahead, the wire services featuring the event as well as the dailies and weeklies in every section of the state. Radio stations tied in ahead with WGAU broadcasting a 45-minute program at the premiere.

City Decorated for Occasion

The Athens Merchants' Association and the city raised a fund for decoration of streets with all business organizations carrying welcome signs, banners and pennants of the FFA. Store heads, clerks and other employees were dressed as farm boys and girls. Co-op advertising was extensive, merchants calling attention to the showing in advertising as well as sharing in distribution of the tickets with lunch and civic clubs.

Official proclamation was issued by the Mayor designating the opening day in honor of the FFA. University and school heads mailed out personal invitations and acted as welcoming committee at the theatre, where a special front was constructed for the premiere, held in elaborate Hollywood fashion. Highlighting the opening was a stand erected directly in front of the boxoffice, dignitaries entering upon one side as they were introduced in passing across the stand into the theatre.

"LET'S HEAR FROM YOU"

Creasy Ties "Williams" To Primary Elections

With the federal elections in full swing and newspapers, billboards, etc., crammed with such material, Harry E. Creasey at the Alma, in Vancouver, B. C., for "Amazing Mr. Williams," distributed broadcast small leaflets with copy on outside simply carrying in bold type the words "Don't vote for me." Inside spread read "My name is I. M. A. Drizzlepuss, the only man in Vancouver who does not believe that "Amazing Mr. Williams" is one of the funniest pictures of the year." This was followed by cast, playdates.

WOMETCO CIRCUIT TRAINING SCHOOL BRINGS PROMOTIONS TO PERSONNEL

Eight-Week Course for Ushers and Assistant Managers Attended by 125 Tutored in Various Phases of Operation

Aimed to cover the hundred and one "headaches" of theatre operation, the recently completed eight-week training school for ushers and assistant managers, sponsored by Mitchell Wolfson and Sidney Meyer, Miami Wometco circuit heads, resulted in a total of 20 promotions, according to Sonny Shepherd, organizer and director of the course, and manager of the circuit's flagship, the Lincoln, in Miami Beach. Over 125 of the circuit's eligible personnel participated in the course, running for 16 sessions.

Shepherd broke the training into 10 main sections: "The Industry and Your Future," "House Operation," "Maintenance," "Booth," "Finance, "Selling the Show," "Bookings," "Use of Stage," "Production" and "The Community and You."

Meyer Leads Off Session

Discussing "The Industry and Your Future," Sidney Meyer stressed his belief that the motion picture business today holds as much, if not a greater, opportunity for advancement than any other industry. He outlined the dramatic growth of the Wometco chain, from a force that consisted of Mr. Wolfson, himself, and a stenographer, 15 years ago, to the present staff of 275 needed today to manage the company's 22 south Florida theatres.

In "House Operation," Jack Fink, manager of the Capitol Theatre, figuratively took the usher-students from the box-office to the projection room, on marquees, under carpets and pounded home the necessity of constant attention to the countless details of maintaining a theatre at efficiency-peak.

"The cardinal rule of successful theatre operation can be put in six words," Fink declared, "'A maximum of courtesy and service.' Always remember that a theatre is selling not just picture entertainment alone, but entertainment *and* service. The real directors of a theatre organization are not the theatre manager nor the executives of the company, but the patrons who buy tickets at the box-office, for it is their money that pays your salaries."

Cleanliness First Essential

After outlining the duties of manager, assistant manager, chief usher, cashier and doorman, Fink stressed the importance of daily cleaning and inspection. "The theatre should be kept as spotless as a drawing room, both inside and outside," he said. "It is equally important to remove gum from the sidewalk *in front of* the theatre as it is to remove it from the carpets or seats *inside* the theatre."

He pointed out that a large theatre circuit once employed a man to do nothing but check on the condition of rest rooms, on the premise that an untidy rest room meant an unclean theatre. Then, inch by inch, he described the points to be covered from lobby to foyer, to auditorium, to balcony, to exits and alleys, in regular and thorough inspections by the assistant manager or manager, as well as ushers. As for repairs, Fink advised only one rule: "Repair immediately, and thoroughly, everything that needs repairs. Don't wait until tomorrow. Do it now."

Special services developed by Wometco theatres, Fink said, have repaid the effort many times over in good will. A special call-card system summons doctors and nurses without disturbing other patrons. Earphone equipment is available for the hard-of-hearing. Parcels are checked free. The doorman provides umbrella service in rainy weather. Letters are mailed, matches provided and cabs are called, all as part of regular Wometco service.

A second section of "House Operation," by Ralph Ramsey, assistant manager of the State Theatre, discussed an usher's specific duties and problems—the importance of neatness in uniform and person, how to fill front and side seats, how to handle a crying baby, how to treat a patron who has fainted, how to handle accidents, how to control mashers and drunks, etc., etc.

Secret Service Agent Speaks

As a third sub-division of "House Operation," Shepherd called in Henry Tyson of the United States Secret Service to talk about counterfeit money. He advised cashiers to ignore several common misapprehensions such as the belief that a bill is good if (1) the ink rubs off when the bill is rubbed on another surface; (2) the serial number divides by six.

The only sure way to detect a counterfeit, Mr. Tyson emphasized, is to know what a good bill looks like, which requires diligent study. Mr. Tyson also stressed watching for small details. "They should be sharp and clear. Watch the portraits on notes; the one dollar bills have Washington; the two dollars, Jefferson; the five dollars, Lincoln; the ten dollars, Hamilton; the fifty dollars, Jackson, and the one hundred, Franklin. Also beware of mended notes, especially ones mended with adhesive tape, because part of the bill may be missing and therefore worth only half of its true value."

To conclude "House Operation," Captain A. M. Willis of the Miami Fire Department spoke on "Fire Prevention." The greatest danger in these days of modern theatre construction is not from fire itself, he pointed out, but from the panic that ensues. Panic can be checked only by calmness and firmness on the part of the ushers, he explained. Immediately there occurs any sign of trouble, one usher should come to the stage and remain there, calmly directing the audience to exits. Other ushers should remain at regularly assigned posts in the aisles and near exits.

Complete Inspection Imperative

Introducing "Maintenance and Projection Booth," Burton Clark, manager of the Rosetta Theatre, stressed the fact that a theatre building and its equipment "never reached completion." Constant and complete inspection is the rule in this department, too, said Clark, particularly inspection of electrical equipment. Neons that are burned out or whose tubing is broken will draw twice the current as a neon in good condition, Clark declared.

A theatre can save much money by keeping a card check system on all motors, according to Clark. They should be regularly checked for cleanliness, speed, temperature, weak connections and other defects. Other inspection services should include checking of sound equipment, vermin extermination and air-conditioning.

Booth Responsibility of Staff

Even though the booth is primarily the projectionist's responsibility, Clark declared that the best operation of both film and sound can be achieved only with the complete cooperation and attentiveness of ushers and managerial staff. The projectionist is always alert for screen faults, but the multitude of his duties—inspecting, repairing, rewinding and patching film, the job of putting shows together and taking them apart, and the continual inspection and maintenance of complicated booth machinery—make it impossible for him to keep an eye cocked forever through the porthole.

Therefore, it becomes the responsibility of the theatre staff to report, by telephone of buzzer signals, immediately that the following most common faults appear: (1) picture "out of frame," (2) dirt of foreign matter in the aperture that casts lines or shadows on the screen, (3) travel "ghost" or shutter-streak caused by the projector shutter getting slightly out of time with the frames, (4) bad focus, (5) arc lamp troubles that produce yellow or blue discolorations over the entire film. With sound, Clark said, the two things to watch for most are too much or too little volume, and "flutter" or motor-boating caused by an "off-side" sound track.

Though such faults are minor and temporary, declared Clark; all employees should remember that "one single mechanical defect can destroy the work and thought and expense that have all gone into the finished work of art that is the motion picture."

Care of Projection Stressed

Just as a frame of film is magnified on the screen 74,526 times beyond its original size of three-quarters by seven-eighths of an inch, all imperfections are magnified in proportion. "A small hair caught in the projector aperture assumes the proportions of a sizeable rope," Clark said. "Flecs of dirt on the film become big black blobs. It requires constant care to keep the performance as perfect as possible."

Managers and assistant managers should acquaint themselves with all the projectionists' duties, to know and understand them, even though they do not perform them, Clark advised. They should know how new film needs to be waxed on its edges to prevent fouling and sticking, how film should be wound to avoid "rain scratches," what current consumption and burning speed apply to all carbon sizes in arc lamps, and the necessity of film inspection reports.

Another article on the Wometco School highlighting the other branches of operation and the speakers called upon will be published in a forthcoming issue.

AFTER-SCHOOL MATINEE BUILDS "BLUEBIRD"

Weekend kid business was secured for midweek "Bluebird" matinees by George Trilling, at the Fabian Ritz in Port Richmond, S. I., by arranging a program to have the picture on at 3:45, in time to get kids home for dinner. Publicity plugged it well in advance, Trilling also receiving support from schools and P.T.A.'s, with principals announcing the show at school assemblies.

FROM READERS

Majority of opinion from the field favors film reporting rather than film criticism. Here is an opinion distinctly on the side of the critics from Milt Korach, of Painesville, Ohio, and commented upon by your Chairman editorially in this issue.

FAVORS CRITICISM IN HANDS OF CRITICS

Dear Mike:

I believe my co-workers in the show business are barking up the wrong tree in criticizing critics. Newspaper theatre critics are specialists in their lines. You don't expect a sports writer to take the place of the moving picture critic, in the screen room or the theatre, or vice versa.

The very foundation of show business was built on critic reviews. They are sort of unsung heroes in the industry; they have contributed to the American stage and screen a great deal of good for our benefit by criticizing and taking a picture or play apart with helpful suggestions for improvement. To my fellow workers, do you want good reviews on every picture you play? If you do, then you defeat the very purpose of newspaper publicity. If you do away with your critic and his column and leave it to a reporter assignment, do you know what would happen? Mr. Editor would probably send his ace reporter on "Gone With the Wind" and other big ones, because he sends reporters out to get headlines. Your class B-C-D, etc., pictures either would not be reviewed or maybe the girl assisting on the society page would cover the story somewhere in the paper.

Disagrees on Audience Values

Many of the boys in this business called "show" cry: "The critics panned it, still we did business." However, by the same token how many pictures did he praise and you flopped, good pictures, too. Now how do you account for that? All I ever wanted out of a newspaper was publicity. I say write good about our pictures or write bad about them, but just WRITE about them and we will receive some business out of them for the publicity they have received.

We say our audience is the best judge of what is good or bad. I have seen packed houses in zero weather on bad shows with every one of our patrons complaining, even the critics. But we did business. Let's not confuse a newspaper critic or a columnist with a press agent. For example, your pressbooks from every company, greatest thing on earth, no matter how good or bad the picture is. Isn't it refreshing to read in our newspaper at least an honest opinion review of a picture after all the exaggeration we get out of the studios? Critics to me are a good deal like the umpires at the ball game. They call them as they see them. Sure they miss 'em once in a while. Who doesn't? I say, as a publicity man, I will lay all bets on the critic's judgment. They may miss now and then, but when a complete inventory is taken they will get it 99 times out of a 100. —M. W. Korach, Advertising and Publicity, Lake Theatre, Painesville, Ohio.

TYPES OF NEWSPAPE



(Above) Touching upon the symbolic was the day-ahead, 110 lines on 2 col., organized for the personal of Scat Davis, at the Great States Palace, Peoria, Ill., by E. G. FitzGibbon, ad head. To emphasize the screen and radio headliner, and to pitch the hilarity of the entire program to the degree intended, Fitz used a reverse star background for both stage and screen advertising.





(Above) Horror layout, in copy and art, was the slant selected by Monogram's Lou Lifton for the pressbook campaign on "Human Monster" and endorsed by the New York Globe for the first local showing, as indicated in this 145 lines on 2 col. Quiver lettering of the title to point up the chill drawing immediately above was held together by reverse lines at top.

(Left) To note the musical "indigo" of the entertainment, and to spotlight the characteristic pose of the headliner in action, Jim Nairn used a unique arrangement of reverse for the stage showing of the Cab Calloway date at Shea's, Toronto. Picture copy was provided for in a black-on-white mortise set on an opposite angle for quick reading. Size: 102 lines on 3 col.

ADVERTISING ON LATE DATINGS



(Left) Capitalizing on the fact that the circuit's Tower is on Highway 66, featured in the picture, Pat Patchen, Standard Theatres ad head, hooked up the Oklahoma City "Grapes of Wrath" date with this ingenious map layout for the holdover, showing location of theatre on the noted highway. Size: 100 lines on 2 col.

(Right) Atmospheric bendays, stripped in to background the war art below and to outline the searchlight effect building up title and quotes at top, were utilized here to stress the unusual handling of the subject matter in "Lights Out in Europe", a Mayer-Burstyn release, opening at the New York Little Carnegie. Size: 112 lines on 3 col.

(Below) Success of Tyrone Power in "Jesse James" at the same house had to do with the decision of the New York Roxy to tie the date on "Johnny Apollo" to the same actionful appeal, as the main selling slant. Pressbook ads were adapted to make up this 122 lines on 4 col.



(Below) To tiein with the high interest on the third term issue for the holdover on "Rebecca" at the United Artists, San Francisco, Charley Schlaifer used his famed trademark, "U.A. Charley", for the novel announcement. Size: 85 lines on 2 col.





YOU ARE INVITED TO JOIN UP

ALBERT A. SACK

dates his beginning in showbusiness to 1926, at which time he secured his first job, that of assistant operator, at the Star Theatre in Slickville, Penna. Two years later he moved to the Casino and having completed his course in projection acted as projectionist at this spot, doing the work for four years. He then became an assistant manager, also doing duty as an operator. At present, Albert owns his own theatre in Slickville and is working for the Manos Theatres as their projectionist.

▽

ZOLLIE M. VOLCHOK

is located at the Hamrick-Evergreen Circuit's Rivoli Theatre in Portland, Oregon, having the manager's post there. From 1930-1938, while in Salem, same state, he directed children's clubs at the Elsinore, Capitol and Grand houses and did the same thing at the Rex in Eugene, Oregon. For a year, beginning in 1938 Zollie was the director of educational activities at the University of Oregon and last June secured the job he is now holding.

▽

FRANK A. MILLSPAUGH

was initiated into showbusiness in 1932, taking a position as usher at the Rivoli Theatre in Muncie, Indiana. Three years later, he was appointed chief of staff at this house, staying for a year. The next move was to the Hoosier Theatre, in the same vicinity, this time performing the duties of an assistant manager. He was promoted to skipper of the Hoosier shortly after. In 1938 Frank came on to the Strand in Muncie and has been managing here since.

▽

DEAN LEWIS

began to work for Intermountain Theatres, Inc., about four years ago, acting as usher at the Provo Theatre in Provo, Utah. Shortly after, he was transferred to the Paramount as assistant manager, remaining there for a year. Dean's next move was to the Victory Theatre in Salt Lake City but after eight months went back to Provo to work with City Manager Jack Braunagel, at the Uinta Theatre. He came on to the Roxy, Brigham City., Utah, early in 1939, when he attained a managerial spot. We appreciate the kind thoughts you have of Managers' Round Table, Dean, and anticipate hearing about your activities often for reproduction in our pages.

▽

MALCOLM H. MARSHALL

began in theatre business in 1930 when he secured work at the Paramount Theatre in Asbury Park, N. J. He acted as doorman and then assistant manager at this spot. His next move was to manage Reade's St. James house in the same city. In 1936 Marshall returned to his point of beginning, from where he now communicates and with that spot getting underway for the summer season we hope to hear from Marshall at not too infrequent intervals.



ROBERT PRESLEY, weight seven pounds, born to Mr. and Mrs. Roy E. Williams on Sunday, March 24th. Daddy manages the Port Theatre, in Port St. Joe, Fla.

▽

ROBERT A. GILMORE

is the night manager at the Liberty Theatre in New York City, just a stone's throw from Round Table headquarters. His first job was at the Times Square Theatre, in the same sector, where he worked as an usher and it wasn't long before Bob was promoted and transferred among four Brandt houses.

▽

STEPHEN UVARDY

began in showbusiness in 1934 as a part-time usher at the Palace Theatre, South Bend, Indiana. Soon after he rose to chief of service. A transfer brought him to the Colfax, in the same city, in like capacity. He was then promoted to assistant manager at this house. He resigned his position, however, to join Balaban Theatres Circuit and became manager of their Roxy Theatre in West Chicago, Ill.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees!

HAROLD D. VAN VORST

manages the St. James Theatre in Asbury Park, N. J. He started has career in showbusiness 13 years ago as doorman at the Rialto Theatre in New York City. Shortly after he was made Chief there, he transferred to Fox Metropolitan in Long Island City and for three years did doorman duty at the Sunnyside. Harold was promoted to assistant manager at this house, then, in like capacity, moved to the Boulevard. For a while he quit this work to act in plays and spent some time in Hollywood. However, he returned East and was at the Roxy in Manhattan prior to obtaining his post in Asbury Park.

▽

HYMAN BLOOM

is in the movie industry since 1929, at which time he acted as usher at the Detroit and Cass Theatres, Detroit, Mich. Moving to the State Theatre, in Detroit, he was secretary and assistant chief usher for several months. From 1931 through 1936 Hy held the positions of treasurer and assistant manager at the Riviera, in the same sector and the following year became the skipper of the Rosedale Theatre. His next managerial post was at the Annex, in 1937 and after two years came on to his present job, that of manager of the Varsity in Detroit.

▽

CLAUDE C. NORTON, JR.

has the job of assistant manager at the Rosetta Theatre, Miami, Florida, which house belongs to the Wometco Theatres Circuit. Taking an usher's job in 1932, at the Capitol in Miami, he worked up to chief of staff and then obtained the position of bookkeeper in the Wometco Accounting Department. After two years Claude left showbusiness but, as is usual, couldn't keep away for long and returned as doorman at the Mayfair. A promotion made him chief of staff at this house and after a short period he obtained his present situation.

▽

GEORGE E. VAN BUSKIRK

started work in the theatre over ten years ago at the Paramount Theatre in Newton, Mass., which is one of the M & P houses. He began on the first rung of the ladder, acting as usher at this house and the following year became chief usher. Four years later George was promoted to assistant manager and after five years attained the post of manager. It is easy to see that although George doesn't move around he keeps moving up.

▽

ANDREW R. MAGAZZU

acts as the assistant manager at the Ritz Theatre, Bristol Pike, Croydon, Penna. There are many other duties for him to perform and very ably does Andy take care of advertisements and exploitation stunts, as well as any other activities which might need his attention. All this work serves as fine experience for him and we are sure will be of much assistance to him as he keeps going higher and higher. Our best wishes, Andy.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKO
Adventure in Diamonds, Mel.....Para
Adventures of Sherlock Holmes, The, Mel 20th-Fox
Affair Lafont, Mel.....Foreign
Alias the Deacon, Com.....Univ
Allegheny Uprising, 006, Mel.....RKO
All at Sea, Com.....Foreign
All Quiet on the Western Front, 4073, Mel. Univ.
All This and Heaven Too, Mel.....WB
All Women Have Secrets, 3914, Mel....Para
Amateur Detective, Mel.....Mono
Amazing Mr. Williams, Com.-Mel.....Col
American Gang Busters, Mel.....St. Rts
And One Was Beautiful, Mel.....MGM
Andy Hardy Meets Debutante, Com.....MGM
Angel from Texas, An, Mel.....FN
Angels Wash Their Faces, The, 367, Mel..FN
Anne of Windy Poplars, Mel.....RKO
Another Thin Man, 13, Com.-Mel.....MGM
Arizona, Mel. .....Col
Arizona Kid, The, 951, West.....Rep

B

Babes in Arms, 9, Mus.-Com.....MGM
Babies for Sale, Mel.....Col
Bachelor Mother, 932, Com.....RKO
Bad Lands, 933, West.....RKO
Bad Little Angel, 10, Com.....MGM
Bad Man from Red Butte, West.....Univ
Baker's Wife, The, Com.....Foreign
Balalaika, 17, Mus.....MGM
Band Wagon, Mus.....Foreign
Barricade, 026, Mel.....20th-Fox
Beau Geste, 3902, Mel.....Para
Beware Spooks! Com.....Col
Beyond Tomorrow, 031, Mel.....RKO
Big Guy, The, 4016, Mel.....Univ
Bill of Divorcement, 028, Mel.....RKO
Biscuit Eater, The, Mel.....Para
Billy the Kid Returns, 851, West.....Rep
Black Diamonds, Mel.....Univ
Black Eyes, Mel.....Foreign
Black Friday, 4018, Mel.....Univ
Blackmail, 5, Mel.....MGM
Blazing Six Shooters, West.....Col
Block K Rides Tonight, West.....Col
Blondie Brings Up Baby, Com.....Col
Blondie on a Budget, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com. (C).....20th-Fox
Boys from Syracuse, Mus.-Com.....Univ
Brat, The, Com.....20th-Fox
Briggs Family, The, Mel.....Foreign
British Intelligence, 416, Mel.....WB
Broadway Melody of 1940, 21, Mus....MGM
Boom Town, Mel.....MGM
Broken Strings, Mel.....St. Rts
Brother Rat and a Baby, 408, Com.....WB
Brother Orchid, Mel.....WB
Buck Benny Rides Again, Com.....Para
Bullet Code, 083, West.....RKO
Bullets for Rustlers, West.....Col
Buried Alive, Mel.....Producers
Busman's Honeymoon, Mel.....MGM

C

Cafe Hostess, Mel.....Col
Call a Messenger, 4020, Mel.....Univ
Calling All Marines, 912, Mel.....Rep
Calling Philo Vance, 420, Mel.....WB
Castle on the Hudson, Com.-Mel.....FN
Cat and the Canary, The, 3909, Mel....Para
Chalked Out, Mel.....FN
Charlie Chan at Treasure Island, Mel 20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charlie McCarthy, Detective, 4011, Com..Univ
Chasing Danger, 941, Mel.....20th-Fox
Chasing Trouble, 3917, Mel.....Mono
Cheyenne Kid, The, 3962, West.....Mono
Chicken Wagon Family, Com.....20th-Fox
Child Is Born, A, 415, Mel.....WB
Chip of the Flying U, 4060, West.....Univ
Chump at Oxford, Com.....UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
Citadel of Silence, Mel.....Foreign
City of Chance, 023, Mel.....20th-Fox
City in Darkness, 021, Mel.....20th-Fox
Claudine, Mel.....Foreign
Coast Guard, Mel.....Col
Come On, George, Com.....Foreign
Comet Over Broadway, 370, Mel.....FN
Congo Maisie, 19, Mel.....MGM
Conspiracy, 935, Mel.....RKO
Contrabrand, Mel.....Foreign
Convicted Woman, Mel.....Col
Courageous Dr. Christian, 030, Mel.....RKO
Covered Trailer, 915, Com.....Rep
Covered Wagon Days, 965, West.....Rep
Covered Wagon Trails, West.....Mono
Cowboy from Sundown, West.....Mono
Cowboy Quarterback, The, 366, Com.....WB
Cowboys from Texas, 962, West.....Rep
Crashing Thru, 3936, Mel.....Mono
Crooked Road, Mel.....Rep
Cross Country Romance, Mel.....RKO
Curtain Cal, 027, Mel.....RKO

D

Dancing Co-ed, 3, Com.....MGM
Danger Ahead, 3939, Mel.....Mono
Danger Flight, 3816, Mel.....Mono
Danger on Wheels, 4055, Mel.....Univ
Dark Command, 901, Mel.....Rep
Date with Destiny, A, Mel.....Para
Daughters Courageous, 360, Mel.....WB
Days of Jesse James, 953, West.....Rep
Day the Bookies Wept, The, 002, Com...RKO
Day-Time Wife, 020, Mel.....20th-Fox
Ded End Kids on Dress Parade, Com. Mel. .....WB
Death of a Champion, 3901, Mel.....Para
Desperate Trails, The, 4058, West.....Univ
Destry Rides Again, 4002, Mel.....Univ
Devil Is an Empress, Mel.....Foreign
Disputed Passage, 3908, Mel.....Para
Dr. Cyclops, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, Mel.....FN
Dr. Kildare's Strange Case, 30, Mel....MGM
Dr. O'Dowd, Mel.....Foreign
Doctor Takes a Wife, The, Com.....Col
Doctors Don't Tell, Mel.....Rep
Double Alibi, Mel.....Univ
Double Deal, 4034, Mel.....St. Rts
Down Went McGinty, Mel.....Para
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel.....FN

E

Each Dawn I Die, Mel.....FN
Earl of Chicago, 16, Mel.....MGM
Earthbound, 034, Mel.....20th-Fox
East Side Kids, 3924, Mel.....Mono
Edison, the Man, Mel.....MGM
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, 3917, Mel.....Para
End of a Day, 9, Mel.....Foreign
Enemy Agent, 4033, Mel.....Univ
Enemy Within, The, 3922, Mel.....WB
Englishman's Home, An, Mel.....Foreign
Entente Cordiale, Mel.....Foreign
Escape, The, Mel.....20th-Fox
Escape to Paradise, 945, Mus.....RKO
Espionage Agent, 462, Mel.....FN
Eternally Yours, Mel.....UA
Everybody's Hobby, 376, Com.....FN
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel.....RKO

F

Face Behind the Scar, Mel.....Foreign
Farmer's Daughter, The, 3927, Com....Para
Fast and Furious, 6, Mel.....MGM
Fatal Hour, 3907, Mel.....Mono
Fifth Avenue Girl, 934, Com.....RKO
Fight for Life, Mel.....St. Rts
Fight for Peace, The, 3831, Mel.....Mono
Fighting Gringo, 986, West.....RKO
Fighting Mad, 3937, West.....Mono
Fighting 69th, 451, Mel.....FN
First Film Concert, Mus.....Foreign
First Love, 3002, Mus.....Univ
First World War, 062, Mel.....20th-Fox
Five Little Peppers and How They Grew, Com. .....Col
Five Little Peppers at Home, Com.....Col
Flight Angels, Mel.....FN
Florian, 29, Mel.....MGM
Flying Deuces, 010, Com.....RKO
Foreign Correspondent, Mel.....UA
Forgotten Girls, 920, Mel.....Rep
40 Little Mothers, 34, Com.....MGM
Four Feathers, Mel. (C).....UA
Four Sons, 047, Mel.....20th-Fox
Four Wives, 453, Mel.....FN
Framed, 4032, Mel.....Univ
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, Com.....Para
Frozen Limits, Com.....Foreign
Fugitive at Large, Mel.....Col
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, Mel.....WB
Full Confession, 003, Mel.....RKO

G

Gambling on the High Seas, Mel.....WB
Gangs of Chicago, Mel.....Rep
Gaucho Serenade, West.....Rep
Gentleman from Arizona, 3912, West. (C) Mono
George and Margaret, Com.....Foreign
Geronimo, 3918, Mel.....Para
Ghost Breakers, The, Com.-Mel.....Para
Ghost Comes Home, The, 27, Com.....MGM
Ghost Valley Raiders, 991, West.....Rep
Girl from Rio, 3825, Mel.....Mono
Girl in Room 313, 051, Mel.....20th-Fox
Girl Must Live, Com.....20th-Fox
Golden Boy, Mel.....Col
Golden Gloves, Mel.....Para
Gold Star Mothers, Mel.....Producers
Gone With the Wind, Mel. (C).....MGM
Goose Step, Mel.....Producers
Granny Get Your Gun, Mel.....WB
Grandpa Goes to Town, 922 Com.....Rep
Grapes of Wrath, The, 040, Mel....20th-Fox
Great Victor Herbert, The, 3916, Mus....Para
Green Hell, 4011, Mel.....Univ
Gulliver's Travels, 3915, Cartoon (C)....Para

H

Half a Sinner, 4040, Mel.....Univ
Hawaiian Nights, 4024, Mus.....Univ
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel....20th-Fox
Hell's Harbor, Mel.....St. Rts.
Henry Aldrich, No. 2, Com.....Para
Henry Goes Arizona, 2, Com.....MGM
Here I Am a Stranger, Mel.....20th-Fox
Hero for a Day, 4035, Mel.....Univ
Heroes In Blue, 3919, Mel.....Mono
Hidden Enemy, Mel.....Mono
Hidden Gold, West.....Para
Hidden Menace, Mel.....Foreign
Hidden Power, Mel.....Col
High School, 026, Com.....20th-Fox
His Girl Friday, Mel.....Col
Hi-Yo Silver, 129, West.....Rep
Hollywood Cavalcade, Mel. (C).....20th-Fox
Honeymoon in Bali, 3904, Com.....Para
Honeymoon Deferred, 4038, Mel.....Univ
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Hoots, Mon! Com.....Foreign
Horrors of War, Mel.....St. Rts.
House Across the Bay, Mel.....UA
Housekeeper's Daughter, Com.....UA
Housemaster, Com.-Mel..... .....Foreign
House of Seven Gables, 4013, Mel.....Univ
Howards of Virginia, The, Mel.....Col
Human Monster, The, 3916, Mel.....Mono
Hunchback of Notre Dame, 015, Mel....RKO

I

I Can't Give You Anything But Love, Baby, Mus. .....Univ
If I Had My Way, Mus.....Univ
I Met a Murderer, Mel.....Foreign
Indianapolis Speedway, The, 315, Mel....WB
In Name Only, 936, Mel.....RKO
In Old Missouri, 921, Com.....Rep
In Old Monterey, 847, West.....Rep
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel.....UA
Invisible Killer, The, Mel.....Producers
Invisible Man Returns, 4009, Mel.....Univ
Invisible Stripes, 408, Mel.....WB
Irene, 024, Mus.....RKO
Irish Luck, Mel.....Mono
Island of Doomed Men, Mel.....Col
Isle of Destiny, 017, Mel. (C).....RKO
I Take This Oath, Mel.....St. Rts
I Take This Woman, 26, Mel.....MGM
It All Came True, Mel.....WB
It's a Date, 4001, Mus.-Com.....Univ
I Want a Divorce, Mel.....Para
I Was an Adventuress, 038, Mel....20th-Fox

J

Jamaica Inn, 3906, Mel.....Para
Jeepers Creepers, 914, Com.....Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel.....MGM
Johnny Apollo, 042, Mel.....20th-Fox
Jones Family In Quick Millions, Com. 20th-Fox
Judge Hardy and Son, 16, Com.....MGM
Just Like a Woman, Mel.....Foreign

K

Kansas Terrors, The, 951, West.....Rep
Katia, Mel.....Foreign
Kid from Santa Fe, The, West.....Mono
Kid Nightingale, 411, Mel.....WB
Killers of the Wild, Mel.....St. Rts
King of the Lumberjacks, Mel.....WB
Knights of the Range, 3923, West.....Para
Konga, the Wild Stallion, Mel.....Col

L

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Lady Dick, Mel.....FN

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Lambeth Walk, Com.....MGM
Llano Kid, 3913, West.....Para
Land of the Six Guns, West.....Mono
Last Desire, Mel.....Foreign
Last Express, 3028, Mel.....Univ
Laugh It Off, 4026, Mel.....Univ
Law of the Pampas, 3955, West.....Para
Law of the Texan, West.....Col
Legion of Lost Flyers, 4053, Mel.....Univ
Legion of the Lawless, 082, West.....RKO
Let George Do It, Com.....Foreign
Life of Giuseppi Verdi, Mus.....Foreign
Life of Knute Rockne, Mel.....WB
Light of the Western Stars, West.....Para
Lights Out in Europe, Documentary...Foreign
Light That Failed, The, 3921, Mel.....Para
Lillian Russell, 045, Mus.....20th-Fox
Lion Has Wings, Mel.....UA
Little Accident, 4019, Com.....Univ
Little Miss Mollie, Mel.....Foreign
Little Orvie, 020, Com.....RKO
Little Miss Broadway, Mus.....20th-Fox
Little Old New York, 031, Mel....20th-Fox
Llano Kid, Mus.....Para
Lone Wolf Meets a Lady, Mel.....Col
Lone Wolf Strikes, Mel.....Col
Lost on the Western Front, Mel.....Foreign
Lost Squadron, The, 994, Mel.....RKO
Louise, Mus.....Foreign
Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Partners, Com.-Mel.....RKO
Lucky Texan, West.....Mono

M

Mad Empress, The, 420, Mel.....WB
Main Street Lawyer, 905, Mel.....Rep
Mal He's Making Eyes at Me, 4022, Com. Univ
Man from Dakota, 24, Mel.....MGM
Man from Oklahoma, West.....Producers
Man from Montreal, 4054, Mel.....Univ
Man from Tumbleweeds, West.....Col
Man in the Iron Mask, Mel.....UA
Man They Could Not Hang, The, Mel....Col
Man Who Wouldn't Talk, 030, Mel..20th-Fox
Man With Nine Lives, Mel.....Col
Marines Fly High, 018, Mel.....RKO
Marriage in Transit, 046, Com.....20th-Fox
Married and In Love, 014, Mel.....RKO
Marseillaise, Mel. .....Foreign
Marshall of Mesa City, 081, West.....RKO
Marx Brothers "At the Circus," 8, Com.MGM
Maryland, 050, Mel. (C).....20th-Fox
Meet Dr. Christian, 005, Mel.....RKO
Melody Ranch, West.....Rep
Men Without Souls, Mel.....Col
Mercy Plane, Mel.....Producers
Mexican Spitfire, 016, Com.-Mel.....RKO
Midas Touch, The, Mel.....Foreign
Middle Watch, The, Com.....Foreign
Midnight Limited, Mel.....Mono
Mikado, The, 4044, Mus. (C).....Univ
Millionaires in Prison, Mel.....RKO
Millionaire Playboy, 022, Com.....RKO
Mill on the Floss, Mel.....Foreign
Miracle on Main Street, Mel.....Col
Miracles for Sale, 946, Mel.....MGM
Mirele Efros, Mel.....Foreign
Missing Evidence, 4028, Mel.....Univ
Mr. Smith Goes to Washington, Com....Col
Mr. Washington Goes to Town, Mel....St Rts
Mr. Wong in Chinatown, 3807, Mel....Mono
Money to Burn, 917, Com.....Rep
Monkey Into Man.....Foreign
Mortal Storm, The, Mel.....MGM
Murder on the Yukon, 3928, Mel.....Mono
Music in My Heart, Mus.....Col
Mutiny in the Big House, 3803, Mel....Mono
Mutiny on the Blackhawk, 4051, Mel....Univ
My Favorite Wife, 025, Com.....RKO
My Little Chickadee, 4004, Com.....Univ
My Son Is Guilty, Mel.....Col
My Son, My Son, Mel.....UA
Mysterious Mr. Reeder, Mel.....Mono
Mystery in Swing, Mel.....St. Rts.
Mystery of Room 13, Mel.....Foreign
My Wife's Relatives, 810, Com.-Mel.....Rep

N

Nancy Drew and the Hidden Staircase, 419, Mel. .....WB
New Frontier, 868, West.....Rep
New Moon, 31, Mus.....MGM
Nick Carter, Master Detectives, 15, Mel..MGM
Night of Nights, 3912, Mel.....Para
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Northwest Passage, 25, Mel. (C).....MGM
Nurse Edith Cavell, 001, Mel.....RKO

O

Of Mice and Men, Mel.....UA
Oh, Johnny, How You Can Love, 4021, Mel. .....Univ
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Old Maid, The, 452, Mel.....FN
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One Hour to Live, 4030, Mel.....Univ
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One of the Boston Bullertons, Com.-Mel..Univ
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One of the Finest, Mel.....Producers
One Million B.C., Mel.....UA
One Wild Night, Mel.....20th-Fox
On Their Own, 044, Com.....20th-Fox
On the Night of the Fire, Mel.....Foreign
Opened By Mistake, Com.....Para
Our Leading Citizen, 3850, Com.-Mel....Para
Our Neighbors—the Carters, 3911, Com...Para
Our Town, Mel.....UA
Outpost of the Mounties.....Col
Outside These Walls, Mel.....Col
Overland Mail, 3857, West.....Mono
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

P

Pack Up Your Troubles, 011, Com...20th-Fox
Pals of the Saddle, West.....Mono
Pals of the Silver Sage, Wes.....Mono
Parole Fixer, 3920, Mel.....Para
Passport to Alcatraz, Mel.....Col
Phantom Raider, Mel.....MGM
Phantom Strikes, The, 3923, Mel.....Mono
Pinocchio, 091, Cartoon (C).....RKO
Pioneer Days, 3961, West.....Mono
Pioneers of the Frontier, West.....Col
Pioneers of the West, 964, West.....Rep
Prairie Law, West.....RKO
Pride and Prejudice, Com.....MGM
Pride of the Blue Grass, 418, Mel.....WB
Pride of the Navy, 822, Mel.....Rep
Primrose Path, The, 023, Com.-Mel.....RKO
Proud Valley, The, Mel.....Foreign
Private Lives of Elizabeth and Essex, The, 402, Mel. (C).....WB
Public Deb, No. 1, Mel.....20th-Fox

Q

Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, Mel.....Para
Queen of the Yukon, Mel.....Mono

R

Raffles, Mel.....UA
Rains Came, The, Mel.....20th-Fox
Rancho Grande, 942, West.....Rep
Range War, 3954, West.....Para
Rasputin, Mel. .....Foreign
Real Glory, The, Mel.....UA
Rebecca, Mel. .....UA
Remember? 11, Com.....MGM
Remember the Night, 3919, Mel.....Para
Renegade Trail, 3859, West.....Para
Reno, 008, Mel.....RKO
Return of Dr. X, 464, Mel.....FN
Rhythm of the Rio Grande, 3953, West...Mono
Riders of Black River, West.....Col
Riders of Destiny, West.....Mono
Riders of the Frontier, West.....Mono
Riders of Pasco Basin, 4062, West.....Univ
Rio, 4014, Mel.....Univ
Road Back, 4074, Mel.....Univ
Road to Glory, 061, Mel.....20th-Fox
Road to Singapore, 3926, Mus.....Para
Roaring Twenties, The, 403, Mel.....WB
Rocky Mountain Rangers, West.....Rep
Roll, Wagons, Roll, 3951, West.....Mono
Rose Marie, 643, Mus.....MGM
Rovin' Tumbleweeds, 848, West.....Rep
Rulers of the Sea, 3910, Mel.....Para

S

Sabotage, 913, Mel.....Rep
Safari, Mel.....Para
Saga of Death Valley, 952, West.....Rep
Sagebrush Family Trails West, West.Producers
Sagebrush Trail, West.....Mono
Sailor's Lady, 052, Mel.....20th-Fox
Saint's Double Trouble, 021, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
Saint Takes Over, The, Mel.....RKO
Sandy Is a Lady, Com.....Univ
Santa Fe Marshal, 3956, West.....Para
Santa Fe Stampede, 863, West.....Rep
Saps at Sea, Com.....UA
Saturday's Children, Com.-Mel.....WB
Scandal Sheet, Mel.....Col
Scatterbrain, Com.....Rep
Sea Hawk, Mel.....WB
Secret Four, The, 3918, Mel.....Mono
Secret of Dr. Kildare, 12, Mel.....MGM
Seventeen, 3924, Com.....Para
She Goes to War, Mel.....St. Rts.
Shipyard Sally, 018, Com.....20th-Fox
Shooting High, 041, West.....20th-Fox
Shop Around the Corner, 20, Mel.....MGM
Showdown, 3957, West.....Para
Sidewalks of London, 3922, Mel.....Para
Six Girls, Mel.....RKO
Skeleton on Horseback, Mel.....Foreign
Ski Patrol, Mel.....Univ
Sky Bandits, Mel.....Mono
Sky Patrol, 3815, Mel.....Mono
Slightly Honorable, Mel.....UA
Smashing the Money Ring, Mel.....FN
Smuggled Cargo, 825, Mel.....Rep
Son of the Navy, Mel.....Mono
Song of the Windmills, Mus.....Foreign
Sons of the Sea, Mel.....Foreign
So This Is London, 043, Com.....20th-Fox
South of the Border, 941, West.....Rep
South of Pago Pago, Mel.....UA
South to Karanga, Mel.....Univ
Spies of the Air, Mel.....Foreign
Spy for a Day, Com.....Foreign
Stage Coach War, West.....Para
Stanley and Livingstone, Mel.....20th-Fox
Star Dust, 036, Mel.....20th-Fox
Star Maker, The, 3851, Mus.....Para
Stars Look Down, The, Mel.....Foreign
Still Water, Com.....Foreign
Stop, Look and Love, 008, Com.....20th-Fox
Strange Cargo, 23, Mel.....MGM
Stranger from Texas, The, West.....Col
Student Nurse, Mel.....WB
Sudan, Mel. .....St. Rts.
Sued for Libel, Mel.....RKO
Susan and God, Com.....MGM
Swanee River, 017, Mus. (C).....20th-Fox
Swift Justice, West.....Producers
Swiss Family Robinson, 019, Mel.....RKO

T

Taming of the West, West.....Col
Tear Gas Squad, Mel.....WB
Television Spy, 3907, Mel.....Para
Ten Days in Paris, Mel.....Foreign
Terror, The, Mel.....Foreign
Tevya, Mel. .....Foreign
Texas Stagecoach, West.....Col
Texas Renegades, West.....Producers
That's Right, You're Wrong, 011, Mus..RKO
That They May Live, Mel.....Foreign
They Came by Night, 033, Mel.....20th-Fox
They Drive by Night, Mel.....Foreign
They Shall Have Music, Mel.....UA
Thief of Bagdad, Mel. (C).....UA
Thin Man in Paris, 3865, Mel.....Para
Those High Grey Walls, Mel.....Col
Those Were the Days, Com.-Mel.....Para
Thousand Dollar Marriage, Com.....RKO
Thou Shalt Not Kill, 916, Mel.....Rep
Three Cheers for the Irish, Mel.....FN
Three Weeks Together, Mel.....Col.
Three Sons, 004, Mel.....RKO
Thunder Afloat, 4, Mel.....MGM
'Til We Meet Again, Mel.....FN
Tomboy, Mel.....Mono
Tom Brown's School Days, 029, Mel.....RKO
Too Busy to Work, 016, Com.....20th-Fox
Too Many Husbands, Com.....Col
Torchy Plays with Dynamite, 326, Mel..WB
Torrid Zone, Mel.....FN
Torpedo Raider, 3925, Mel.....Mono
Torture Ship, Mel .....Producers
Tower of London, 4012, Mel.....Univ
Traitor Spy, Mel.....Foreign
20 Mule Team, 35, Mel.....MGM
20,000 Men a Year, 013, Mel.....20th-Fox
Tropic Fury, 4052, Mel.....Univ
Turnabout, Com.-Mel. .....UA
Two Bright Boys, 4017, Mel.....Univ
Two Fisted Rangers, West.....Col
Two Girls on Broadway, Mel.....MGM
Two Thoroughbreds, 013, West.....RKO
Typhoon, Mel. (C).....Para

U

U-Boat 29, Mel.....Col
Ultimatum, Mel. .....Foreign
Under-Pup, The, 4010, Mel.....Univ
Untamed, Mel. (C).....Para

V

Vengeance of the Deep, Mel.....Foreign
Vigil in the Night, 007, Mel.....RKO
Villain Still Pursued Her, Com.....RKO
Village Barn Dance, 919, Mus.-Com....Rep
Virginia City, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

W

Wagon Westward, Mel.....Rep
Wall Street Cowboy, 857, West.....Rep
Waterfront, 325, Mel.....WB
Waterloo Bridge, Mel.....MGM
Way of All Flesh, Mel.....Para
We Are Not Alone, 458, Mel.....FN
Westbound Stage, 3952, West.....Mono
Westerner, The, Mel.....UA
West of Carson City, 4061, West.....Univ
West of the Divide, West.....Mono
What a Life, 3995, Com.....Para
What Do You Think, Chums? Mel....Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel.....Foreign
Winter Carnival, Mel.....UA
Witness Vanishes, The, 4027, Mel.....Univ
Wizard of Oz, 949, Mus. (C).....MGM
Wolf of New York, 918, Mel.....Rep
Women, The, 1, Com.-Mel.....MGM
Women in War, Mel.....Rep
Women Without Names, 3925, Mel.....Para
World Moves On, The, Mel.....WB

Y

You Can't Fool Your Wife, Com.....RKO
Young As You Feel, 032, Com.....20th-Fox
Young Buffalo Bill, 954, West.....Rep
Young Man's Fancy, Mel.....Foreign
Young People, The, Com.....20th-Fox
Young Tom Edison, 28, Mel.....MGM
You're Not So Tough, Mel.....Univ
Yukon Flight, 3938, Mel.....Mono

Z

Zanzibar, Mel. .....Univ

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger (†) symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G)	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	86.	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Beware Spooks (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68.	Oct. 28,'39
Blazing Six Shooters (G)	Charles Starrett-Iris Meredith-Sons of the Pioneers	Apr. 4,'40†	63.	Mar. 16,'40
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39†	69.	Nov. 11,'39
Blondie on a Budget (G)	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†	73.	Mar. 2,'40
Bullets for Rustlers	Charles Starrett-Lorna Gray	Mar. 5,'40†	58.	
(See "In the Cutting Room," Nov. 25,'39.)				
Cafe Hostess (A)	Preston Foster-Ann Dvorak	Nov. 30,'39†	63.	Jan. 20,'40
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39	72.	Sept. 2,'39
(Exploitation: Jan. 6,'40, p. 66.)				
Convicted Woman (G)	Rochelle Hudson - June Lang - F. Inescort-L. Lane-G. Ford	Jan. 31,'40†	66.	Mar. 2,'40
Five Little Peppers and How They Grow	Edith Fellows-Dorothy Peterson	Aug. 22,'39	60.	
Five Little Peppers at Home	Edith Fellows-Dorothy Peterson	Feb. 8,'40†	65.	
(See "In the Cutting Room," Jan. 13,'40.)				
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66.	Aug. 5,'39
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Joe Calleia	Sept. 5,'39†	101.	Aug. 19,'39
(Exploitation: Oct. 21,'39, p. 66; Nov. 4,'39, p. 66.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60.	May 27,'39
His Girl Friday (A)	C. Grant-R. Russell-R. Bellamy	Jan. 18,'40†	92.	Jan. 13,'40
(Exploitation: Jan. 27,'40, pp. 71, 76; Feb. 24,'40, p. 55; Mar. 2,'40, p. 68.)				
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39	65.	
Lone Wolf Strikes, The (G)	Warren William-Joan Perry	Jan. 26,'40†	67.	Feb. 10,'40
Man They Could Not Hang, The (A)	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39	65.	Sept. 30,'39
(Exploitation: Nov. 25,'39, p. 57.)				
Man With Nine Lives, The	Boris Karloff - Jo Ann Sayers - Roger Pryor	Apr. 18,'40†		
Men Without Souls	John Litel-Rochelle Hudson	Mar. 14,'40†	62.	
(See "In the Cutting Room," Feb. 17,'40.)				
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78.	
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette	Oct. 19,'39†	130.	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65; Jan. 20,'40, p. 69; Feb. 3,'40, p. 74.)				
Music in My Heart (G)	Tony Martin - Rita Hayworth - Edith Fellows - Eric Blore	Jan. 10,'40†	70.	Jan. 13,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63.	Jan. 20,'40
Outpost of the Mountain	Charles Starrett-Iris Meredith-Sons of the Pioneers	Sept. 14,'39†	63.	
Outside the Three Mile Limit (G)	J. Holt-D. Purcell-I. Ware	Mar. 7,'40†	65.	Feb. 17,'40
Pioneers of the Frontier	Bill Elliott-Linda Winters	Feb. 1,'40†	58.	
Riders of Black River	Charles Starrett-Iris Meredith-Sons of the Pioneers	Aug. 23,'39	59.	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†	67.	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39†	54.	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55.	
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	Mar. 20,'40	59.	Mar. 30,'40
Those High Grey Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	62.	Oct. 28,'39
Too Many Husbands (A)	Jean Arthur-Fred MacMurray-Melvyn Douglas	Mar. 21,'40†	84.	Mar. 9,'40
Two Fisted Rangers	Charles Starrett Lorna Gray - Sons of the Pioneers	Jan. 4,'40†	62.	
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	79.	Apr. 15,'39
(Reviewed under the title, "Spy in Black.")				

Coming Attractions

Arizona — Jean Arthur-Wm. Holden

Babies for Sale — Glenn Ford-Rochelle Hudson

Block K Rides Tonight* — Bill Elliott-Luana Walters

Doctor Takes a Wife, The — L. Young-R. Milland-G. Patrick. Apr. 25,'40†
(See "In the Cutting Room," Mar. 16,'40.)

Fugitive from a Prison Camp — Jack Holt-Marian Marsh

Howards of Virginia, The — Cary Grant - Martha Scott - Richard Carlson - Sir Cedric Hardwicke

Island of Doomed Men — Peter Lorre-Rochelle Hudson

Lone Wolf Meets a Lady, The — Warren William-Jean Muir

Man from Tumbleweeds, The — Bill Elliott-Iris Meredith

Passport to Alcatraz — Jack Holt-Noah Beery, Jr. June 6,'40†
(See "In the Cutting Room," Jan. 27,'40.)

Three Weeks Together — Vivien Leigh-Laurence Olivier

FIRST NATIONAL

(See Warner Brothers)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And One Was Beautiful (G) 32	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 5,'40†	70.	Apr. 6,'40
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102.	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 66; Feb. 24,'40, p. 52; Mar. 16,'40, p. 61.)				
Babes In Arms (G) 9	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97.	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70; Dec. 2,'39, pp. 74, 76; Dec. 9,'39, p. 65; Dec. 16,'39, p. 69.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72.	Oct. 28,'39
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102.	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 61; Mar. 30,'40, p. 69.)				
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81.	Sept. 9,'39
Broadway Melody of 1940 (G) 21	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†	*100.	Feb. 10,'40
(Exploitation: Apr. 6,'40, p. 58.)				
Congo Maisie (A) 19	Ann Sothern - John Carroll - Rita Johnson	Jan. 19,'40†	70.	Jan. 20,'40
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84.	Sept. 23,'39
(Exploitation: Dec. 16,'39, p. 69; Jan. 6,'40, p. 72; Feb. 3,'40, p. 73.)				
Dr. Kildare's Strange Case (G) 30	L. Ayres-L. Barrymore-L. Day	Apr. 12,'40†	77.	Apr. 6,'40
Earl of Chicago (G) 18	Robert Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†	87.	Dec. 30,'39
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73.	Oct. 7,'39
Florian (G) 29	Robert Young-Helen Gilbert	Mar. 29,'40†	93.	Mar. 30,'40
Ghost Comes Home, The (G) 27	Frank Morgan - Billie Burke - Ann Rutherford	Mar. 8,'40†	79.	Mar. 2,'40
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67.	
(See "In the Cutting Room," Aug. 12,'39.)				
I Take This Woman (G) 25	Spencer Tracy-Hedy Lamarr	Feb. 2,'40†	97.	Feb. 3,'40
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan-	Dec. 1,'39†	76.	Dec. 9,'39
Judge Hardy and Son (G) 18	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Dec. 22,'39†	*90.	Dec. 16,'39
(Exploitation: Feb. 10,'40, p. 69; Feb. 24,'40, p. 52; Mar. 16,'40, p. 61.)				
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91.	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 64.)				
Lambert Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†	68.	Apr. 22,'39
Man from Dakota (G) 24	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†	*74.	Feb. 17,'40
Mark Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87.	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64, 66; Dec. 9,'39, p. 38; Dec. 16,'39, p. 68; Jan. 6,'40, p. 72.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71.	Aug. 5,'39
Nick Carter, Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60.	Dec. 9,'39
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110.	Oct. 14,'39
(Exploitation: Jan. 13,'40, pp. 52, 53; Jan. 27,'40, p. 72; Feb. 10,'40, p. 70; Feb. 24,'40, p. 55.)				
Northwest Passage (G) 25	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†	126.	Feb. 17,'40
(Exploitation: Mar. 2,'40, pp. 66, 67; Apr. 6,'40, p. 59.)				
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83.	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 73.)				
Shop Around the Corner (G)	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40†	100.	Jan. 6,'40
(Exploitation: Jan. 27,'40, pp. 66, 67; Mar. 2,'40, p. 68.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Strange Cargo (A) 23	Clark Gable - Joan Crawford - Peter Lorre-Ian Hunter	Mar. 1,'40†	113.	Mar. 9,'40
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95.	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58; Nov. 4,'39, p. 64; Dec. 2,'39, p. 74.)				
Two Girls on Broadway 33	J. Blondell-L. Turner-G. Murphy	Apr. 19,'40†	71.	Apr. 20,'40
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101.	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 18,'39, p. 53; Sept. 23,'39, pp. 66, 73; Sept. 30,'39, p. 61; Oct. 7,'39, pp. 63, 64; Oct. 14,'39, pp. 62, 66; Oct. 21,'39, pp. 62, 66; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, pp. 96, 98; Dec. 23,'39, p. 59; Jan. 13,'40, p. 56; Apr. 6,'40, p. 60.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134.	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60, 61; Oct. 21,'39, p. 66; Oct. 23,'39, p. 72; Nov. 4,'39, p. 65; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, p. 97; Dec. 30,'39, p. 65; Jan. 20,'40, p. 72.)				
Young Tom Edison (G) 28	Mickey Rooney-Gene Reynolds-Virginia Weidler-Fay Bainter-George Bancroft	Mar. 15,'40†	85.	Feb. 17,'40
(Exploitation: Mar. 9,'40, pp. 77, 79; Apr. 6,'40, p. 59; Apr. 13,'40, p. 66.)				
Coming Attractions				
Andy Hardy Meets Debutante	M. Rooney-J. Garland-L. Stone-Cecilia Parker-Fay Holden-Ann Rutherford			
(See "In the Cutting Room," Apr. 6,'40.)				
Boom Town	Clark Gable - Spencer Tracy - Claudette Colbert-Hedy Lamarr			
Busman's Honeymoon*	Robt. Montgomery - Constance Cummings			
Edison, the Man	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn	May 10,'40†		
(See "In the Cutting Room," Mar. 30,'40.)				
Forty Little Mothers 34	Eddie Cantor - Rita Johnson - Bonita Granville	Apr. 26,'40†		
(See "In the Cutting Room," Mar. 9,'40.)				
Gone With the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland		228.	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64.)				
Mortal Storm, The	Margaret Sullavan-James Stewart-Robert Young			
New Moon 31	Jeannette MacDonald - Nelson Eddy-Mary Boland			
(See "In the Cutting Room," Jan. 27,'40.)				
Phantom Raider*	Walter Pidgeon-Florence Rice			
Pride and Prejudice	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan			
Susan and God	J. Crawford - F. March - Rita Quigley-R. Hussey-J. Carroll-B. Cabot	May 31,'40		
20 Mule Team 35	W. Beery-L. Carrillo-A. Baxter	May 3,'40		
Waterloo Bridge	Vivien Leigh-Robert Taylor	May 17,'40†		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chasing Trouble (G) 3917	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†	64.	Feb. 3,'40
Cheyenne Kid, The 3962	Jack Randall-Louise Stanley	Feb. 20,'40†	50.	
(See "In the Cutting Room," Feb. 17,'40.)				
Covered Wagon Trails	Jack Randall	Apr. 10,'40†		
(See "In the Cutting Room," Mar. 16,'40.)				
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60.	
Danger Ahead 3939	James Newill	Jan. 10,'40†	60.	
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65.	Oct. 28,'39
East Side Kids (G) 3924	Dennis Moore-Vince Barnett	Feb. 10,'40†	62.	Feb. 24,'40
Fatal Hour (G) 3907	Boris Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†	68.	Jan. 20,'40
Fight for Peace, The (A) 3831	Documentary	Sept. 30,'39	63.	Apr. 30,'38
Fighting Mad 3937	James Newill	Nov. 5,'39†	60.	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	76.	Dec. 9,'39
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62.	
(See "In the Cutting Room," July 15,'39)				
Heroes in Blue (G) 3919	O. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61.	Nov. 25,'39
Hidden Enemy 3922	Warren Hull-Kay Linaker	Jan. 20,'40†	63.	
Human Monster, The (A) 3916	Bela Lugosi	Mar. 9,'40†	76.	Nov. 18,'39
(Reviewed under the title, "Dark Eyes of London.")				
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58.	Aug. 26,'39
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56.	Jan. 27,'34
Midnight Limited (G)	Marjorie Reynolds-John King	Mar. 20,'40†	61.	Mar. 23,'40
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70.	July 22,'39
Murder on the Yukon 3928	James Newill	Feb. 25,'40†		
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83.	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	50.	
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51.	Nov. 18,'39
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58.	Nov. 18,'39
Pioneer Days 3961	Jack Randall	Jan. 25,'40†	51.	
(See "In the Cutting Room," Jan. 13,'40.)				
Rhythm of the Rio Grande 3953	Tex Ritter-Susan Dale	Mar. 2,'40†	53.	
(See "In the Cutting Room," Feb. 10,'40.)				
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58.	Jan. 27,'34
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	58.	Sept. 9,'39
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52.	Dec. 23,'39
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55.	June 24,'39
Secret Four, The (A) 3918	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85.	June 24,'39
(Reviewed under the title, "Four Just Men.")				
Sky Bandits	James Newill-Louise Stanley	Apr. 15,'40†		
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61.	Sept. 23,'39
Son of the Navy (G)	J. Parker-J. Ounn-M. Spellman	Mar. 30,'40†	*72.	Apr. 6,'40
Torpedo Raider 3925	B. Mackay-B. Balfour-J. Mills	Feb. 28,'40†		
Tomboy	Jackie Moran-Marcia Mae Jones	Apr. 20,'40†		
(See "In the Cutting Room," Apr. 6,'40.)				
Westbound Stage (G) 3952	Tex Ritter	Dec. 15,'39†	56.	Feb. 24,'40
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55.	Jan. 20,'34
Yukon Flight 3938	James Newill-Louise Stanley	Dec. 5,'39†	60.	
(See "In the Cutting Room," Nov. 18,'39.)				
Coming Attractions				
Amateur Detective*	Frankie Darro	May 23,'40†		
Cowboy from Sundown	Tex Ritter	May 9,'40†		
Kid from Santa Fe, The*	Jack Randall	May 16,'40†		
Land of the Six Guns	Jack Randall-Louise Stanley	May 2,'40†		
Mysterious Mr. Reeder, The (G)	Will Fyffe	Apr. 30,'40	77.	Mar. 11,'39
(Reviewed under the title, "The Mind of Mr. Reeder.")				
Pals of the Silver Sage	Tex Ritter	Apr. 20,'40†		
Queen of the Yukon*		May 31,'40†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Diamonds (G)	Isa Miranda-George Brent	Apr. 5,'40†	76.	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 56.)				
All Women Have Secrets (A) 3914	Jos. Allen-Joan Cagney-V. Dale	Dec. 15,'39†	74.	Dec. 9,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Beau Geste (G) 3902	Gary Cooper-Ray Milland-Robert Preston - Brian Donlevy - Donald O'Connor	Sept. 15,'39†	114.	July 22,'39
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64; Nov. 4,'39, pp. 64, 66, 67.)				
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74.	Oct. 29,'39
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67.	Sept. 2,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	91.	Oct. 21,'39
Dr. Cyclops (G)	Albert Dekker-Janice Logan	Apr. 12,'40†	77.	Mar. 9,'40
(Exploitation: Mar. 16,'40, p. 59.)				
Emergency Squad (G) 3917	W. Henry-R. Paige-L. Campbell	Jan. 5,'40†	58.	Jan. 13,'40
Farmer's Daughter, The (G) 3927	Martha Raye-Charlie Ruggles	Mar. 29,'40†	61.	Feb. 17,'40
French Without Tears (A)	Ray Milland-Ellen Drew	Apr. 19,'40†	87.	Nov. 11,'39
Geronimo 3918	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90.	Nov. 25,'39
(Exploitation: Apr. 13,'40, p. 64.)				
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91.	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 80; Feb. 10,'40, p. 70; Mar. 2,'40, p. 68.)				
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77.	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56; Jan. 27,'40, p. 71; Feb. 3,'40, pp. 72, 74, 76, 78; Feb. 17,'40, pp. 54, 55; Mar. 2,'40, p. 68; Mar. 23,'40, p. 61; Mar. 30,'40, pp. 88, 90.)				
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeleine Carroll-H. Broderick-A. Jones	Sept. 29,'39†	95.	Sept. 16,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99.	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Knights of the Range (G) 3923	Russell Hayden-Jean Parker	Feb. 23,'40†	70.	Feb. 24,'40
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Dunn	Nov. 3,'39	74.	Oct. 21,'39
Light of the Western Stars (G)	V. Jory-R. Hayden-N. Beery, Jr.	Apr. 19,'40†	*65.	Apr. 20,'40
Light that Failed, The (G) 3921	R. Colman-W. Huston-I. Lupino	Feb. 9,'40†	99.	Dec. 23,'39
(Explanation: Feb. 10,'40, p. 70; Feb. 17,'40, p. 53.)				
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70.	Nov. 4,'39
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	86.	Nov. 25,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62.	Aug. 12,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73.	Sept. 20,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Our Leading Citizen (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88.	Aug. 5,'39
(Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)				
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85.	Nov. 4,'39
Parole Fixer (G) 3920	W. Henry-V. Dale-R. Paige	Feb. 2,'40†	*60.	Feb. 17,'40
Range War (G) 3954	William Boyd-Russell Hayden	Sept. 8,'39†	66.	Aug. 5,'39
Remember the Night (G) 3919	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†	94.	Jan. 13,'40
(Exploitation: Jan. 27,'40, p. 71; Mar. 30,'40, p. 87.)				
Renegade Trail 3859	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58.	
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Road to Singapore (G) 3926	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†	85.	Feb. 24,'40
(Exploitation: Mar. 9,'40, p. 79; Mar. 23,'40, p. 60; Mar. 30,'40, p. 87.)				
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Margaret Lockwood-Will Fyffe	Nov. 17,'39†	97.	Sept. 16,'39
(Exploitation: Feb. 24,'40, p. 55.)				
Santa Fe Marshal (G) 3956	William Boyd-Russell Hayden	Jan. 26,'40†	68.	Jan. 13,'40
Seventeen (G) 3924	J. Cooper-B. Field-D. Kruger	Mar. 1,'40†	78.	Feb. 24,'40
(Exploitation: Mar. 2,'40, p. 65.)				
Showdown (G) 3557	Wm. Boyd-Russell Hayden	Mar. 8,'40†	63.	Mar. 2,'40

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sidewalks of London (A) 3922	Charles Laughton-Vivien Leigh	Feb. 15,'40†	88.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53.)				
Star Maker, The (G) 3851	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94.	Aug. 26,'39
(Exploitation: Oct. 7,'39, p 65; Oct. 14,'39, pp. 63, 66; Nov. 4,'39, pp. 66. 67; Dec. 9,'39, p. 98.)				
Television Spy (G) 3907	Judith Barrett-Wm. Henry	Oct. 20,'39†	68.	Oct. 14,'39
This Man in Paris (A) 3865	Barry K. Barnes-Valerie Hobson	Aug. 18,'39	86.	July 8,39
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander-John Howard	Oct. 6,'39†	79.	Sept. 23,'39
(Exploitation: Nov. 11,'39, p. 66; Jan. 6,'40, p. 72.)				
Women Without Names (G) 3925	Ellen Drew-Robert Paige	Mar. 15,'40†	63.	Feb. 24,'40

Coming Attractions

Biscuit Eater, The (G)	Billy Lee-Helene Millard	May 24,'40†	*80.	Apr. 13,'40
Buck Benny Rides Again (G)	Jack Benny - Ed "Rochester" Anderson-Andy Devine	May 3,'40†	*82.	Apr. 20,'40
Date with Destiny, A	B. Rathbone-E. Drew-J. Howard			
(See "In the Cutting Room," Mar. 30,'40.)				
Down Went McGinty	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug. 9,'40†		
(See "In the Cutting Room," Feb. 10,'40.)				
Ghost Breakers, The	B. Hope-P. Goddard-R. Carlson			
Golden Gloves	Jean Cagney-Richard Denning	Aug. 2,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				
Henry Aldrich, No. 2	Jackie Cooper-Leila Ernest			
Hidden Gold	W. Boyd-R. Hayden-R. Rogers	June 7,'40†		
I Want a Divorce	Joan Blondell-Dick Powell			
Northwest Mounted Police	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard			
Opened by Mistake	C. Ruggles-R. Paige-J. Logan	May 10,'40†		
Queen of the Mob	Ralph Bellamy - Jean Cagney - Wm. Henry-Blanche Yurka	June 28,'40†		
(See "Women from Hell," "In the Cutting Room," Feb. 10,'40.)				
Safari	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				
Stage Coach War	Wm. Boyd-Russell Hayden	July 12,'40†		
(See "War Along the Stage Coach Trail," "In the Cutting Room," Jan. 20,'40.)				
These Were the Days	Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser	June 21,'40†		
(See "At Good Old Siwash," "In the Cutting Room," Dec. 30,'39.)				
Typhoon	Dorothy Lamour-Robert Preston	May 17,'40†		
(See "In the Cutting Room," Oct. 28,'39.)				
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff	July 5,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Way of All Flesh	A. Tamiroff - Wm. Henry - G. George-M. Angelus-J. Cagney	May 31,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov. 6,'39†	62.	
Goose Step (G)	Roland Drew-Steffi Duna	Oct. 29,'39†	84.	Nov. 25,'39
(Reviewed under the title, "Beasts of Berlin.")				
Invisible Killer, The (G)	Grace Bradley-Roland Drew	Nov. 14,'39†	61.	Feb. 24,'40
Mercy Plane	James Dunn-Frances Gifford	Dec. 4,'39†	58.	
(See "In the Cutting Room," Dec. 9,'39.)				
Texas Renegades	Tim McCoy	Jan. 21,'40†		
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†	64.	
(See "In the Cutting Room," Sept. 18,'39.)				
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan. 14,'40†		

Coming Attractions

Gold Star Mothers	
Man from Oklahoma	
One of the Finest	
Swift Justice	Tim McCoy

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept. 29,'39†	61.	Oct. 14,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66.	Sept. 9,'39
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66.	Nov. 11,'39
Cowboys from Texas (G) 962	Three Mesquiteers	Nov. 29,'39†	57.	Dec. 9,'39
Dark Command (G) 901	J. Wayne-C. Trevor-W. Pidgeon	Apr. 15,'40†	94.	Apr. 13,'40
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec. 20,'39†	63.	Dec. 23,'39
Forgotten Girls (G) 920	Louise Platt-Donald Woods	Mar. 15,'40†	68.	Mar. 23,'40
Ghost Valley Raiders (G) 991	Donald Barry-Lona Andre	Mar. 26,'40†	57.	Apr. 6,'40
Heroes of the Saddle (G) 963	Three Mesquiteers	Jan. 12,'40†	56.	Jan. 20,'40
Hi-yo Silver 129	Silver Chief, Chief Thunder-Cloud - Lynn Roberts	Apr. 10,'40	69.	
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73.	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 65.)				
In Old Missouri 921	Weaver Bros. & Elviry	Apr. 17,'40†	67.	
(See "In the Cutting Room," Mar. 30,'40.)				
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69.	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57.	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72.	Nov. 11,'39
Money to Burn (G) 917	Jas., Lucile & Russell Gleason	Dec. 28,'39†	69.	Dec. 30,'39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57.	Aug. 19,'39
Pioneers of the West. (G) 964	Three Mesquiteers	Mar. 12,'40†	56.	Mar. 16,'40
Rancho Grande (G) 942	G. Autry-S. Burnette-J. Storey	Mar. 22,'40†	68.	Mar. 30,'40
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64.	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	69.	Oct. 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22,'39†	58.	Nov. 25,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62.	Aug. 26,'39
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec. 15,'39†	71.	Dec. 16,'39
Thou Shalt Not Kill (A) 916	Charles Bickford-Owen Davis, Jr.-Doris Day	Dec. 22,'39†	68.	Dec. 18,39
Village Barn Dance (G) 919	Richard Cromwell - Doris Day - Lulu Belle & Scotti	Jan. 30,'40†	74.	Feb. 3,'40
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,39	66.	Sept. 9,'39
Wolf of New York (G) 918	Edmund Lowe - Rose Hobart - James Stephenson	Jan. 25,'40†	69.	Jan. 27,'40
Young Buffalo Bill 954	R. Rogers-G. Hayes-P. Moore	Apr. 12,'40†	59.	
(See "In the Cutting Room," Mar. 30,'40.)				

Coming Attractions

Covered Wagon Days 965	Three Mesquiteers	Apr. 22,'40†	56.	
(See "In the Cutting Room," Apr. 6,'40.)				
Crooked Road	Edmund Lowe-Irene Hervey			
Doctors Don't Tell	J. Wayne-C. Coburn-S. Gurie			
Gangs of Chicago	L. Lane-L. Nolan-B. MacLane			
Gaucho Serenade	G. Autry-S. Burnette-J. Storey			
Grandpa Goes to Town (G) 922	James, Lucile, Russell Gleason	Apr. 19,'40	66.	Apr. 20,'40
Melody Ranch*	Gene Autry-Smiley Burnette			
Rocky Mountain Rangers*	Three Msequiteers			
Scatterbrain	Judy Canova			
Wagons Westward*	Chester Morris-Anita Louise-O. Munson-B. Jones-G. Hayes			
Women in War	E. Janis-W. Barrie-P. Knowles			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois (G) 009	R. Massey-R. Gordon-M. Howard	Apr. 19,'40†	110.	Jan. 27,'40
(Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Mar. 16,'40, p. 59; Apr. 6,'40, pp. 56, 57.)				
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81.	Oct. 28,'39
(Exploitation: Jan. 6,'40, pp. 66, 67; Mar. 30,'40, p. 90.)				
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82.	July 1,'39
(Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70; Oct. 14,'39, pp. 60, 64.)				
Bad Lands (G) 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39	70.	Aug. 19,'39
Bullet Code (G) 083	George O'Brien-Virginia Vale	Apr. 12,40	58.	Apr. 13,'40
(See "In the Cutting Room," Dec. 30,'39.)				
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59.	Aug. 26,'39
Courageous Dr. Christian (G) 030	Jean Hersholt-Dorothy Lovett	Apr. 5,'40†	67.	Mar. 30,'40
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	64.	Sept. 16,'39
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec. 22,'39	62.	Dec. 9,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67.	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59.	Aug. 26,'39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83.	Aug. 26,'39
(Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68; Nov. 4,'39, p. 65.)				
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65.	Oct. 14,'39
Full Confession (G) 003	Victor MacLaglen-Sally Eilers	Sept. 8,'39†	73.	Aug. 26,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†	115	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 63.)				
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94.	Aug. 5,'39
(Exploitation: Sept. 16,'39, pp. 84, 85; Sept. 30,'39, p. 61; Nov. 11,'39, p. 68.)				
Isle of Destiny (G) 017	W. Gargan-W. Ford-J. Lang	Mar. 8,'40†	83.	Mar. 9,'40
Legion of the Lawless (G) 082	George O'Brien-Virginia Vale	Jan. 5,'40†	59.	Nov. 25,'39
Little Orvie (G) 020	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†	66.	Mar. 9,'40
Marines Fly High (G) 018	R. Dix-C. Morris-L. Ball	Feb. 2,'40†	68.	Feb. 17,'40
Married and in Love (G) 014	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Jan. 19,'40†	59.	Dec. 18,'39
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62.	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70.	Oct. 21,'39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan. 12,'40†	67.	Dec. 18,'39
Millionaire Playboy (G) 022	Joe Penner-Linda Hayes	Mar. 15,'40†	64.	Mar. 2,'40
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 29,'39†	97.	Aug. 26,'39
(Exploitation: Nov. 25,'39, p. 56.)				
Pinocchio (G) 091	Disney Feature Cartoon	Feb. 23,'40†	87.	Feb. 3,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 9,'40, p. 77; Mar. 16,'40, p. 59; Mar. 23,'40, p. 61; Apr. 6,'40, p. 57; Apr. 13,'40, pp. 65, 66.)				
Primrose Path (A) 023	Ginger Rogers-Joel McCrea	Mar. 22,'40†	93.	Mar. 16,'40
(Exploitation: Apr. 6,'40, p. 57.)				
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73.	Nov. 18,'39
Saint's Double Trouble (G) 021	George Sanders-Helene Whitney-Bela Lugosi	Jan. 26,'40†	68.	Jan. 20,'40
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69.	Mar. 25,'39
Swiss Family Robinson (G) 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Feb. 16,'40†	91.	Feb. 3,'40
(Exploitation: Feb. 24,'40, p. 53; Mar. 2,'40, p. 65.)				
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-May Robson - E. E. Horton - Lucille Ball	Nov. 24,'39†	91.	Nov. 18,'39
(Exploitation: Jan. 13,'40, p. 56; Feb. 10,'40, p. 71.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct.	13,'39†	72. Sept. 30,'39
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec.	8,'39†	62. Dec. 2,'39
Vigil in the Night (A) 007	Carole Lombard-Anne Shirley-Brian Aherne	Feb.	9,'40†	96. Feb. 10,'40

(Exploitation: Feb. 17,'40, p. 53; Feb. 24,'40, p. 53; Mar. 30,'40, p. 89.)

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anne of Windy Poplars	Anne Shirley-James Ellison	June	28,'40†	
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May	10,'40†	*85. Mar. 30,'40
Bill of Divorcement, A 028 (A)	Maureen O'Hara - Adolphe Menjou-Fay Bainter-H. Marshall	May	31,40†	74. Mar. 16,'40
Cross Country Romance*	Gene Raymond-Wendy Barrie	Aug.	9,'40†	
Curtain Call (G) 027	B. Read-J. Archer-H. Vinson	Apr.	26,'40†	*60. Apr. 13,'40
Irene (G) 024	Anna Neagle-Ray Milland-R. Young-M. Robson-B. Burke	May	3,'40†	101. Apr. 20,'40
Lucky Partners*	Ronald Colman-Ginger Rogers	Aug.	2,'40†	
Millionaires in Prison*	L. Tracy-P. Knowles-L. Hays	July	12,'40†	
My Favorite Wife 025	Irene Dunne-Cary Grant - Randolph Scott-Gail Patrick	May	17,'40†	
(See "In the Cutting Room," Mar. 2,'40.)				
Prairie Law*	George O'Brien-Virginia Vale	June	7,'40†	
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug.	16,'40†	95. Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Saint Takes Over, The	George Sanders-Wendy Barrie	June	7,'40†	
Six Girls*	Maureen O'Hara-Louis Hayward	Aug.	23,'40†	
Thousand Dollar Marriage*	L. Errol-D. O'Keefe-A. Pearce	June	21,'40†	
Tom Brown's Schooldays 029	Sir Cedric Hardwicke-F. Bartholomew-Jimmy Lydon-Josephine Hutchinson	June	14,'40†	
Villain Still Pursued Her, The	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton			
You Can't Fool Your Wife	Lucille Ball-James Ellison	May	24,'40†	
(See "In the Cutting Room," Mar. 16,'40.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept.	1,'39†	82. Aug. 26,'39
Barricade (G) 026	Alice Faye-Warner Baxter	Dec.	8,'39†	71. Dec. 16,'39
Blue Bird (G) 025	Shirley Temple-Spring Byington	Mar.	22,'40†	83. Jan. 27,'40
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept.	8,'39†	74. Aug. 26,'39
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar.	1,'40†	67. Feb. 10,'40
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug.	11,'39†	64. Aug. 19,'39
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec.	29,'39†	73. Dec. 2,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec.	1,'39†	74. Nov. 18,'39
City of Chance (G) 027	Lynn Bari-Donald Woods	Jan.	12,'40†	57. Dec. 30,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov.	24,'39†	72. Nov. 18,'39
Drum Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov.	10,'39†	103. Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 85; Jan. 13,'40, p. 56.)				
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug.	4,'39†	83. Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct.	6,'39†	58. Nov. 11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec.	22,'39†	77. Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 69.)				
First World War, The (reissue) (A) 062	Documentary	Oct.	27,'39†	78. Nov. 17,'34
Free, Blonde and Twenty-one (A) 037	L. Bari-J. Davis-H. Wilcoxon	Mar.	29,'40†	67. Feb. 17,'40
Grapes of Wrath, The (A) 040	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Mar.	15,'40†	128. Jan. 27,'40
(Exploitation: Mar. 2,'40, p. 65; Mar. 9,'40, p. 77.)				
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov.	3,'39†	62. Oct. 7,'39
He Married His Wife (A) 023	J. McCrea-N. Kelly-M. Boland	Jan.	19,'40†	83. Jan. 20,'40
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept.	20,'39†	83. Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 68; Oct. 28,'39, p. 72.)				
High School (G) 028	Jane Withers-Joe Brown, Jr.	Jan.	26,'40†	74. Jan. 6,'40
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct.	13,'39†	98. Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94; Dec. 23,'39, p. 57; Dec. 30,'39, p. 65.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec.	15,'39†	70. Nov. 25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec.	1,'39†	74. Nov. 18,'39
Johnny Apollo (A) 042	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr.	19,'40†	93. Apr. 20,'40
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug.	25,'39†	81. Aug. 12,'39
Little Old New York (G) 031	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb.	9,'40†	100. Feb. 10,'40
(Exploitation: Feb. 10,'40, p. 70.)				
Man Who Wouldn't Talk, The (G) 030	L. Nolan-J. Rogers-M. Marsh	Feb.	2,'40†	72. Jan. 20,'40
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct.	20,'39†	75. Oct. 14,'39
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept.	15,'39†	103. Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct.	13,'39†	101. June 6,'36
Shipyard Sally (A) 018	Gracie Fields-Sidney Howard	Oct.	20,'39†	79. July 29,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug.	18,'39†	101. Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64; Nov. 4,'39, p. 64; Nov. 11,'39, p. 67; Dec. 30,'39, p. 65.)				
Star Dust (G) 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr.	5,'40†	85. Apr. 6,'40
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept.	22,'39†	57. Sept. 2,'39
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan.	5,'40†	86. Dec. 23,'39
(Exploitation: Feb. 24,'40, p. 55.)				
They Came by Night (G) 033	Will Fyffe-Phyllis Calvert	Feb.	23,'40†	73. Mar. 16,'40
Too Busy to Work (G) 018	J. Prouty-S. Bylington-J. Davis	Nov.	17,'39†	65. Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Nov.	17,'39†	84. Oct. 28,'39
Viva Cisco Kid (G) 039	Cesar Romero-Jean Rogers	Apr.	12,'40†	70. Mar. 23,'40
Young as You Feel (G) 032	Jed Prouty-Spring Byington	Feb.	16,'40†	59. Feb. 3,'40

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charlie Chan's Murder Cruise 048	Sidney Toler-Marjorie Weaver	June	21,'40†	75
(See "In the Cutting Room," Mar. 9,'40.)				
Brat, The*	Jane Withers-Kent Taylor			
Earthbound 034	Warner Baxter-Andrea Leeds	June	7,'40†	
(See "In the Cutting Room," Mar. 16,'40.)				
Four Sons 047	D. Ameche-Mary Beth Hughes	June	14,'40†	
Girl in Room 313, 051	Kent Taylor-Florence Rice	July	12,'40†	
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood			92. May 13,'39
I Was an Adventuress 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May	10,'40†	
Lillian Russell 045	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carrillo-Weber & Fields	May	24,'40†	
Lucky Cisco Kid 049	Cesar Romero-Evelyn Venable	June	28,'40†	
Marriage in Transit	Virginia Gilmore-Robt. Sterling	May	31,'40†	
Maryland 050	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles	July	5,'40†	
On Their Own (G) 044	Spring Byington-Ken Howell	May	17,'40†	*85. Apr. 13,'40
Public Deb, No. 1*	Brenda Joyce-Ralph Bellamy-G. Murphy - M. Auer - C. Ruggles			
Sailor's Lady 052	Jon Hall-Nancy Kelly	July	19,'40†	
(See "In the Cutting Room," Mar. 2,'40.)				
Shooting High (G) 041	J. Withers-G. Autry-M. Weaver	Apr.	28,'40†	65. Mar. 9,'40
So This Is London (A) 043	Geo. Sanders-Berton Churchill	May	3,'40†	84. Feb. 4,'39
Young People, The	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whalen			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford (G)	Laurel and Hardy	Feb.	16,'40†	63. Mar. 2,'40
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct.	12,'39†	95. Oct. 7,'39
(Exploitation: July 22,'39, p. 81; Dec. 30,'39, p. 66.)				
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug.	4,'39†	115. May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62; Dec. 18,'39, p. 68.)				
House Across the Bay (G)	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George	Mar.	1,'40†	*85. Mar. 2,'40
(Exploitation: Mar. 30,'40, p. 87.)				
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct.	26,'39†	80. Sept. 16,'39
(Exploitation: Dec. 30,'39, p. 66.)				
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept.	22,'39†	70. Sept. 30,'39
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson	Jan.	19,'40†	73. Nov. 18,'39
(Exploration: Dec. 23,'39, pp. 57, 59; Jan. 20,'40, p. 72; Mar. 16,'40, p. 60.)				
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug.	11,'39†	112. July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 58; Oct. 28,'39, p. 70.)				
My Son, My Son (A)	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar.	22,'40†	*117. Mar. 9,'40
(Exploitation: Apr. 13,'40, p. 65.)				
Of Mice and Men (A)	Burgess Meredith-Len Chaney, Jr.-Betty Field-Chas. Bickford	Jan.	12,'40†	106. Dec. 30,'39
(Exploitation: Jan. 20,'40, pp. 66, 67; Jan. 27,'40, p. 70; Feb. 3,'40, p. 78; Mar. 2,'40, p. 64.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Million B.C. (G)	Carole Landis-Lon Chaney, Jr.-John Hubbard	Apr. 5,'40†	80.	Apr. 13,'40
(Exploitation: Apr. 13,'40, p. 65.)				
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78.	Dec. 30,'39
Raffles (G)	David Niven-Olivia de Havilland	Dec. 29,'39†	71.	Dec. 23,'39
(Exploitation: Jan. 20,'40. p. 67; Mar. 9,'40. p. 76.)				
Real Glory, The (G)	G. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96.	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62; Nov. 25,'39. p. 57; Jan. 6,'40, p. 72; Jan. 20,'40, p. 67; Mar. 23,'40, p. 61.)				
Rebecca (A)	Laurence Olivier-Joan Fontaine-Judith Anderson-Nigel Bruce	Apr. 12,'40†	130.	Mar. 30,'40
(Exploitation: Apr. 13,'40, p. 66.)				
Slightly Honorable (A)	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	*85.	Jan. 13,'40
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101.	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p .66; Oct. 14,'39, p. 62; Dec. 2,'39, p. 76.)				

Coming Attractions

Title	Star
Foreign Correspondent	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley
Our Town	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin — May 24,'40†
(Exploitation: Mar. 30,'40, p. 87.)	
Seps at Sea	Laurel and Hardy — May 3,'40†
(See "Two's Company," "In the Cutting Room," Dec. 16,'39.)	
South of Pago Pago	Jon Hall-Victor McLaglen
Thief of Bagdad	Sabu-J. Duprez-C. Veidt
Turnabout	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor — May 17,'40†
(See "In the Cutting Room," Apr. 6,'40.)	
Westerner, The	Gary Cooper-Doris Davenport-Fred Stone-Lillion Bond
(See "In the Cutting Room," Feb. 10,'40.)	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Quiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93.	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70; Nov. 25,'39, p. 58; Dec. 2,'39, p. 73.)				
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78.	Dec. 2,'39
Black Friday (G) 4018	Boris Karloff-Bela Lugosi	Apr. 12,'40†	70.	Mar. 9,'40
(Exploitation: Mar. 9,'40. p. 77.)				
Call a Messenger (G) 4020	Billy Halop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65.	Sept. 23,'39
Charlie McCarthy, Detective (G) 4011	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77.	Dec. 23,'39
Chip of the Flying "U" (G) 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55.	Jan. 27,'40
Danger on Wheels 4055	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†	61.	
Desperate Trails, The 4058	Johnny Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58.	
(See "In the Cutting Room," July 15,'39.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94.	Dec. 2,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Double Alibi (G) 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†	60.	Mar. 23,'40
Enemy Agent (G) 4033	Richard Cromwell-Helen Vinson	Apr. 19,'40	61.	Apr. 13,'40
First Love (G) 3002	Deanna Durbin-Helen Parrish-Robert Stack-Eugene Pallette-Leatrice Joy	Nov. 10,'39	84.	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66; Mar. 23,'40, p. 64.)				
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60.	
(See "In the Cutting Room," Nov. 18,'39.)				
Green Hell (G) 4041	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87.	Jan. 20,'40
Half a Sinner 4040	Heather Angel-John King	Apr. 5,'40†	59.	
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65.	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66.	
Honeymoon Deferred (G) 4038	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†	59.	Feb. 24,'40
House of Seven Gables (G) 4013	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40†	89.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
Invisible Man Returns (G) 4009	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†	81.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 66; Jan. 27,'40, p. 70; Mar. 16,'40, p. 58.)				
It's a Date (G) 4001	Deanna Durbin-Kay Francis-Walter Pidgeon	Mar. 22,'40†	*100.	Mar. 23,'40
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63.	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63.	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65.	Nov. 4,'39
Mad He's Making Eyes at Me (G) 4022	Tom Brown-Constance Moore	Mar. 15,'40†	*62.	Apr. 6,'40
Man from Montreal 4054	R. Arlen-A. Devine-A. Gwynne	Dec. 8,'39†	60.	
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91.	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64.	Nov. 25,'38
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66.	Aug. 12,'39
My Little Chickadee (A) 4004	Mae West - W. C. Fields - Jos. Calleia - D. Foran - A. Nagel	Feb. 9,'40†	84.	Feb. 10,'40
Oh, Johnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†	63.	
(See "In the Cutting Room," Dec. 30,'39.)				
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58.	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59.	Nov. 11,'39
Riders of Pasco Basin 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†		
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77.	Oct. 14,'39
Road Back (re-issue) (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79.	June 28,'37
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-L. Hunter	Nov. 17,'39†	92.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 72.)				
Tropic Fury 4052	A. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62½	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70.	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88.	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58; Dec. 23,'39, p. 60.)				
West of Carson City 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55.	
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92.	Aug. 19,'39
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66.	Oct. 28,'39
Zanzibar (G) 4025	Lola Lane-James Craig	Mar. 8,'40†	61.	Mar. 30,'40

Coming Attractions

Title	Star
Alias the Deacon	B. Burns-P. Moran-D. O'Keefe — June 14,'40†
(See "In the Cutting Room," Mar. 2,'40.)	
Bad Man from Red Butte*	Johnny Mack Brown-Bob Baker-Fuzzy Knight
Black Diamonds	Richard Arlen-Andy Devine — May 10,'40†
Boys from Syracuse*	Allan Jones-Martha Raye-Joe Penner-Chas. Butterworth
I Can't Give You Anything But Love, Baby	Johnny Downs-Peggy Moran — June 21,'40†
(See "In the Cutting Room," Apr. 6,'40.)	
If I Had My Way	Bing Crosby-Gloria Jean — Apr. 26,'40†
La Conga Nights	Hugh Herbert-Dennis O'Keefe-Constance Moore — May 31,'40†
No Exit	W. Ford-K. Adams-D. Woods
One of the Boston Bullertons*	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings
Sandy Is a Lady	Baby Sandy-Mischa Auer-Billy Lenhart-Kenneth Brown — May 17,'40†
(See "In the Cutting Room," Mar. 30,'40.)	
South to Karanga	C. Bickford-D. Foran-L. Desti
Ski Patrol	Lull Desti-Philip Dorin — May 3,'40†
You're Not So Tough*	"Dead End Kids"-Nan Grey

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan "Dead End Kids"-B. Granville	Aug. 26,'39	86.	Sept. 9,'39
(Exploitation: Jan. 20,'40, pp. 66, 67.)				
Castle on the Hudson (G)	John Garfield - Pat O'Brien - Ann Sheridan - Burgess Meredith	Feb. 17,'40†	*76.	Mar. 2,'40
(Exploitation: Feb. 24,'40, p. 53.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56.	
(See "In the Cutting Room," June 3,'39; exploitation: Jan. 6,'40, p. 66.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page-J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107.	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Dr. Ehrlich's Magic Bullet (G)	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	*100.	Feb. 10,'40
(Exploitation: Feb. 17,'40. p. 53; Mar. 2,'40. p. 65; Mar. 9,'40, p. 79.)				
Dust Be My Destiny (G) 461	John Garfield-Priscilla Lane	Sept. 16,'39†	88.	Aug. 19,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Each Dawn I Die (G) 356	James Cagney-Jane Bryan-Geo. Raft-Geo. Bancroft	Aug. 19,'39	92.	July 22,'39
(Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39. p. 88; Oct. 14,'39, p. 66.)				
Espionage Agent (G) 462	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83.	Sept. 30,'39
Everybody's Hobby, The 736	Henry O'Neill-Irene Rich	Aug. 26,'39	54.	
Fighting 69th (G) 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†	90.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 78; Feb. 24,'40, pp. 52, 56; Apr. 13,'40, p. 66.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99.	Nov. 25,'39
(Exploitation: Jan. 20,'40, p. 66.)				
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57.	
Old Maid (A) 452	Bette Davis - Miriam Hopkins - Geo. Brent-Jane Bryan	Sept. 1,'39†	95.	Aug. 5,'39
(Exploitation: Oct. 1,'39, p. 62; Nov. 11,'39, p. 68; Dec. 16,'39, p. 68.)				
On Your Toes (G) 463	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94.	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55.	Dec. 9,'39
Return of Dr. X, The (G) 464	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62.	Dec. 2,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Dec. 21,'39†	57.	Nov. 25,'39
Three Cheers for the Irish (G)	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40†	100.	Mar. 16,'40
'Til We Meet Again (G)	Merle Oberon - George Brent - Pat O'Brien-Geraldine Fitzgerald	Apr. 20,'40†	99.	Apr. 13,'40
We Are Not Alone (G) 458	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112.	Nov. 11,'39

Coming Attractions

Angel from Texas, An	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40†		
(See "In the Cutting Room." Mar. 30,'40.)				
Flight Angels	Virginia Bruce-Dennis Morgan-R. Bellamy - J. Wyman - W. Morris	May 18,'40		
Torrid Zone	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May 25,'40†		

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Intelligence (G) 416	Boris Karloff-Margaret Lindsay	Jan. 29,'40†	62.	Feb. 17,'40
Brother Rat and a Baby (G) 406	W. Morris-P. Lane-J. Bryan-R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	87.	Jan. 13,'40
(Exploitation: Apr. 6,'40, p. 57.)				
Calling Philo Vance (G) 420	J. Stephenson-Margot Stevenson	Feb. 3,'40†	62.	Feb. 17,'40
Child Is Born, A (A) 415	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George	Jan. 6,'40†	79.	Jan. 6,'40
(Exploitation: Dec. 9,'39, p. 96; Jan. 27,'40, p. 72; Feb. 3,'40, p. 75; Feb. 10,'40, p. 71; Feb. 24,'40, p. 53; Mar. 9,'40, p. 78; Mar. 16,'40, p. 61; Mar. 30,'40, pp. 88, 89; Apr. 6,'40, p. 57.)				
Dead End Kids on Dress Parade (G)	Dead End Kids-John Litel	Nov. 18,'39†	62.	Nov. 4,'39
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel	Apr. 13,'40†		
Granny, Get Your Gun	May Robson-Harry Davenport-Margot Stevenson	Feb. 10,'40†	58	
Indianapolis Speedway (G) 315	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82.	July 22,'39
(Exploitation: Sept. 30,'39, p. 59; Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)				
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	*80.	Jan. 6,'40
It All Came True (A)	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40†	97.	Apr. 6,'40
(Exploitation: Apr. 13,'40, p. 65.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57.	Sept. 23,'39
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60	
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65.	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106.	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53; Mar. 30,'40, pp. 86, 90.)				
Roaring Twenties, The (G) 403	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106.	Oct. 21,'39
(Exploitation: Nov. 25,'39, p. 59; Feb. 17,'40, p. 54.)				
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Virginia City (G)	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40†	*115.	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64.)				
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59.	July 22,'39

Coming Attractions

All This and Heaven Too	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler			
Brother Orchid	Ann Sothern-Humphrey Bogart-Ralph Bellamy			
Enemy Within, The	Ronald Reagan-Lya Lys			
Fugitive from Justice	Roger Pryor-Lucille Fairbanks			
King of the Lumberjacks	John Payne-Gloria Dickson			
Life of Knute Rockne, The	Pat O'Brien-Gale Page			
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill		72.	Apr. 22,'39
(Reviewed under the title, "Jaurez and Maxmillan.")				
Saturday's Children (A)	J. Garfield-A. Shirley-C. Rains	May 11,'40†	101.	Apr. 13,'40
Sea Hawk	E. Flynn-B. Marshall-A. Hale-C. Rains - F. Robson - U. O'Connor			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Tear Gas Squad	D. Morgan-J. Payne-G. Dickson	May 4,'40†		

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
American Gang Busters (G)		Times	Apr. 20,'40	65.	Mar. 30,'40
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39†	80	
Horrors of War (G)	Documentary	Merit	Feb. 7,'40	51.	Feb. 17,'40
Killers of the Wild*	Joan Valerie	Fine Arts	Mar. 28,'40	57.	Apr. 13,'40
Pocomania (G)	Nina Mae McKinney.	Lenwal	Dec. 9,'39	65.	Dec. 9,'39
She Goes to War (A)		Leichter	Nov. 10,'39†	55.	Nov. 25,'39
Sudan		Leichter	Oct. 10,'39	58	

Coming Attractions

Broken Strings (G)	Clarence Muse	International	*60.	Mar. 23,'40	
Double Deal (G)	Monte Hawley	International	*55.	Dec. 16,'39	
Fight for Life (A)	Myron McCormick	U.S. Film Service	69.	Mar. 18,'40	
I Take This Oath*	Gordon Jones	Sig Neufeld			
Mr. Washington Goes to Town *(G)	F. E. Miller	Buell	*55.	Apr. 20,'40	
Mystery in Swing (G)	Monte Hawley	International	*75.	Mar. 7,'40	

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Affair Lafont, The (A)	Corinne Luchaire	Transatlantic	Nov. 4,'39	85.	Nov. 4,'39
All at Sea (G)	Sandy Powell	British Lion		74.	Dec. 9,'39
Baker's Wife, The (La Femme du Boulanger) (A)	Raimu	"Baker's Wife Inc."	Feb. 26,'40	98.	Mar. 2,'40
Band Wagon (G)	Arthur Askey	Central		85.	Feb. 24,'40
Black Eyes	Otto Kruger	Film Alliance	May 15,'40.		
Briggs Family, The* (G)	Edward Chapman	Warner Bros.		69.	Apr. 13,'40
Citadel of Silence, The (A)	Annabella	Film Alliance	Dec. 23,'39	90.	Dec. 30,'39
Claudine (A)	Blanchette Brunoy	French M.P. Co.	Mar. 30,'40.	82.	Apr. 6,'40
Come On, George (G)	George Formby	ABFD		88.	Dec. 2,'39
Contraband* (G)	Conrad Veidt	Anglo-American		91.	Apr. 13,'40
Devil Is an Empress, The (G)	Conrad Veidt	Columbia	Dec. 1,'39	70.	Dec. 9,'39
Dr. O'Dowd (A)	Shaun Glenville	Warner Bros.		76.	Mar. 2,'40
Englishman's Home, An (A)	Edmund Gwenn	United Artists		72.	Nov. 11,'39
Entente Cordial (G)	Victor Francen	Concord	Dec. 25,'39	110.	Jan. 6,'40
Face Behind the Scar, The	Griffith Jones	Film Alliance	Feb. 29,'40	72.	Mar. 9,'40
First Film Concert (G)		World	Oct. 31,'39	53.	Nov. 18,'39
Frozen Limits, The (G)	Jimmy Nervo	General		80.	Nov. 18,'39
George and Margaret (G)	Marie Lohr	Warner Bros.		77.	Apr. 6,'40
Hidden Menace, The (G)	Otto Kruger	Film Alliance	Jan. 15,'40	59.	Apr. 13,'40
Hoots, Mon! (A)	Max Miller	Warner Bros.		77.	Dec. 23,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83.	Feb. 26,'38
I Met a Murderer (A)	James Mason	York	Oct. 2,'39	70.	Oct. 14,'39
Just Like a Woman	Gertrude Michael	Film Alliance	Dec. 15,'40	74	
Katia (G)	Danielle Darrieux	Mayer-Burstyn	Dec. 25,'39	90.	Dec. 2,'39
Last Desire (A)	Raimu	Transatlantic	Dec. 16,'39	100.	Jan. 6,'40
Let George Do It (G)	George Formby	ABFD		82.	Mar. 30,'40
Life of Giuseppi Verdi, The (G)	Foseo Giachetti	Esperia	Apr. 3,'40	111.	Apr. 6,'40
Lights Out in Europe* (A)	Documentary	Mayer Burstyn	Apr. 13,'40	66.	Apr. 6,'40
Little Miss Molly	Maureen O'Hara	Film Alliance	Mar. 5,'40	67	
Lost on the Western Front (G)	Paul Cavanaugh	World	Jan. 10,'40	63.	Jan. 20,'40
Louise (A)	Grace Moore	Mayer-Burstyn	Feb. 2,'40	80.	Feb. 10,'40
Marseillaise (G)	Pierre Renoir	World	Nov. 3,'39	80.	Nov. 18,'39
Midas Touch, The (A)	Barry K. Barnes	Warner		68.	Dec. 30,'39
Middle Watch, The	Jack Buchanan	Pathe		75.	Dec. 30,'39
Mill on the Floss, The (G)	Geraldine Fitzgerald.	Standard	Nov. 14,'39	90.	Feb. 13,'37
(Exploitation: Dec. 23,'39, p. 58.)					
Mirele Efros (G)	Berta Gersten	Credo	Oct. 19,'39	90.	Nov. 4,'39
Monkey Into Man (A)		World	May 1,'40	65.	Mar. 30,'40
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40.		
North Sea Patrol	Geoffrey Toone	Film Alliance	Nov. 15,'39	69	
One Night In Paris	John Lodge	Film Alliance	Feb. 15,'40.		
On the Night of the Fire (A)	Ralph Richardson	General		94.	Jan. 6,'40
Proud Valley, The (A)	Paul Robeson	ABFD		77.	Jan. 27,'40
Rasputin (A)	Harry Baur	Concord	Oct. 16,'39	93.	Oct. 21,'39
Skeleton on Horseback (G)	Hugo Haas	C.L. Import Corp.		78.	Feb. 24,'40
Song of the Windmills (Molinos de Viento) (G)	Maria Mercader	Atlas	Feb. 23,'40	73.	Mar. 2,'40
Sons of the Sea (G)	Leslie Banks	Grand National.		83.	Dec. 23,'39
Spies of the Air	Barry K. Barnes	Film Alliance	July 15,'40.		
Spy for a Day (G)	Duggie Wakefield	Paramount		71.	Jan. 27,'40
Stars Look Down, The	Michael Redgrave	Grand National.		103.	Jan. 27,'40
Still Waters (Acqua Cheta) (G)	Germana Paolieri	Modern	Nov. 18,'39.		
Ten Days in Paris (A)	Rex Harrison	Columbia		82.	Oct. 28,'39
Terror, The	Wilfrid Lawson	Film Alliance	Apr. 15,'40.		
Tevya (G)	Maurice Schwartz	Maymon	Feb. 5,'40	93.	Jan. 13,'40
That They May Live (A)	Victor Francen	Mayer-Burstyn	Nov. 6,'39	87.	Dec. 30,'39
Traitor Spy	Bruce Cabot	Assoc. British		73.	Nov. 4,'39
Ultimatum (G)	Erio Von Stroheim	Hoffberg	Feb. 3,'40	73.	Feb. 24,'40
Vengeance of the Deep (G)	Lloyd Hughes	Astor	Feb. 22,'40	70.	Mar. 2,'40
What Would You Do, Chums? (A)	Syd Walker	Anglo American		75.	Sept. 2,'39
Where's That Fire (G)	Will Hay	Asso. British		77.	Sept. 2,'39
Young Man's Fancy (A)	Anna Lee	20th Cent.-Fox		74.	Aug 19,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
All American Blondes (11-11-39) 1423	Oct.	20,'39†17
Andy Clyde		
Andy Clyde Gets Spring Chicken (12-30-39) 1426	Dec.	15,'39†19
A Plumbing We Will Go 1406	Apr.	19,'40†.2 rls.
(3 Stooges)		
Awful Goof, The, 1427	Dec.	22,'39†17
Charley Chase		
Calling All Curs (9-9-39) 1401	Aug.	25,'39†17½
(3 Stooges)		
Glove Slingers (1-6-40) 1425	Nov.	24,'39†18
(All Star)		
Heckler, The (2-10-40) 1430	Feb.	16,'40†17
Charley Chase		
Mr. Clyde Goes to Broadway 1429	Feb.	2,'40†17
Andy Clyde		
Money Squawks 1432	Apr.	5,'40†.2 rls.
Andy Clyde		
Mooching Through Georgia (9-9-39) 9438	Aug.	11,'39.19
(All Star)		
Nothing But Pleasure (2-24-40) 1428	Jan.	5,'40†17½
Buster Keaton		
Oh, You Nazty Spy (2-24-40) 1404	Jan.	19,'40†18
(3 Stooges)		
Oily to Bed, Oily to Rise (10-14-39) 1402	Oct.	6,'39†18½
(3 Stooges)		
Pardon My Berth Marks (3-16-40) 1431	2Mar.	22,'40†16
Buster Keaton		
Rockin' Thru the Rockies (3-16-40) 1405	Mar.	8,'40†18
(3 Stooges)		
Skinny the Moocher 1421	Sept.	8,'39†16½
Charley Chase		
Static in the Attic 1422	Sept.	22,'39†19
Walter Catlett		
Teacher's Pest 1424	Nov.	3,'39†16½
Charley Chase		
Three Sappy People 1403	Dec.	1,'39†18½
(3 Stooges)		
Trouble Finds Andy Clyde 9437	July	28,'39.18

CINESCOPES

Fashion Takes a Holiday (3-16-40) 1973	Mar.	8,'40†11
Threads of a Nation, The (2-10-40) 1972	Feb.	9,'40†11
World of 1960 (Futurama) (1-6-40) 1971	Dec.	22,'39†.9

CODLOR RHAPSODIES

Blackboard Revue 1508	Mar.	15,'40†.7
Boy, a Gun and Birds, A (12-30-39) 1506	Jan.	12,'40†.7½
Crop Chasers (10-14-39) 1502	Sept.	22,'39†.8
Dreams On Ice (10-7-39) 1503	Oct.	20,'39†.6½
Egg Hunt, The 1510	May	31,'40†.7½
Greyhound and the Rabbit 1509	Apr.	19,'40†.7½
Happy Tots' Expedition 1507	Feb.	9,'40†.6½
Hollywood Sweepstakes (8-12-39) 9512	July	28,'39..8
Jitterbug Knights (9-9-39) 1501	Aug.	11,'39†.7
Mother Goose In Swingtime 1505	Dec.	18,'39†.7
Mountain Ears (11-11-39) 1504	Nov.	3,'39†.7
Nell's Yells 8511	June	30,'39..7

COLUMBIA TOURS

Beautiful Switzerland (1-6-40) 1553	Nov.	17,'39†16
Historic Cities of India 1552	Oct.	27,'39†10
Holland and the Zuyder Zee (11-25-39) 1551	Sept.	15,'39†10
Life in Paris 1554	Dec.	22,'39†11
Morocco 9556	Aug.	11,'39.10½
New Hampshire (3-30-40) 1555 (color)	Feb.	9,'40†11
Pleasure Bound in Canada 1557	May	3,'40†.1 rl.
Sojourn in India 9555	July	7,'39..9½
Unveiling Algeria 1556	Mar.	1,'40†.1 rl.

COMMUNITY SING

(Series 3)

No. 10 (6-17-39) 9660 (Romance Songs)	June	16,'39.10

(Series 4)

No. 1 (9-9-39) 1651 (Crosby Hit Songs)	Aug.	4,'39†.9
No. 2 1652 (Old Time Songs)	Sept.	8,'39†.9½
No. 3 1653 (College Songs)	Oct.	13,'39†10
No. 4 1654 (Stephen Foster Songs)	Nov.	17,'39†11
No. 5 (2-10-40) 1655 (Gypsy Songs)	Dec.	29,'39†10
No. 6 1656	Mar.	3,'40†.1 rl.

FABLES CARTOONS

Barnyard Babies 1754	June	14,'40†.1 rl.
Park Your Baby (2-24-40) 1752	Dec.	22,'39†.6
Little Lost Sheep 1751	Oct.	6,'39†.7
Practice Makes Perfect 1753	Apr.	5,'40†.6

FOOLS WHO MADE HISTORY

No. 1 (Ellas Howe) (10-2-39) 1601	Sept.	1,'39†11
No. 2 (Charles Goodyear) 1602	Oct.	6,'39†10½

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

No. 3 9473	Apr.	21,'39.11

SPECIAL (HAPPY HOUR)

No. 1 (11-11-39) 1520 (Book of Books)	Oct.	6,'39†10
No. 2 1521 (Building of Boys)	Oct.	12,'39†11

KRAZY KAT CARTOONS

30. Golf Chumps 9705	Apr.	6,'39..7
31. Krazy's Shoe Shop 9706	May	12,'39..6

MUSIC HALL VANITIES

Montmartre Madness (6-3-39) 9964	June	30,'39.10½
Yankee Doodle Home (5-27-39) 9963	May	19,'39.10

PHANTASIES CARTODN

Charm Bracelet, The (9-9-39) 1701	Sept.	1,'39†.6½
Man of Tin 1704	Feb.	23,'40†.6½
Millionaire Hobo 1702	Nov.	24,'39†.7
Mouse Exterminator, The (3-16-40) 1703	Jan.	26,'40†.6½
News Oddities 1705	May	10,'40†.1 rl.

SCRAPPY CARTOONS

Scrappy's Rodeo 9756	June	2,'39..6
Worm's Eye View, A (5-20-39) 9755	Apr.	28,'39..7

SCREEN SNAPSHOTS

(Series 18)

No. 9 (5-20-39) 9859	May	12,'39.10
No. 10 9860	May	26,'39.10
No. 11 9861	June	15,'39.10
No. 12 (8-19-39) 9862	July	28,'39.10

(Series 19)

No. 1 (10-14-39) 1851 (Art of Makeup)	Sept.	22,'39†.9½
No. 2 (11-18-39) 1852 (Training Animal Stars)	Nov.	10,'39†10
No. 3 1853 (Novelty Parties)	Dec.	1,'39†10
No. 4 1854 (Trip Thru Studios)	Jan.	5,'40†10
No. 5 (3-16-40) 1855 (Art in Hollywood)	Feb.	23,'40†.1 rl.
No. 6 1856	Mar.	29,'40†.1 rl.
No. 7 1857	May	3,'40†.1 rl.

SPORT THRILLS

Big Fish (9-9-39) 9810	Aug.	18,'39.10
Bows and Arrows 1801	Oct.	6,'39†.9
Catch of the Season	Apr.	19,'40†.1 rl.
Flying Targets (3-16-40) 1804	Feb.	16,'40†10
Jai Alai (1-6-40) 1802	Nov.	30,'39†.8½
Jockeys Up (6-17-39) 9807	June	2,'39..9½
Rough House Fiesta 1805	Mar.	8,'40†10
Skiing Technique 1803	Jan.	19,'40†.9½
Technique of Tennis (6-17-39) 9808	June	30,'39..8½
There Goes Rusty (8-26-39) 9809	July	15,'39.10½

WASHINGTON PARADE

No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr.	28,'39.10
No. 4 9904 (Library of Congress)	Aug.	4,'39.10

1939-40

No. 1 (11-25-39) 1901 (Smithsonian Institution)	Nov.	20,'39†11
No. 2 (2-17-40) 1902 (U. S. Treasury)	Dec.	29,'39†11
No. 3 1903 (Federal Bureau of Investigation)	Feb.	9,'40†11

MGM

Title	Rel. Date	Min.

CARTOONS

(Color)

Bear That Couldn't Sleep (7-15-39) (W-887)	June	10,'39..9
Blue Danube, The (12-23-39) W-891	Dec.	16,'39..7
Bookworm, The (9-16-39) W-889	Aug.	26,'39..9
Fishing Bear, The (2-3-40) W-83	Jan.	20,'40†.8
Home on the Range (3-30-40) W-85	Mar.	23,'40†.8
Goldilocks and the Three Bears (7-22-39) W-888	July	15,'39.11
Mad Maestro, The (2-3-40) W-82	Dec.	30,'39†.8
One Mother's Family (11-11-39) W-890	Sept.	30,'39..9
Peace on Earth (12-9-39) W-81	Dec.	9,'39†.9
Puss Gets the Boot (3-9-40) W-84	Feb.	10,'40†.9

CRIME DOESN'T PAY

No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June	10,'39.21
No. 24—Think First (10-21-39) P-815 Laraine Day-Ann Morriss	Sept.	9,'39.21
No. 25—Drunk Driving (10-28-39) P-816 Dick Purcell-Jo Ann Sayers	Oct.	28,'39.21
No. 26—Pound Foolish (1-27-40) P-1 Neil Hamilton-Lynn Carver	Dec.	23,'39†20
No. 27—Know Your Money (2-3-40) P-2 Dennis Morgan-Noel Madison	Jan.	27,'40†21
No. 28—Jack Pot (4-13-40) P-3 Tom Neal-Ann Morriss	Mar.	9,'40†19

FITZPATRICK TRAVELTALKS

Calling on Colombia T-59	Mar.	16,'40†.8
Day on Treasure Island, A (9-30-39) T-51	Sept.	2,'39†11
Land of Alaska Nellie (2-3-40) T-55	Dec.	23,'39†.9
Natural Wonders of Washington State (10-21-39) T-52	Oct.	7,'39†.9
Night Descends on Treasure Island (3-9-40) T-57	Jan.	20,'40†.8
Old Natchez (2-10-40) T-56	Dec.	30,'39†.9
Quaint St. Augustine (12-2-39) T-53	Nov.	4,'39†.9
Seattle, Gateway to Northwest (4-6-40) T-58	Feb.	17,'40†.9
Sitka and Juneau T-60	Apr.	13,'40†.9
Valiant Venezuela (12-30-39) T-54	Nov.	25,'39†.9

MGM MINIATURES

Ash Can Fleet (10-21-39) M-72 Robert Warwick	Sept.	9,'39†11
Door Will Open, A (4-13-40) M-78 Dalies Frantz-Lynne Carver	Mar.	9,'40†11
Failure at 50, A (11-18-39) M-73 Truman Bradley-Jack Mulhall	Oct.	7,'39†10
Mendelssohn's Wedding March (12-2-39) M-74	Nov.	4,'39†.8
Miracle at Lourdes (1-20-40) M-75 G. P. Huntley, Jr.-Jo Ann Sayers (Sepia)	Dec.	30,'39†11
Old South, The (2-3-40) M-77	Jan.	20,'40†11
Northward Ho! (3-9-40) 80-X (Sepia)	Feb.	10,'40†.9
Rhumba Rhythm (9-9-39) M-71 Mary Treen-Sally Payne (Sepia)	Sept.	2,'39†11
Where Turf Meets Surf (2-24-40) M-76 Mary Treen-Sally Payne (Sepia)	Jan.	6,'40†11

OUR GANG

Alfalfa's Double (2-3-40) C-134	Jan.	20,'40†11
All About Hash C-136	Mar.	30,'40†11
Auto Antics (9-16-39) C-942	July	22,'39.10
Big Premiere, The (3-30-40) C-135	Mar.	9,'40†10
Captain Spanky's Showboat (10-28-39) C-131	Sept.	9,'39†11
Dad for a Day (12-2-39) C-132	Oct.	21,'39†11
Dog Daze (7-29-39)	July	1,'39.11
New Pupil, The C-137	Apr.	27,'40†.1 rl.
Time Out for Lessons (1-6-40) C-133	Dec.	2,'39†11
Joy Scouts (7-29-39)	June	24,'39.10

PASSING PARADE

(Sepia)

No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June	17,'39..9
No. 7—Giant of Norway (7-22-39) K-927	June	24,'39.11
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July	22,'39.11
No. 9—One Against the World (9-16-39) K-929	Aug.	19,'39.11
No. 10—Unseen Guardians (10-14-39) K-930	Aug.	26,'39.11
No. 11—Forgotten Victory (12-23-39) K-121 (Sepia)	Dec.	9,'39†11
No. 12—XXX Medico K-122 (Sepia)	Mar.	30,'40†.10

PETE SMITH SPECIALTIES

Culinary Carving (8-12-39) S-910	July	1,'39..9
Domineering Male, The (4-6-40) S-107	Mar.	30,'40†10
Football Thrills of 1938 (10-14-39) S-912	Sept.	16,'39.10
Let's Talk Turkey (12-2-39) S-101	Oct.	28,'39†11
Maintain the Right (1-27-40 S-104	Jan.	13,'40†10
Romance of the Potato (1-6-40) S-103 (Sepia)	Dec.	9,'39†.9
Set 'Em Up (10-21-39) S-913	Oct.	7,'39.10
Ski Birds (11-25-39) S-102	Nov.	18,'39†.8
Stuffie (3-9-40) S-106	Mar.	2,'40.11
Take a Cue (9-16-39) S-911 (Sepia)	Aug.	12,'39..8
What's Your I. Q? (3-9-40) S-105	Feb.	8,'40†.8

ROBERT BENCHLEY

Day of Rest, The (10-21-39) F-141	Sept.	6,'39†.9
Home Movies (3-9-40) F-144	Feb.	17,'40†.7
How to Eat (7-8-39) F-958	June	10,'39.10
See Your Doctor (12-23-39) F-142	Dec.	16,'39†.8
(1-27-40) F-143		
That Inferior Feeling	Dec.	9,'39†.9

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England 3830	Nov.	15,'39†.2 rls

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Rhythm on the Reservation (7-22-39) T8-10	July	7,'39..7
Scared Crows, The (7-8-39) T8-9	June	9,'39..7
Yip Yip Yippy (7-29-39) J8-6	July	28,'39..7
Ants in the Plants (3-23-40) C9-3	Mar.	15,'40†.7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.

COLOR CLASSICS

Barnyard Brat (7-15-39) C8-5	June 30,'39	..7....
Busy Little Ants C9-3	Feb. 23,'40	†.1 rl..
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept. 22,'39	†.1 rl..
Kick In Time, A C9-4	May 3,'40	†.1 rl..
Little Lambkin (2-24-40) C9-2	Feb. 2,'40	†.7....

COLOR CRUISES

Argentina K9-6	Apr. 5,'40	†.1 rl..
Chile (1-8-40) K9-3	Nov. 10,'39	†10....
Colombia (8-12-39) K8-7	July 21,'39	.10....
Cuba K9-4	Jan. 5,'40	†.1 rl..
Ecuador (9-16-39) K9-1	Sept. 1,'39	†10....
Isle of Columbus K9-5	Feb. 9,'40	†.1 rl..
Peru (10-14-39) K9-2	Oct. 6,'39	†.1 rl..
Rio de Janeiro K9-7	May 31,'40	†.1 rl..

HEADLINERS

Artie Shaw's Class In Swing (8-26-39) A9-1	Sept. 8,'39	†10....
Frankie Masters & Orch. (1-27-40) A9-5	Dec. 29,'39	†11....
Geo. Olsen & His Music (3-23-40) A9-7	Mar. 15,'40	†10....
Have You Met Yvett? A9-8	Apr. 19,'40	†.1 rl..
Here's Hal (1-6-40) A9-4	Nov. 24,'39	†10....
Jimmy Dorsey & Orch. (2-24-40) A9-6	Feb. 2,'40	†10....
Moments of Charm of 1940 (10-4-39) A9-2	Oct. 13,'39	†11....
Phil Spitalny & Girl Or. Sweet Moments (9-9-39) A8-12	Aug. 11,'39	.11....
Russ Morgan and Orch. Ted Fio Rito and His Orchestra (11-18-39) A9-2	Oct. 6,'39	†11....
Tempo of Tomorrow (7-1-39) A8-11	June 2,'39	.10....
Richard Himber and Orch.		

PARAGRAPHICS

Bits of Life (1-6-40) V9-3	Nov. 17,'39	†11....
Breaking the News (9-2-39) J8-12	Aug. 25,'39	.10....
Busy Little Bears (11-18-39) V9-2	Oct. 20,'39	†10....
Farewell Vienna (7-15-39) V8-11	June 23,'39	.10....
Not So Dumb (3-23-40) V9-7	Mar. 15,'40	†10....
Paramount Pictorial (2-24-40) V9-6	Feb. 16,'40	†10....
Public Hobby No. 1 (9-16-39) V9-1	Sept. 22,'39	†11....
Sugar Wind (2-3-40) V8-5	Jan. 19,'40	†10....
Television Preview V9-8	Apr. 12,'40	†.1 rl..
Touchdown Review (1-20-40) V9-4	Dec. 22,'39	†10....

PARAMOUNT PICTORIAL
(New Series)

No. 11—(6-24-39) P8-11	June 2,'39	.10....
No. 12—(8-12-39) P8-12	July 14,'39	.10....

POPEYE THE SAILOR

Females Is Fickle (3-23-40) E9-3	Mar. 8,'40	†.7....
Ghosts Is the Bunk (7-22-39) E8-9	June 16,'39	..7....
Hello How Am I? (8-12-39) E8-10	July 14,'39	..7....
It's the Natural Thing to Do (8-26-39) E8-11	July 28,'39	..7....
My Feelins Is Hurt E9-5	Apr. 5,'40	†rl..
Never Sock a Baby (11-25-39) E9-1	Nov. 3,'39	†.6....
Shakespearean Spinach (2-3-40) E9-2	Jan. 19,'40	†.7....
Stealin' Aint Honest E9-4	Mar. 29,'40	†.1 rl..

PARAMOUNT SOUND NEWS
Two Editions Weekly

POPULAR SCIENCE
(In Color)

Title	Rel. Date	Min.
No. 6—(7-29-39) J8-8	Aug. 4,'39	.11....
1939-40		
No. 1—J9-1	Sept. 15,'39	†10....
No. 2—(12-2-39) J9-2	Nov. 3,'39	†10....
No. 3—(1-20-40) J9-3	Dec. 15,'39	†10....
No. 4—(2-24-40) J9-4		.10....
No. 5—J9-5	Apr. 19,'40	†rl..

GRANTLAND RICE SPORTLIGHTS

No. 64—Death Valley Thrills (8-24-39) R8-12	June 9,'39	.10....
No. 65—Watch Your Step (8-19-39) R8-13	July 7,'39	.10....
No. 66—Hydro Maniacs (9-9-39) R9-1	Sept. 1,'39	†10....
No. 66—A Desert Adventure (9-16-39) R9-2	Sept. 22,'39	†10....
No. 67—Catching Whoppers (9-16-39) R9-3	Oct. 13,'39	†10....
No. 68—A Dog Is Born (11-11-39) R9-4	Nov. 3,'39	†10....
No. 69—Aqua-Rhythm (11-18-39) R9-5	Nov. 24,'39	†10....
No. 70—Judo Experts (1-27-40) R9-8	Dec. 8,'39	†10....
No. 71—Bowling Skill (2-3-40) R9-7	Jan. 26,'40	†10....
No. 72—Human Fish (3-2-40) R9-8	Feb. 23,'40	†10....
No. 73—Two of a Kind (3-23-40) R9-9	Mar. 22,'40	†10....
No. 74—The Blue Streak R9-10	Apr. 19,'40	†.1 rl..

STONE AGE CARTOONS

Ugly Dino, The B9-6	May 24,'40	†.1 rl..
Way Back When a Nag Was Only a Horse (3-23-40) B9-2	Mar. 8,'40	†.7....
Way Back When a Night Club Was a Stick B9-3	Apr. 12,'40	†.1 rl..
Way Back When a Triangle Had Its Points (2-24-40) B9-1	Feb. 9,'40	†.7....

SYMPHONIC SERIES

Blue Danube, The D9-1	Sept. 29,'39	†.1 rl..
Merry Wives of Windsor (11-18-39) D9-2		.9....
William Tell (1-6-40) D9-3	Nov. 24,'39	†18....

UNUSUAL OCCUPATIONS
(In Color)

No. 6—(7-29-39) L8-6	June 16,'39	.10....
(New Series)		
No. 1—(10-14-39) L9-1	Oct. 13,'39	†.1 rl..
No. 2—(12-16-39) L9-2	Nov. 17,'39	†11....
No. 3—(2-3-40) L9-3	Jan. 19,'40	†10....

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Ring Madness 9370	June 30,'39	.19....
Scrappily Married 03,703	Jan. 12,'40	†20....
Truth Aches 03,702	Nov. 3,'39	†19....
Wrong Room, The (930-39) 03,701	Sept. 22,'39	†19....

HEADLINERS

No. 4—Sales Slips 93,604	June 2,'39	.17....

EDGAR KENNEDY COMEDIES

Act Your Age (10-14-39) 03,401	Oct. 8,'39	†18....
Feathered Pests 03,406	July 14,'39	†16....
Kennedy the Great 03,402	Dec. 8,'39	†19....
Mutiny in the County 03,404	May 3,'40	†17...
Slightly at Sea 03,403	Feb. 9,'40	†16....

INFORMATION PLEASE

No. 1—(10-14-39) 04,201	Sept. 8,'39	†10....
No. 2—(10-28-39) 04,202	Oct. 6,'39	†11....
No. 3—(12-2-39) 04,203	Nov. 3,'39	†10....
No. 4—(1-6-40) 04,204	Dec. 1,'39	†11....
No. 5—(2-3-40) 04,205	Dec. 29,'39	†10....
No. 6—(2-3-40) 04,206	Jan. 28,'40	†11....
No. 7—(4-6-40) 04,207	Feb. 23,'40	†10....
No. 8—(4-13-40) 04,208	Mar. 22,'40	†10....

MARCH OF TIME
1938-39

No. 11—War, Peace and Propaganda (6-10-39) 93,111	June 9,'39	.19....
No. 12—The Movies March On (7-8-39) 93,112	July 7,'39	.22....
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug. 4,'39	.18....
1939-40		
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept. 1,'39	†19....
No. 2—Battle Fleets of England (10-7-39) 03,102	Sept. 29,'39	†18....
No. 3—Uncle Sam — The Farmer (10-28-39) 03,103	Oct. 27,'39	†18....
No. 4—Newsfronts of War —1940 (11-25-39) 03,104	Nov. 24,'39	†19....
No. 5—Crisis in the Pacific (12-23-39) 03,105	Dec. 22,'39	†17....
No. 6—Republic of Finland, The (1-20-40) 03,106	Jan. 19,'40	†18....
No. 7—Vatican of Pius XII (2-17-40) 03,107	Feb. 16,'40	†18....
No. 8—Canada at War (3-9-40) 03,108	Mar. 15,'40	†10....
No. 9—America's Youth-1940 (4-13-40) 03,109		.19....

NU-ATLAS PRODUCTIONS

Arcade Varieties (5-20-39) 94,210	May 12,'39	.11....
Lillian Roth		

PATHE NEWS
Released twice a week

PATHE REVIEWS
Released once a month

PATHE TOPICS
Released seven times a year

RADIO FLASH COMEDIES

Blamed for a Blonde (10-14-39) 03,201	Oct. 20,'39	†16....
Chicken Feed 03,203	Jan. 19,'40	†18....
Coat Tails 03,202	Nov. 17,'39	†18....
Goodness, a Ghost 03,205	July 5,'40	†18....
Marriage Go-Round 93,204	July 28,'39	.18....
Twinpuplets 03,204	Apr. 12,40	†20....

RAY WHITLEY COMEDIES

Bandits and Ballads 03,502	Dec. 15,'39	†17....
Corralling a Schoolmarm 03,504	June 14,'40	†20....
Cupid Rides the Range (10-14-39) 03,501	Sept. 8,'39	†18....
Molly Cures a Cowboy 03,503	Mar. 22,'40	†19....
Sagebrush Serenade 93,504	June 6,'39	.19....

REELISMS

Acres of Plenty (11-18-39) 04,602	Oct. 13,'39	†.9....
American Royal (11-18-39) 04,603	Nov. 10,'39	†.9....
Kennel Kings (8-26-39) 94,612	July 12,'39	..9....
Men of Muscle (2-3-40) 04,605	Jan. 12,'40	..9....
Navajo Land (2-30-40) 04,607	Mar. 1,'40	†10....
Nevada Unlimited (9-16-39) 04,601	Sept. 15,'39	†.8....
Pack Trip (9-16-39) 94,613	Aug. 18,'39	..9....
Siege (3-2-40) 04,608	Mar. 29,'40	†10....
Vacation Diary (2-10-40) 04,606	Feb. 2,'40	†.9....
West Wall (1-6-40) 04,604	Dec. 8,'39	†10....
Zoo (8-12-39) 94,612	July 21,'39	..9....

RKO PATHE SPORTSCOPE

Aquapoise (2-3-40) 04,306	Jan. 19,'40	†.9....
Devil Drivers (7-15-39) 94,311	June 16,'39	..9....
Fly Casting (4-13-40) 04,308	Mar. 15,'40	..9....
Court Favorites 04,309	Apr. 12,'40	†.9....
Gun Play (10-14-39) 04,301	Sept. 1,'39	..9....
Hunting Hounds (11-18-39) 04,302	Sept. 29,'39	†.9....
Ice Cutters (11-4-39) 04,303	Oct. 27,'39	†.9....
Pennant Chasers (4-13-40) 04,307	Feb. 16,'40	†.9....
Riding the Crest (7-8-39) 94,312	July 14,'39	..9....
Sky Game (12-30-39) 04,305	Dec. 22,'39	†.9....
Winter Playground (12-23-39) 04,304	Nov. 24,'39	†.9....

SPECIAL

Five Times Five (9-16-39) 93,801	July 23,'39	.20....

WALT DISNEY CARTOONS

Autograph Hound 94,118	Sept. 1,'39	..8....
Beach Picnic (5-27-39) 94,114	June 9,'39	..8....
Billposters, The 04,105	May 17,'40	†.1 rl..
Day In a Dog's Life 04,109	July 12,'40	†.1 rl..
Donald's Dog Laundry 04,103	Apr. 5,'40	†.8....
Donald's Outboard Motor 04,107	June 28,'40	†.1 rl..
Donald's Vacation 04,108	June 21,'40	..1 rl..
Donald's Penguin (5-27-39) 94,117	Aug. 11,'39	..8....
Magician Mickey 04,110	Aug. 2,'40	†.1 rl..
Mr. Donald Steps Out 04,106	June 7,'40	†.1 rl..
Officer Duck 04,101	Sept. 22,'39	†.8....
Riverters 04,102	Mar. 15,'40	†.7....
Sea Scout 94,115	June 30,'39	..8....
Tugboat Mickey 04,104	Apr. 26,'40	†.1 rl..

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Conquering the Colorado (8-26-39) 0201	Aug. 18,'39	†11....
Filming the Fleet (9-23-39) 0202	Oct. 27,'39	†11....
Sky Fighters (12-9-39 0203	Dec. 8,'39	†11....

FASHIONS (In Color)

Fashion Forecast, No. 4 9604	July 7,'39	.10....
Fashion Forecast, No. 5 0601	Sept. 15,'39	†10....
Fashion Forecast, No. 6 (2-10-40) 0602	Dec. 22,'39	†10....
Fashion Forecast, No. 7 0603	Mar. 29,'40	†.1 rl..

FATHER HUBBARD'S ALASKAN ADVENTURES

Aghileen Pinnacles (10-21-39) 0103	Nov. 10,'39	†11....
Birthplace of Icebergs (9-2-39) 0101	Aug. 4,'39	†11....
Climbing the Spirits Home (4-6-40) 0107	May 10,'40	†10....
Valley of 10,000 Smokes (12-23-39) 0105	Feb. 16,'40	†10....

LEW LEHR

Labor Savers (3-30-40) 0403	Apr. 12,'40	†.9....
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept. 29,'39	†10....
Silly Seasons, The (12-2-39) 0402	Jan. 5,'40	.10....

MAGIC CARPET SERIES
(Lowell Thomas)

Evergreen Empire, The (10-21-39) 0102	Oct. 13,'39	†11....
Flying Stewardess 0106	Mar. 15,'40	†10....
Kangaroo Country (12-9-39) 0104	Feb. 2,'40	†10....
Tempest Over Tunis 9107	June 9,'39	.11....

TERRY-TOONS

Africa Squawks 9516	June 30,'39	..7....
All's Well That Ends Well (3-30-40) 0510	Mar. 8,'40	†.7....
Barnyard Baseball 9517	July 14,'39	..7....
Catnip Capers 0559 (color)	May 31,'40	†.1 rl..
Dog in a Mansion, A 0507	Jan. 12,'40	†.7....
Edgar Runs Again (2-24-40) 0508	Jan. 26,'40	†.7....
First Robin, The 0555 (color)	Dec. 29,'39	†.1 rl..
Gandy Goose in a Bully Romance 9515	June 16,'39	..7....
Golden West, The (8-26-39) 0501	Aug. 25,'39	†.7....
Hare and the Hounds 0509	Feb. 23,'40	†.7....
Harvest Time (2-17-40) 0556 (color)	Feb. 9,'40	†.7....
Hitch-Hiker, The 0505	Dec. 1,'39	†.7....
Hook, Line and Sinker 0552	Sept. 8,'39	†.7....
Ice Pond, The 0506	Dec. 15,'39	†.7....
It Must Be Love 0511	Apr. 5,'40	†.1 rl..
Just a Little Bull 0558 (color)		
Much Ado About Nothing (3-30-40) 0557 (color)	Mar. 22,40	†.7....
Old Fire Horse 9518	July 28,'39	†.7....
One Mouse In a Million (12-9-39) 0504	Nov. 3,'39	†.7....
Orphan Duck, The (10-14-39) 0553 (color)	Oct. 6,'39	†.7....
Sheep in the Meadow (10-14-39) 0502	Sept. 22,'39	†.7....
Two Headed Giant (8-12-39) 0551	Aug. 11,'39	†.7....
Watchdog, The 0503	Oct. 20,'39	†.7....
Wicky-Wacky Romance, A (12-9-39) 0554 (color)	Nov. 17,'39	†.7....
Wot's All th' Shootin' Fer 0512	May 3,'40	†.1 rl..

ED THORGERSEN (Sports)

Big Game Fishing 0301	Sept. 1,'39	†10....
Clocking the Jockeys (10-7-39) 0302	Nov. 24,'39	†11....
Following the Hounds (2-10-40) 0304 (color)	Mar. 1,'40	†10....
Over the Seven Seas (4-6-40) 0305	Apr. 26,'40	†10....
Sports Immortals 9305	June 23,'39	.11....
Topnotch Tennis (2-24-40) 0303	Jan. 19,'40	†10....

(THE RELEASE CHART--CONT'D)

UNITED ARTISTS

WORLD WINDOWS
(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)	Sept.	1,'39.10....
Eternal Fire, The (1-28-39)	Sept.	21,'39.10....
Lebanon Coast	Dec.	1,'39.10....
Petra (1-14-39)	Aug.	1,'39.10....
River Thames (4-15-39)	Nov.	1,'39.10....
Ruins of Palmyra	Oct.	1,'39.10....
Wanderers of the Desert	July	1,'39.10....

UNIVERSAL

GOING PLACES WITH GRAHAM McNAMEE

Title	Rel. Date	Min.
No. 65—(7-29-39) 3363	July	17,'39..9....
No. 66—(9-30-39) 4351	Sept.	25,'39†.9....
No. 67—(10-14-39) 4352	Oct.	16,'39†.9....
No. 68—(10-14-39) 4353	Nov.	13,'39†.9....
No. 69—(12-23-39) 4354	Dec.	11,'39†.8....
No. 70—(12-30-39) 4355	Dec.	25,'39†.8....
No. 71—4356	Jan.	15,'40†.9....
No. 72—(3-30-40) 4357	Feb.	5,'40†.9....
No. 73—(4-6-40) 4358	Feb.	26,'40†.9....
No. 74—4359	Mar.	18,'40†.1 rl..
No. 75—4360	Apr.	29,'40†.1 rl..
No. 76—4361	May	13,'40†.1 rl..
No. 77—4362	May	20,'40†.1 rl..

LANTZ CARTUNES

Title	Rel. Date	Min.
Silly Superstition (9-23-39) 3262	Aug.	28,'39..7....
Slap Happy Valley 3261	Aug.	21,'39..7....
Snuffy's Skunk Party (9-23-39) 3260	Aug.	7,'39..7....

LANTZ COLORED CARTUNES

Title	Rel. Date	Min.
Adventures of Tom Thumb, Jr. 4267	Mar.	4,'40†.1 rl..
A-Haunting We Will Go (7-15-39) 4261	Sept.	4,'39†.7....
Andy Panda Goes Fishing 4265	Jan.	22,'40†.8....
Kittens Mittens (2-24-40) 4266	Feb.	12,'40†.9....
Life Begins for Andy Panda (9-23-39) 4262	Oct.	9,'39†.8½..
100 Pigmies and Andy Panda 4268	Apr.	22,'40†.1 rl..
Scrambled Eggs 4263	Nov.	20,'39†.8¾..
Sleeping Princess, The (12-2-39) 4264	Dec.	4,'39†.9....
Tom Thumb, Jr. (3-30-40)		7½..

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
With Best Dishes (6-3-39) 3233 Charles Kemper	Aug.	9,'39.17....

SPECIAL

Title	Rel. Date	Min.
March of Freedom (5-20-39) 4110	Sept.	6,'39†20....

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 65—Novelty (7-15-39) 3376	Aug.	7,'39..9½..
No. 66—Novelty (10-21-39) 4371	Sept.	18,'39†.8½..
No. 67—Novelty (10-14-39) 4372	Oct.	9,'39†.9....
No. 68—Novelty (10-28-39) 4373	Nov.	6,'39†.9....
No. 69—Novelty (1-6-40) 4374	Dec.	4,'39†.9....
No. 70—Novelty (12-23-39) 4375	Dec.	18,'39†.9....
No. 71—Novelty 4376	Jan.	8,'40†.1 rl..
No. 72—Novelty (3-30-40) 4377	Jan.	29,'40†.9....
No. 73—Novelty (4-6-40) 4378	Feb.	19,'40†.9....
No. 74—Novelty 4379	Mar.	11,'40..1 rl..
No. 75—Novelty 4380	Apr.	15,'40†.1 rl..
No. 76—Novelty 4381	May	6,'40†.1 rl..
No. 77—Novelty 4382	May	27,'40†.1 rl..

TWO-REEL MUSICALS

Title	Rel. Date	Min.
Boy Meets Joy (11-18-39) 4221 Pinky Tomlin-Joy Hodges	Sept.	6,'39†17....
Follies Parisienne 4228	Apr.	17,'40†.2 rls.
Bullets and Ballads 4226 Armida, Harry Stafford	Feb.	14,'40†17½..
International Revels (3-30-40) 4227 Wm G. Sabbot	Mar.	13,'40†17....
Rhumba Land (1-6-40) 4223 Wini Shaw	Nov.	15,'39.18....
Rhythm Jamboree 4225 Judy Starr	Jan.	17,'40†.2 rls.
Snow Follies (1-6-40) 4224 Lillian Roth	Dec.	13,'39†18....
Swing Hotel (10-14-39) 4222 Wini Shaw	Oct.	18,'39†18....
Swingin' in the Barn 4229	May	13,'40†.2 rls.

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Quiet Please (5-27-39) 4006 Fritz Feld (Color)	July	1,'39.20....
Wardrobe Girl 4029 Ginger Manners	June	17,'39.....
A Swing Opera 4030 Tess Gardella	July	22,'39..2 rls.
Seeing Red (8-26-39) 4018 Red Skelton	Aug.	26,'39.20....
Slapsie Maxie (9-16-39) 5303 Maxie Rosenbloom	Sept.	10,'39†17....
Ride, Cowboy, Ride (10-21-39) 4008 Dennis Morgan	Sept.	9,'39.20....
Ice Frolic (10-14-39) 5102 Eleanor Gardner	Oct.	28,'39†20....
World's Fair Junior (10-28-39) 5104 (Color)	Dec.	9,'39†20....
Royal Rodeo, The (12-9-39) 5002 John Payne	Nov.	25,'39†15....
Remember When (9-16-39) 5101 Eaton Boys	Jan.	20,'40†20....
One for the Book (1-6-40) 5105 Betty Hutton	Feb.	3,'40†20....
Alex in Wonderland 5106 Eddie Foy, Jr.	Mar.	9,'40†.2 rls.
Singing Dude 5005 Dennis Morgan (Color)	Apr.	6,'40†18....
Double or Nothing (3-2-40) 5107 Lee Dixon	Apr.	20,'40†20....

COLOR PARADE

Title	Rel. Date	Min.
Mechanix Illustrated, No. 5 4612	June	17,'39..1 rl..
Modern Methods (8-12-39) 4611	July	15,'39.10....
Mechanix Illustrated, No. 6 4613	Aug.	5,'39..1 rl..
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept.	30,'39†10....
American Saddle Horses (12-2-39) 5402	Nov.	11,'39†.1 rl..
Mechanix Illustrated, No. 2 5403	Dec.	2,'39†.1 rl..
New Horizons (1-13-40) 5404	Jan.	8,'40†10....
Mechanix Illustrated, No. 3 (2-24-40) 5405	Feb.	17,'40†10....
Men Wanted 5406	Mar.	23,'40†.1 rl..

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Haunted House (6-24-39) 4310	June	3,'39.12....
Lives in Peril 4311	July	1,'39..1 rl..
Three Minute Fuse (9-2-39) 4312	July	29,'39.11....
Verge of Disaster 4313	Aug.	26,'39..1 rl..

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Bill of Rights (9-16-39) 4007 Moroni Olson	Aug.	19,'39†20....
Monroe Doctrine (10-28-39) 5001 Charles Waldron	Oct.	14,'39†16....
Old Hickory (1-6-40) 5003 Hugh Sothern	Dec.	23,'39†17....
Teddy the Rough Rider (2-10-40) 5004 Sydney Blackmer	Feb.	24,'40†19....

LOONEY TUNES

Title	Rel. Date	Min.
No. 70—Polar Pals (6-17-39) 4813	June	3,'39..7....
No. 71—Scalp Trouble 4814	June	24,'39..1 rl..
No. 72—Porky's Picnic 4815	July	15,'39..1 rl..
No. 73—Wise Quack (8-19-39) 4816	Aug.	5,'39..7....
No. 74—Porky's Hotel 5601	Sept.	2,'39†.1 rl..
No. 75—Jeepers Creepers (9-30-39) 5602	Sept.	23,'39†.7....
No. 76—Naughty Neighbors (11-4-39) 5603	Nov.	4,'39†.1 rl..
No. 77—Pied Piper Porky (11-25-39) 5604	Nov.	4,'39†.7....
No. 78—Porky the Giant Killer 5605	Nov.	18,'39†.1 rl..
No. 79—The Film Fan (1-6-40) 5606	Dec.	16,'39†.7....
No. 80—Porky's Last Stand 5607	Jan.	6,'40†.1 rl..
No. 81—Africa Squeaks (2-10-40) 5608	Jan.	27,'40†.7....
No. 82—All Baba Bound 5609	Feb.	10,'40†.1 rl..
No. 83—Pilgrim Porky 5610	Mar.	16,'40†.1 rl..
No. 84—Slap Happy Pappy 5611	Apr.	13,'40†.1 rl..

MELODY MASTERS

Title	Rel. Date	Min.
Leith Stevens and Orch. (6-17-39) 4715	June	10,'39.10....
Rita Rio and Orch. 4716	July	1,'39..1 rl..
Will Osborne and Orch. (8-5-39) 4717	July	22,'39†10....
Eddie Delange and Orch. 4718	Aug.	12,'39..1 rl..
Swing Styles (9-16-39) 5501	Sept.	2,'39†10....
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept.	30,'39†10....
Rubinoff and His Violin (11-11-39) 5503	Nov.	11,'39†10....
Artie Shaw and His Orchestra (12-9-39) 5504	Dec.	30,'39†10....
Frances Carroll and the Coquettes (12-30-39) 5505	Feb.	17,'40†10....
Dave Apollon and His Orchestra (2-24-40) 5506	Mar.	2,'40†10....
Carl Hoff and His Orch. 5507	Mar.	23,'40† 1 rl..

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 84—Hobo Gadget Band (6-17-39) 4518	June	17,'39..7....
No. 85—Old Glory (6-17-39) 4521	July	1,'39.10....
No. 86—Dangerous Dan McFoo 4522	July	15,'39..1 rl..
No. 87—Snow Man's Land 4523	July	29,'39..1 rl..
No. 88—Hare-Um Scare-Um (8-12-39) 4524	Aug.	12,'39..7....
No. 89—Detouring America (9-9-39) 4525	Aug.	26,'39..7....
No. 90—Little Brother Rat 4526	Sept.	2,'39..1 rl..
No. 91—Sioux Me 5301	Sept.	9,'39†.1 rl..
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept.	23,'39†.1 rl..
No. 93—Little Lion Hunter 5302	Oct.	7,'39†.1 rl..
No. 94—The Good Egg 5304	Oct.	2,'39†.1 rl..
No. 95—Fresh Fish (11-18-39) 5305	Nov.	4,'39†.7....
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov.	18,'39†.1 rl..
No. 97—Sniffles and the Bookworm 5307	Dec.	2,'39†.1 rl..
No. 98—Screwball Football (1-13-40) 5308	Dec.	16,'39†.7....
No. 99—The Curious Puppy 5309	Dec.	30,'39†.1 rl..
No. 100—Early Worm Gets the Bird 5310	Jan.	13,'40†.1 rl..
No. 101—Mighty Hunters (1-20-40) 5311	Jan.	27,'40†.7....
No. 4102—Busy Bakers 5312	Feb.	10,'40†.1 rl..
No. 103—Elmer's Candid Camera 5313	Mar.	2,'40†.1 rl..
No. 104—Crosscountry Detours 5314	Mar.	16,'40†.1 rl..
No. 105—Confederate Honey 5315	Mar.	30,'40†.1 rl..
No. 106—The Bears Tale 5316	Apr.	13,'40†.1 rl..

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Romance in Color 4404	Aug.	19,'39..1 rl..

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Right Way, The (6-17-39) 4908 Irene Rich	July	1,'39..9....
Witness Trouble 4911 Grouch Club	July	29,'39..1 rl..
One Day Stand (8-26-39) 4912 Ralph Byrd	Aug.	19,'39.10....
Vote Trouble (9-16-39) 5701 Grouch Club	Sept.	9,'39†.9....
History Repeats Itself (10-14-39)		10....
Sword Fishing (10-14-39) 5702	Oct.	21,'39†10....
An Organ Novelty (11-4-39) 5703 Mr. & Mrs. Jesse Crawford	Jan.	13,'40†.9....
No. Parking (4-13-40) 5704 Grouch Club	Mar.	30,'40†10....

OTHER PRODUCT

Title	Rel. Date	Min.
ALLIANCE		
Birth of the Movies	Sept.	1,'39.22....
ATLAS		
Pyramids of Mexico, The (1-20-40)		11....
Xochimilco (1-15-40)		11....
CENTRAL		
Country Fair (2-24-40)		10....
Zoo in Manhattan (11-18-39)		10....
EALING-METRO		
"All Hands" (4-13-40)		10....
"Dangerous Comment" (4-13-40)		10....
"Now You're Talking (4-13-40)		10....
FINLAND TRADING CO.		
Life in Finland (3-23-40)		10....
KING OF COMEDY		
Paper Hanger, The (3-2-40)		19....
PATHE COMMERCIAL		
Homes of Today (11-18-39)		11....
RENOWN		
Smart Footwork (2-24-40)		15....
Thank You, Mr. Silkworm (2-24-40)		15....
YORKE		
Couriers of the Nation (12-9-39)		17....
Finland Fights! (2-17-40)		5....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Overland with Kit Carson (9-2-39) Bill Elliott-Iris Meredith	July	21,'39.....
Shadow, The (1-13-40) 1140 Victor Jory-Veda Ann Borg (15 episodes)	Jan.	5,'40†.2 rls. (each) (1 episode 31 min.)
Terry and the Pirates Wm. Tracy-Granville Owens (15 episodes)	Apr.	12,'40†.....

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder Don "Red" Barry		
Dick Tracy's G-Men (8-19-39) 872 (15 episodes) Ralph Byrd	Sept. (1st episode 29 min.)	2,'39.....
Drums of Fu Manchu (2-17-40) Henry Brandon-Luana Walters (15 episodes)	Mar. (1st episode 30 min.)	15,'40†20.... (each)
Zorro's Fighting Legion (12-2-39) 873 Reed Hadley	Dec. (1st episode 30 min.)	16,'39.18.... (each)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92 Larry (Buster) Crabbe (15 episodes)	Apr.	9,'40†21.... (each)
Green Hornet, The (12-2-39) 4781-93 Gordon Jones-Anne Nagel (13 episodes)	Jan.	9,'40†21 ... (each)
Phantom Creeps, The (9-2-39) 4681-92 Bela Lugosi-Dorothy Arnold	Oct.	17,'39†21.... (each)

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Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

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Contest starts immediately. All entries must be post-marked not later than midnight, July 1, 1940. In case of ties, duplicate awards will be given. Submit your complete campaign to: "ONE MILLION B. C." CONTEST United Artists Corporation, 729 Seventh Ave., New York City.

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I want to sign up for the ONE MILLION B. C. Contest

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Okay, Carmichael, let's qive the boys the BEAR FACTS about what I can modestly call the year's best picture!
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Paramount Pictures

MOTION PICTURE HERALD

MR. WILL HAYS,
28 W. 44TH ST.,
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N. Y.

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Nickel-Slot Movie Race On, 12 Rushing Films, Equipment

British Owners Attack High Rentals, Single Out "Wind"

Star Appearances and 'Name' Bands Supplant Vaudeville

Coast Independents Propose Own 'Hays Organization'

REVIEWED IN THIS ISSUE

"The Doctor Takes a Wife"

"King of the Lumberjacks"

"The Saint Takes Over"

"Rhythm of the Rio Grande"

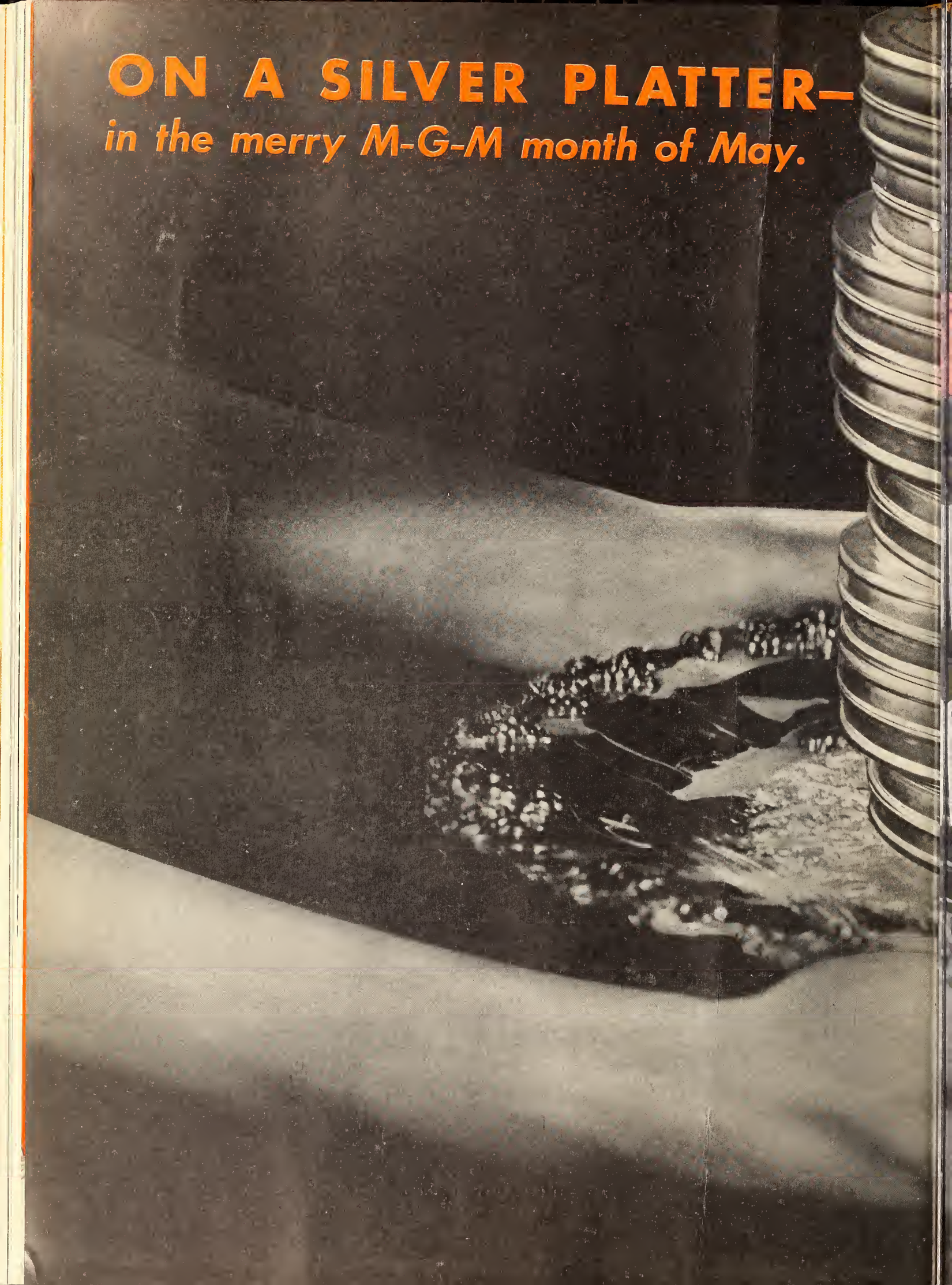
"Tomboy"

"Secrets of a Model"

VOL. 139, NO. 4

APRIL 27, 1940

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ON A SILVER PLATTER—
in the merry M-G-M month of May.


"20 MULE TEAM"
starring
WALLACE BEERY
"EDISON, THE MAN"
starring
SPENCER TRACY
"WATERLOO BRIDGE"
starring
VIVIEN LEIGH
ROBERT TAYLOR
"SUSAN AND GOD"
starring
JOAN CRAWFORD
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CHAS.
Jeffrey Ly
O'Neil · Vi
Henry Da
Hampden

JAMES CA
ANN SHER
PAT O'BI
Andy Devine · He
Jerome Cowan · (

JOHN GARI
ANNE SHI
Claude Rains
Karns · Lee
Dennie M

EDW. G. ROBINSON
ANN SOTHERN
Humphrey Bogart · Donald
Crisp · Ralph Bellamy
Allen Jenkins



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ALL THIS, AND HEAVEN TOO
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TORRID ZONE
The biggest boxoffice attraction these stars ever had!
SATURDAY'S CHILDREN
From the Pulitzer Prize Play by Maxwell Anderson
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From the sensationally different Collier's story
SHOWMANSHIP!!

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Beating "Grapes of Wrath", "Stanley and Livingstone", "The Rains Came"!

OVER THE NATION

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Pittsburgh
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Etc.

PROVE "JOHNNY APOLLO"

MEANS BUSINESS!

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 139, No. 4 — April 27, 1940

CODE "REVISION"

ONCE when confronted with what he deemed to be a marked state of aberration on the part of a cabinet officer, Abraham Lincoln took resort, as so often he did, to a story. "Old Zeke was out in the wood lot, repeatedly firing his rifle up into a tall hickory and cussin' because nothing came down. Then his son came along to regard the performance. At last the boy ventured to speak. 'Paw, that ain't no squirrel you're shootin' at—hit's a louse in your eyebrow'."

That homely parable of the backwoods is applicable to some contemporary shooting at the Production Code, mostly, or entirely, in Hollywood.

The shooting is not very heavy, sniping is perhaps the better word for it. And besides that there is muttering and murmuring which might rise into an uproar if the mutterers could come to focus.

These objections are of two categories. First and most persistent are the irreconcilables, mostly of the writing contingent, who want for themselves and the public's entertainment screen the license of such works as "Ulysses," or "Studs Lonergan." These are persons who can never be satisfied with any degree of restraint, even in terms of the self-regulation of the industry for its immediate commercial wellbeing. Second there is an order of impression among some other production personages that "maybe the Code needs to be revised to bring it into accord with the times."

For the first, it can only be said that it was their line of thought and conduct which was considerably responsible for the rise of conditions which brought the motion picture up against its problems of 1933, when the industry at last put into working effect the Code it had adopted three years before. The answer to the second category, the "revisionists," is that they are in fact not really familiar with the document with which they are so concerned, and consequently not adequately aware of where specifically stated moral law ends and matters that pertain to policy and judgment of policy begin.

INTIMATE discussion of specific points and issues inevitably reveals that there is ever in the production community a confusion of the basic Code and notions or concerns of policy which have nothing to do with fundamental moral order.

For an instance, policy, not morals, was involved in that issue which found Mr. David Selznick racing across the continent to argue that "Rhett Butler" might say to "Scarlett O'Hara" those simple and earnest words, "I don't give a damn." Much has been made of that incident, but it has, one might observe, damned little bearing, or none, on the Code. The decision to permit the line was a policy decision, of no moral bearing.

A decided simplification of thought could be had if there were explicit understanding that the Code is in essence a restatement of the Ten Commandments as a guide to human conduct. This, one must immediately and emphatically state, does not mean that violations of any or all of the Ten Commandments are not to be depicted on the screen. Entirely to the contrary, there is ample recognition of the fact that much of drama must be concerned with human frailties and misconduct. What the Code does demand and require is that violation of the Ten Commandments shall not be advocated, promoted, or condoned by pictures destined to the public's entertainment screen. As has been remarked often enough before on this page, such activities as murder, seduction and, or, rape are not to be held up as pastimes of an excusable nature.

FOR the reasonably intelligent person of fair mind and some experience of the business of narration, the question of the moral import of a sequence or picture is not likely to be a matter of honest argument. It is usually fairly clear whether or not a scene implies that murder is just excitement, or that seduction is merely passing fun.

And all this means no allowance of the too commonly sought subterfuge of the spreading of yards of delectable sin and seeking to square the account for the Code by a flash of punishment in the end.

That has nothing at all to do with the question of whether or not the screen is to have a "Forty Days of Musa Dagh," or "It Can't Happen Here."

It is possible, almost certain, that advice on both such diverse issues may come from the same office, or the same person, but that does not mean that Code and policy are one, or even related. The authority of the Code is not the authority of policy. It is apparent enough, and in the nature of the inevitable, that the administration of the Code is a function of a division of the trade association which represents production. That is, however, far indeed from implying that the policy judgments of the trade association are Code judgments, or that they have any necessary relevancy to the Code. It should be too obvious for statement that often enough there are projects to be considered destructively indiscreet or variously unwise, in which there is no moral issue whatsoever.

YOU will remember that famous report of the late Mr. Calvin Coolidge on the preacher's sermon on "Sin," in which the President found he was "agin' it." That is what the Code is about, to the extent at least that it asks that the screen shall not favor or condone immoral conduct, in fact or implication. The Code has no other purpose, relevancy or application.

So far, it may be observed, despite the fact that now and then issues have arisen, the Code appears to have done well by Hollywood and production. The last seven years have seen vastly less of censorships, external regulation. The screen is in greatly enhanced status in the public mind. This is beyond argument.

Down among the mutterers is the usually whispered charge

[*Continued on following page*]

This Week in the News

No Suit Settlement

THE "KEY" New York suit of the Government against the majors, and matters relating to it, took the spotlight in industry affairs this week. All hope for an out-of-court settlement of the case faded when Thurman Arnold told a Senate committee that consent decree talk was futile because the majors would not yield to "absolute" theatre divorcement.

Hearings on Senator Neely's theatre divorcement bill were postponed Monday until May 16th, after Mr. Arnold gave his approval to the measure and C. C. Pettijohn, Hays office general counsel, pleaded for more time. Meanwhile the House Interstate and Foreign Commerce Committee set May 13th for hearings on Senator Neely's other measure, the anti-block booking bill which passed the Senate last year.

In New York the majors won a month's postponement of the suit from John C. Knox, federal judge, over the objection of Mr. Arnold, who argued that the trial should begin, as scheduled, on May 1st.

Sidney R. Kent, president of Twentieth Century-Fox, in a pre-trial examination, charged that the Government had backed down on its approval of an industry fair practice code. Joseph Bernhard, general manager of Warner Theatres, another witness, denied the majors "divide" territories.

A move was made by counsel for 20th Century-Fox to have the case against a number of officers and directors dismissed because the Government had not connected the men with the case.

The "key" trust story and other developness, denied that territories are "divided."

Sargoy Copyright Head

AT A JOINT meeting of general counsel and general sales managers of the distributing companies, in New York, Wednesday, Edward A. Sargoy was designated to take over the duties of the late Gabriel L. Hess in connection with the legal activities of the Copyright Protection Bureau, and to represent the distributors in all matters of infringement of copyright arising out of unauthorized exhibitions. Joseph L. Stein will continue associate counsel to Mr. Sargoy. The status of the Copyright Protection Bureau is otherwise unchanged.

Mr. Sargoy, 38, became associated with Mr. Hess in the special law office devoted to representation of distributors in copyright matters arising out of unauthorized exhibitions and the Copyright Protection Bureau. He s an authority on copyright law.

No More Fiddling

THOSE HUNDREDS of exhibitors and Hollywood producers and picture personalities who during the past three years have gone on record in protest against the film-gossipings and film review bell-ringing of Jimmie Fidler on his Tuesday night broadcasts in behalf of Procter and Gamble soaps and shampoos need protest no longer—Jimmie's off the air—for a while, anyway.

He got off Tuesday evening, after his regular weekly broadcast, when the sponsors, whose agents are H. W. Kaston Sons, declined to recommend a renewal of an expiring contract, explaining on Tuesday from their headquarters at 360 North Michigan Avenue, Chicago, that they do not plan any other radio programs for or with Fidler.

Answering the petitions of theatre owners for relief from what they termed an "indiscriminate" and unfair rating of pictures on his program by ringing bells—one bell for a poor picture, etc.—Mr. Fidler, visiting New York last month said, "Either the bells stay or I go." Tuesday he went.

Presidential Newsreels

THE BANGING of the temporary chairman's gavel opening the national Presidential conventions of the Republicans in Philadelphia, in June, and the Democrats, in Chicago, in July, will set in motion the machinery whereby "what is going on" is prepared for presentation to the American motion picture audience of 85,000,000 strong.

Arrangements for the Democratic convention already have been set. Those for the Republicans are being formulated. There will be no "pooling" in either case.

At Chicago, there will be three main camera stands, one on the floor at an oblique angle to the speakers' platform, another a hanging stand in front of the first balcony opposite the speakers, and the third, also hanging, behind the speakers. In addition, the organ loft of the stadium has been turned over for long shots and there will be, of course, the ubiquitous roving cameramen moving from point to point.

The convention will provide dark rooms for each company to load and unload magazines on the spot and telephone connections at each main camera stand so that those stationed thereat can communicate quickly elsewhere, or direct with home offices in New York.

Each of the five newsreel companies has asked for credentials for an average of 17 men a company, including those in charge.

Each company will shoot at least 10,000 to 15,000 feet of film on the five days the Chicago convention is expected to run.

Both conventions will be televised.

CODE "REVISION" [Continued]

that the Production Code represents Roman Catholic domination of the art. It does not, and the essential facts are few and simple. The Code was fathered, fostered and brought into being by Mr. Martin Quigley, who is a Catholic, who incidentally claims no patent or copyright on the Ten Commandments, which appear to be rather widely accepted as moral law among the public served by the screen. In view of his record and relation to the industry of the motion picture, it is probable he would have conceived, advised and produced a Code even if he had been a Buddhist. It is true that he had some advice and council from Catholic churchmen. He considers they know the subject of morals. That Mr. Joseph I. Breen, also a Catholic, was first appointed to the consideration of problems of Code application and became its administrator grows out of the fact that he was at that time in Hollywood on errands pertaining to the restraint of unwholesome aspects of the fan press, that he knew what it was all about, and that he had equipment of personality for the job. That was a decision of Mr. Will H. Hays, incidentally a Presbyterian, and one supported then and now by the members of the trade association.

As to the charge of domination, it might be pointed out that the Catholic church brought forth its own separate and special organization to examine and pass upon, for Catholics, the picture output, without heed to what the Production Code might pass. The ratings of the Legion of Decency are evidence of a decided opinion that not all pictures made under the Code and given its seal are for approved Catholic acceptance.

The Code instruments the purpose of the Ten Commandments. It does not, however, demand the advocacy of formalized virtue, preachment; it only demands that the wrong and unsocial shall not be advocated.

For most of America the Ten Commandments are not yet to be repealed, or revised.

—*TERRY RAMSAYE*

Says Moscow

AMERICAN capitalists are using the motion picture industry to force the United States into war, on the Allied side; Hollywood's producers, willing tools, are suppressing "progressive" pictures and manufacturing "ultra pro-English" (hence, anti-German) films; they are slandering the Negroes and labor, praising war and reaction.

All this, according to a wireless dispatch last Saturday, from Moscow, to the New York *Times*, appeared in an article by one David Platt, in the Russian newspaper *Kino*.

Mr. Platt called the Hollywood bias toward the Allies "the offensive of reaction." He condemned Warners for abandoning films titled "Boycott," "The Bishop Who Walks with God" and "The Underground" in favor of "anti-German films."

David O. Selznick's "Gone With the Wind" is called "a eulogy of slavery, lynching, and race chauvinism, and the most reactionary film since David Wark Griffith's 'The Birth of a Nation.'"

RKO's "Gunga Din" also received a lacing.

Alexander Korda was not praised.

But, according to the dispatch, the scene is not altogether dark; some American films apparently tickle the Russian palate. Thus: "Abe Lincoln in Illinois," "Mister Smith Goes to Washington" and "Grapes of Wrath," Mr. Platt says, "are the only three bright spots in the dark skies of the American film world."

P.S.—Mr. Platt is the motion picture critic of the *Daily Worker*, of New York City, official organ of the Communist Party of America.

FCC Stumps Academy

THE FUTURE of television and its relation to the motion picture industry were difficult to predict before the Federal Communications Commission began flashing "stop," "go" and "caution" lights to the new industry in such rapid succession that all interested parties were blinking. Now prediction is considered so ill-advised that the committee of the Academy of Motion Picture Arts and Sciences, appointed to report annually on television in Hollywood, has called off its annual survey of "Motion Pictures and Television" until the FCC makes up its collective mind.

For 1938, the Academy report on "Television from the Standpoint of the Motion Picture Producing Industry" urged that a careful watch be kept on the television situation, and predicted a possible battle between the film and radio industries over the creation of material for television.

Developments of the week in television are reported on page 60.

Taxes and Grosses

REFLECTING the release of big-grossing features, collections from the federal admission tax in March reached a post-depression record, at $2,390,932, it was reported this week by the U. S. Internal Revenue Bureau at Washington.

The March collections were $538,000 above those of February and almost $784,000 above March, 1939, when they were $1,852,764 and $1,606,996, respectively, the Bureau reported.

As a result of the fillip given business by the almost simultaneous release of several "top" pictures, federal collections for the first quarter of 1940 were brought to a total of $5,730,230, more than $1,000,000 above the $4,674,258 for the period last year.

In its seven years, the Rockefellers' Music Hall in New York has played 260 features. Not one of them with living actors had ever stayed five weeks, until David Selznick's United Artists production of "Rebecca" came along, on March 28th. Walt Disney's "Snow White," first feature cartoon, a novelty, was the only other five-week tenant at the house.

"Snow White" opened below capacity, had large morning and afternoon crowds, thinning out in the evening. "Rebecca's" pace has been consistent, says Hazel Flynn of the Music Hall. An attendance of 750,000 for the five weeks is estimated.

Only 20 of the Music Hall's 260 films reached a third week.

DEPARTMENTS

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Color Prices

TECHNICOLOR, of which Dr. Herbert T. Kalmus is president, in Hollywood on Saturday reduced color prices one cent per foot, effective Aug. 1, 1940, on release prints for U.S.A. distribution, excluding advertising and industrial films.

The cut brings color prices down to 4½ cents per foot for feature pictures in quantities of 250 or more prints and for short subject prints in quantities of 125 or more effecting a saving of $35,000 per feature on the average 10,000-foot film with 300 prints, applying also to the 20-odd productions now before Hollywood cameras. Per foot prices increase to a peak of seven cents in case nine or fewer prints are ordered.

On Wednesday, Technicolor in New York reported consolidated earnings of $912,614 for the year ended Dec. 31, 1939, compared with $1,050,536 for 1938. Shipments of Technicolor positive prints for 1939 amounted to 70,126,156 feet, compared to 66,720,237 feet during 1938.

Shipments for the first quarter of 1940 total 30,900,000 feet, compared with the corresponding 1939 period's 21,100,000 feet. Preliminary figures for the first quarter of 1940 indicate profits of approximately $556,000, against the $310,468 profit for the first quarter of 1939.

Insurance for 40,000

ANTICIPATING adoption of a group life insurance plan at their annual convention in June, 40,000 members of the International Alliance of Theatrical Stage Employes are filling out "data cards" for the use of their executive board in negotiating with the Union Labor Life Insurance Company. It would be one of the largest group policies.

The executive board was empowered, two years ago at the convention in Cleveland, to find out whether the IATSE could adopt a group insurance policy.

The data are to be studied by the insurance company and James J. Brennan, sixth vice-president of the Alliance, who heads a special committee for the plan. The insurance company is expected to submit cost information to the IA board "not later than May 1st."

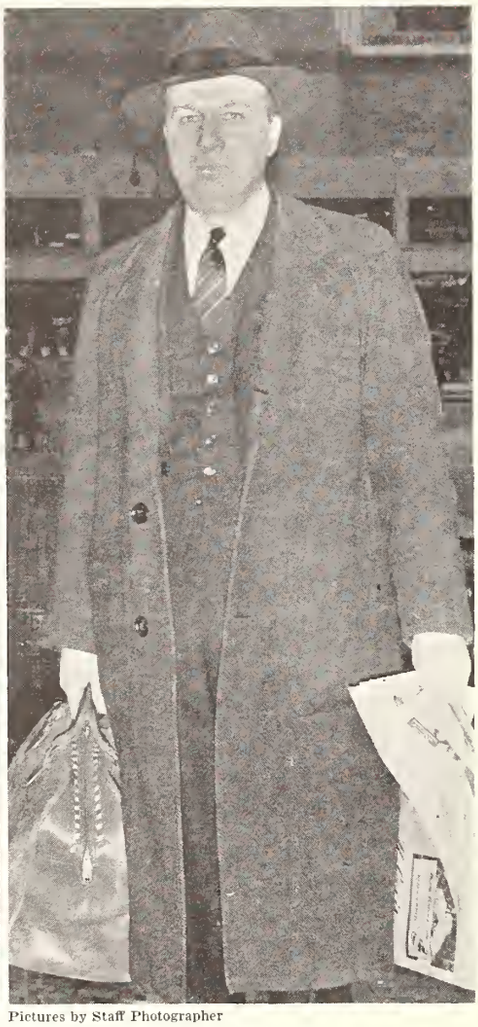
Whether the plan will be compulsory; whether members who cannot pay will be covered; whether the cost will be included in the dues or assessed anew; how much the plan will cost—all these are matters to be dealt with at the June convention, according to Mr. Brennan.

George E. Browne is president of the IATSE. The IATSE is affiliated with the American Federation of Labor. The AFL's vice-president is Matthew Woll. Mr. Woll is president of the Union Labor Life Insurance Company.

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THIS WEEK IN PICTURES





Pictures by Staff Photographer

DEFEAT in a preliminary skirmish marked the first appearance of Thurman Arnold, above left, assistant United States attorney general, at pre-trial hearings in the equity suit of People vs. the Motion Picture Industry. The defendants won a postponement of trial to June 3rd. Later Mr. Arnold, before a Senate subcommittee, called the industry a dictatorship with a "two-way sword". At right is Robert L. Wright, the Department of Justice pre-trial examiner. See page 14.

CHIEF JUSTICE HUGHES of the United States Supreme Court, below, has his birthday picture taken for Paramount News by Douglas Dupont who commandeered a child's wagon to make a traveling shot.





SON BECOMES PARTNER. Drew Eberson, above, son of John Eberson, well known theatre architect, who becomes associated with his father in a partnership announced this week. The senior member has a record of 25 years of theatre designing. Drew Eberson studied at the University of Pennsylvania and completed his art and technical training in Hollywood.





VICE-PRESIDENTS. George F. Dembow, above left, general sales manager, and William B. Brenner, general executive of National Screen Service Corporation have been elected vice-presidents. Both have long records with National Screen.



AMERICAN PICTURES Corporation, new independent producer, introduces itself to the industry at a cocktail party in the St. Moritz, New York. Left to right: Geza Herczeg, screen writer who is preparing the script for the company's first production, "The Life of Samuel Gompers"; Julius W. Levine, president; Sydney B. Weill, vice-president and manager, and I. M. Ornburn, treasurer. Mr. Ornburn is also an officer of the union trades label department of the American Federation of Labor.

PREMIERES, EAST AND WEST



THE TEAM of Wilcox and Neagle, right, headed the guests of honor at the Hollywood preview of their new RKO production, "Irene," at the Pantages theatre and at the party at Ciro's which followed. With them at the party is May Robson, featured player in the picture. The toast honors the birthdays of Mr. Wilcox and Miss Robson.



ONE of two on-the-spot premieres of the week was the return of Eddie Cantor to his birthplace, New York's lower East Side, for the opening of his newest MGM picture, "Forty Little Mothers," at Loew's Canal Street. At left Mr. Cantor has just unveiled a tablet at his childhood home, and above are Mr. and Mrs. Howard Dietz at the premiere.



THE TALK OF HARLEM Tuesday night was the premiere of Paramount's "Buck Benny Rides Again" at the Victoria theatre on 125th Street, held there because of the prominent role played in the picture by Rochester, Eddie Anderson, above on a black charger.





JOSEPH GREEN, left, manager of the Raymond, Pasadena, Cal., greets Tex Ritter, come for a personal appearance at the opening of his latest singing - western for Monogram, "Westbound Stage."



WILLIAM C. HUNT, center above, began his exhibitor career in May, 1905, with the Bijou Dream in Camden, N. J. His two sons, Bud, left, and Guy, right, are associated with him in Hunt's Amusement Enterprises, Inc., operators of 13 theatres.

MAX TORODOR, left, Ritz, Minneapolis, visits Paramount and Cecil B. DeMille with his family.



WILD WEST SHOW IN DALLAS

WHATEVER affairs some 300,000 residents of Dallas had in mind for the three days of last weekend remained unfinished business as the Variety Clubs of America came to town in annual convention. By train, plane and auto over 1,000 delegates arrived from 23 Tents to don 10 gallon hats and cowhand attire, to ring the city's welkin, if not crack it wide open. Their comings, goings and doings, as somewhat indicated on these pages, included sightseeing, golfing, parading and meeting, climaxed at the annual banquet by the presentation of the Variety annual Humanitarian Award to Martha Berry, organizer of the famed Georgia school for the underprivileged.



Above. On the banquet dais are John Harris, national chief barker; R. J. O'Donnell, chief barker Tent 17; the Rev. Edward Flanagan of Boys Town, Neb., and Miss Martha Berry, recipient of the annual Humanitarian Award. Mr. O'Donnell, assisted by Paul Short and John Adams, was executive chairman of the committee in charge of arrangements for the convention.



Below. Newly elected national officers. Seated are Allan Moritz, Cincinnati; Marc Wolf, Indianapolis; William Jenkins, Atlanta; W. C. Pullin, Columbus; J. Louis Rome, Washington; L. C. Griffith, Oklahoma City; and J. J. Maloney, Pittsburgh. Standing: Eddie Rubens, Minneapolis; Earle Sweigert, Philadelphia; Harry Kalmine, Pittsburgh; R. J. O'Donnell, Dallas; John H. Harris, Pittsburgh; James G. Balmer, Pittsburgh; Ray Colvin, St. Louis, and M. R. Clark, Cleveland.

Below. Pawnee Bill himself with Marty Mullin and Sam Pinanski of M. & P. Theatres.







Above. Starting with Cresson Smith in the immediate foreground and proceeding clockwise are A. W. Smith, Jr., Bob Wilby, Leonard Goldenson, Billy Wilkerson, Harvey Day, Ned Depinet, Sam Dembow and E. Charninsky (in costume).

Below. The ten-mile parade down Main Street where all of Dallas and half the surrounding countryside gathered to watch.



Below. Interstate circuit men who did yeoman service as hosts and committeemen: Fred McFadden, Ray Beall, Jack Chalman, Francis Barr, Bill O'Donnell and Forrest Thompson with A-Mike Vogel, chairman of the Managers' Round Table, and George Baker of Kansas City.





Above. At the ranch party held by Dick Andrade: Joe Hiller, Leo Abernathy, Al Weiblinger, Lou Fordan, Eddie Johns, Abe Weiner, Joe Schipero, Joe Misracle, C. J. Latta, Earl Bailey, I. Elmer Ecker, Joe Branden, Jake Saltz, Brian McDonald, Harry Feinstein, Jimmie Totman. Lower row: John Shall, Jr., Al Weise, Harry Thomas, Dr. A. I. Wise, Andy Battiston, Harry Feldman, Arch Fineman and Art Maronne, all of Pittsburgh Tent 1, winner of the attendance award.





Above. Herman Wobber and William Kupper arrive for the party by plane.

Left. Y. Frank Freeman, Karl Hoblitzelle and Barney Balaban in the Adolphus hotel.



Above. Tom Connors, MGM sales executive; Frank Capra, and John Rosenfield, amusements editor of the Dallas *Morning News*, in costume for the Mexican Fiesta at the Dallas Athletic Club.



Above. After the three days of festivities Monogram exchange executives and salesmen, many of whom attended the Variety meeting, gathered for the company's annual sales convention. Here are Jack Gruben, Dallas; J. S. Harrington, New York; John Franconi, Dallas; Steve Broidy, Boston; Eddie Golden; Ed Blumenthal, Dallas, and George West, St. Louis.

Right. At the ranch party: J. B. Underwood, Columbia manager in Dallas; A. Montague, Columbia sales manager; Eddie Golden of Monogram and James Mulvey, Samuel Goldwyn, Inc.



Above. Edward Kuykendall, L. C. Griffith, Harvey Day and Dave Palfreyman at Dick Andrade's dude ranch party.



CONSENT DECREE TALK ALL FUTILE, ARNOLD TELLS SENATE

If there was any doubt as to where the organized motion picture industry stood toward effecting a settlement of the United States Government's anti-trust prosecution of its "key" case in New York, the doubt was removed on Monday when Thurman Arnold, assistant U. S. attorney general and chief prosecutor, told a Senate judiciary subcommittee in Washington that the company defendants had been allowed to engage in futile discussions of a consent decree which never had any chance of acceptance without their "complete surrender," that is, absolute divorcement of production-distribution from exhibition.

As for the defendants' standing on actually going to trial, this, too, was established, last Friday, when Federal Judge John C. Knox, senior jurist in federal court in New York, gave them their first "and last" trial date postponement, from May 1st to June 3rd.

Mr. Arnold openly called the organized industry a dictatorship with a "two-way sword."

Of the socalled consent decree issue, Mr. Arnold told the Senate subcommittee that Allied States Association of Exhibitors, prime motivators in attacks against the organized industry, "didn't want it or any part of it" and that the Department of Justice would consider such a settlement "if only by such a plan could they (the industry) survive."

Mr. Arnold's views on the consent decree, the first official pronouncement of the Department of Justice's position, were aired before Senators Matthew M. Neely, (Dem., West Virginia) and Frederick Van Nuys (Dem., Indiana), representing a subcommittee to hear the assistant attorney general's explanation for the delay in getting the New York trust suit to trial.

Monday's session was a "curtain raiser" to complete hearings on Mr. Neely's new circuit divorcement bill, introduced April 9th, with which he was ready to go ahead immediately but which, upon representation by C. C. Pettijohn, general counsel of the Hays organization, that the companies had been given no notice, he postponed until May 16th, two days after the West Virginia primary at which Senator Neely is expected to be nominated for the governorship of his state.

Meanwhile, the House interstate and foreign commerce committee, finally disposing of the troublesome transportation legislation which has tied it up through most of this session, this week set May 13th as the date for the opening of its hearings on the Neely anti-block booking bill, which was passed by the Senate late summer.

At the opening of Monday's hearings, Senator Neely clashed with Mr. Pettijohn over the conduct of the hearings when the Hays counsel protested that Burt New, Washington representative of the MPPDA, who, incidentally, was confused by the Senator with former Postmaster General Harry S. New, had not learned of the divorcement hearing until 18 hours before it opened.

Senator Neely declared that his office had made efforts to get Mr. New on the telephone on last Saturday afternoon and was skeptical of Mr. Pettijohn's claim that the companies needed time to prepare their case.

Mr. Pettijohn made it clear that the MPPDA was not defending the New York trust suit and that it would not appear in the divorcement bill proceedings and explained he was acting only in behalf of the Hays association and not of the companies. At least two weeks would be needed to prepare for the Neely divorcement hearings, he asserted.

"This is not before the interstate commerce committee of the House," Mr. Neely retorted. "This is before the judiciary committee of the Senate. We do not wait until people get old on this side of the Capitol. You cannot expect the never-ending delays that you experienced on the other side."

Although Mr. Neely evidenced little desire to hear him and frequently interrupted his remarks, Mr. Pettijohn warned that the war in Europe has precipitated a very serious situation in the film industry and that agitation for new legislation was not calculated to ease it.

Finally getting started on the matter of the New York trust action after a half-hour of wrangling, Mr. Arnold told the Senators that Mr. Neely's new circuit divorce bill seeks approximately the same relief as is contemplated in the Government's New York trust suit. Pointing out that it was not the policy of the Department of Justice either to approve or condemn individual legislative measures, he nevertheless declared himself whole-heartedly in favor of the Neely legislation which, he said "is declaratory of the common law."

Arnold Favors Divorce Law

"That type of legislation is particularly necessary in this (N. Y. trust) case because of the interminable delays which have attended this case ever since it was started," he commented.

Mr. Arnold attributed the delay in getting a trial started in the New York case to the new rules of procedure recently put into effect in the Federal courts, of which, he asserted, the companies have taken every advantage.

"The new rules practically have made us try our case in advance," he explained. "We furnished the names of over 600 witnesses, there have been three motions for bills of particulars; in other words, there is a complete statement of everything that has been happening in the motion picture business given to the people who should be more familiar with the business than we are."

Answering a question by Senator Neely as to who asked for these details, Mr. Arnold said they were ordered by the Federal Courts on the motion of the companies but, he added, "We also have asked for interrogatories."

"It is plain to see that the suit is moving with incredible slowness and so I think this is one of the circumstances where a legislative declaration of the common law can appropriately be passed".

Setting forth the position of the Government with respect to the industry, the anti-trust division head explained that "it is the position of the Department of Justice that no scheme of control is going to work against the integrated system which controls the market for moving pictures from raw material right down to the consumer."

The film industry, he said, is a vertical cartel like that built up in Germany by the late Hugo Stinnes in the 1920's.

"Such cartels are not justified in any in-

NEELY HEARINGS SET FOR MAY 13TH

Ending predictions that there might not be any Neely Bill hearings in this session of Congress, the House of Representatives Interstate and Foreign Commerce Committee this week tentatively set the beginning of such hearings for May 13th. Because Senator Matthew Mansfield Neely, father of the bill, is expected to prosecute his campaign for gubernatorial nomination in the West Virginia primaries on May 14th, there is speculation in Washington on his appearance at early hearings. If the hearings start as scheduled, it is additionally noted, they may be coincident, part of the time, with hearings by the Senate judiciary subcommittee on Senator Neely's theatre divorce bill, introduced by him several weeks ago.

Despite the American Federation of Labor's opposition to the Neely Bill, the protests of the American Federation of Musicians and its president, Joseph M. Weber, the New York musicians' local 802 has passed a resolution-petition urging passage. Jack Rosenberg, president of the local, was reported believing that if "bad pictures aren't forced" on exhibitors they might use more stage presentations, with accompanying "live" orchestras.

SAYS INDEPENDENTS WANT ACTION

(Continued from opposite page)

dustry and are a plain violation of the anti-trust law," he declared. "This control of any industry from the raw material to the consumer is a two-way sword.

"In the first place it excludes the independent producer from the market or lets him come in at the sufferance of competitors. In the second place the companies which sell to the industry also maintain control of the competing exhibition of the films that they sell, and in this particular case they have seized all the desirable markets, have taken all of the best theatres, leaving for the independent only the minor theatres. This takes away, of course, all bargaining power from the exhibitors; also gives them (the majors) control over the public taste, eliminates any choice by any particular community that wants to have any particular type of film, and prevents the man with a pretty idea from getting it across to the public, even if he goes broke in the process. It puts the standard of what any particular community will see on a level with the standard of what the entire nation wants to see.

"In the end, this vertical trust is the greatest contributor to waste in the industry it is possible to imagine, because they can force their products on the market regardless of cost; the theatres cannot pick and choose."

Dilating on the waste which he said existed, Mr. Arnold declared that U. S. Securities and Exchange Commission hearings on reorganizations have developed the "fantastical salaries" paid and the "waste which the type of cartel places on the industry," and that there is no way to cut the "enormous" salaries.

"No other industry is like the motion picture industry in that respect excepting those industries which approach it in control over the market," he commented. When competition is removed, he said, the only way of arousing the market is by "ballyhoo" and the film and oil industries have spent enormous sums on advertising projects.

He said, one of the "inevitable results of the vertical cartel or trust which controls an industry is the bitterness, the mutual suspicion and the hatred which this thing engenders." "I think the record shows that intense bitterness which has grown up as a result of an essentially undemocratic institution," he added.

The only remedy, apart from divestiture, he pointed out, is public control. "If you are going to allow this sort of thing to continue, it means regulation, and I do not believe we are ready for public control of amusements," Mr. Arnold commented. "I do not think we are ready in this country to say that the amusement business is so essentially a monopoly that we have got to allow it to combine and then regulate it like a railroad."

Getting into the consent-decree negotiations, Mr. Arnold revealed that there never was a chance of the industry getting an out-of-court settlement on any basis less than complete surrender.

Explaining that the door of the Department was always open to business men for discussion of plans which they would care voluntarily to submit, he told the Senators that sometimes business men were reluctant to come in because of the fact that the deparment was a prosecuting agency, and that the Department of Commerce had stepped in to deal with such situations.

However, he said, "the Department of Commerce merely offers a formula for the presentation of plans and for negotiations and as yet the Department of Commerce has recommended nothing. They simply sat in negotiation. The Department of Commerce has sent over (to the Department of Justice) a very elaborate plan which permits continuance of the vertical trust and subjects it to control." (See MOTION PICTURE HERALD, April 6th, pages 12-14.)

"I think I am correct in saying that as yet the motion picture companies have not actually submitted that plan as a decree, to the Department of Justice. If they should submit it to the Department of Justice, I can see only one justification for submitting it to the court, since it is based on the continuance of this vertical combinaion; the suit we are prosecuting must not be dismissed, and therefore the only reason why we could accept such a plan would be that the industry would feel that only by such a plan could they survive at all. It is a thing that can be justified only as an emergency matter.

"The independents (presumably Allied States) have come to me and said that this thing will not help them—that they do not want it or any part of it."

Reads from Zukor Statement

Reverting to the Neely circuit divorcement bill itself, Mr. Arnold read from the oft-quoted statement made by Adolph Zukor in 1918 warning against integration, and declared that "if the Government is not going to enforce the anti-trust laws we compel these business men to engage in this race for self-protection. It is not a question of blaming the industry; it is a question of the Government blaming itself for not providing effective enforcement."

There are men in the industry, Mr. Arnold told the Senators, who agree "heart and soul" with the Government. They are on the boards of directors of the companies involved in the trust suit and so "not in a position where they can express themselves publicly," but have let the Department of Justice know how they feel.

The only suggestions Mr. Arnold offered for amendment of the Neely divorcement bill was to lengthen the time in which divorce is to be accomplished, pointing out that 18 months, as prescribed by Neely, is too short a time to handle the 2,400 affiliated theatres without disorganizing the industry, and the writing in of provisions for the divorcement which will not cause too great a dislocation. He refused to fix a time within which the divestiture should be accomplished, but suggested that it might be flexible and permit the divorce to be worked out properly in each individual case. In previously discussing divorcement and the New York suit, Mr. Arnold has said that it could take ten years, if need be.

Voicing recognition of the film difficulties which have resulted from the war situation, Mr. Arnold commended the industry for the progress it has made, technically and in distribution, and asserted that enforcement of the anti-trust law "will help it get on its feet."

However, he said, the Neely divorcement bill should be enacted, because the New York trial "will last a long time and will be appealed." During that period, the Department must also carry its ten field circuit suits along so that all may terminate at about the same time, since "divorce will be almost impossible unless we can get the monopoly chains in the bag." "This is going to be a long drawn out situation," he observed.

Mr. Arnold was questioned by Senator Van Nuys as to the desirability of enacting legislation while litigation was pending, pointing out that on the day of the Neely hearing, Monday, the Senate Judiciary Committee had refused to report a bill relating to a subject of prosecution, but declared the situation was different and contended that, in the last analysis, the act would have to go to the courts.

Mr. Arnold was questioned by Senator Neely as to the complaints received from exhibitors, with Paul Williams, special assistant to the attorney general in charge of the New York case, providing most of the answers.

First Tried Complaints on MPPDA

Explaining the set-up for "temporary trade relief," established in 1936, under which complaints from independents were referred by the Department of Justice to the Hays office for adjustment, Mr. Williams said that more than 150 cases had been settled in that way but that there were many more which were not so settled because of the reluctance of complainants to have the M.P.P.D.A. act.

Mr. Neely asked whether those complaints involved allegations of inability to get adequate supply or proper runs, unreasonable protection and discrimination in favor of affiliated theatres, Mr. Williams explaining that most of them dealt with one or more of those subjects.

His final question of Mr. Arnold was: "In your opinion is it desirable that theatres be under local operation and control so as to be responsive to community standards?"

"It is desirable, quite clearly," Mr. Arnold responded.

While no further testimony was taken, Abram F. Myers, general counsel for Allied States, was permitted to file a statement, including a letter which he wrote to Abe Feller, head of the consent-decree section of the anti-trust division of the Department of Justice on March 26. Mr. Myers explained that if he could file his statement, he would need no time to testify.

In that letter, Mr. Myers voiced the sentiment of the Allied board that the consent-decree plan which the companies then were discussing would not afford "adequate" relief and that "the minimum of relief that should be provided in any settlement should include a requirement that the defendants dispose of 50 per cent of their neighborhood and small town theatres in

(Continued on following page)

TRADE REFORMS IN CANADA EXPECTED

While the neighboring motion picture industry in the United States was still in the throes of legal, legislative threats to its methods of operation, the Canadian film industry this week was preparing to proceed peacefully with its negotiations, among various industry groups, for clearance reform, which includes regional conciliation boards. Agreement on various details have been reached between representatives of the distributors, the circuits, and the Independent Theatres Association of Ontario. The return to Toronto from visits South, of Harry Alexander and N. A. Taylor, president and vice-president respectively, of the association, is expected to hasten negotiations.

The Famous Players Canadian Corporation, through its president, N. L. Nathanson, has suggested one central bureau for the handling of disputes on clearance, rather than regional boards.

U.S. BACKED DOWN ON CODE: KENT

(*Continued from preceding page*)

the areas of greatest concentration, coupled with a provision against further acquisitions of theatres anywhere save under the most exceptional circumstances."

Recognizing the upheaval that would accompany a quick circuit divorcement, Mr. Myers said Allied would have no objection to allowing disintegration to spread over a period of years, nor any to allowing the major companies to retain their key city first-run houses for exploitation of their own pictures.

Discussing other provisions of the consent proposal, Mr. Myers said that trade showings previous to sales would be unsatisfactory and that the only desirable method would be that provided by the Neely anti block-booking bill, i.e., an advance synopsis. Smaller blocks sold, of five to eight pictures, he asserted, does not alter the principle of compulsory block booking, and no such provision of the plan would bring this about.

The suggestions for arbitration were subject to some criticism, but it was indicated they could be developed into a satisfactory plan.

However, he concluded:

"This matter is of such grave importance to our exhibitor members that the board of directors is impelled to ask that the Department of Justice abide by its frequently announced determination to insist upon divestiture by the producer-distributors of their theatre holdings.

"As herein indicated, we are willing that such divestiture be accomplished with as little hardship to the defendants as possible. But for the Government completely to abandon its stand on this measure would cause demoralization in the independent ranks."

Month's Delay In New York Suit

Federal Judge John C. Knox, in New York last Friday agreed to a postponement of the "key" New York Government anti-trust suit against the majors from May 1st to June 3rd, but he warned the defendants that no extension would be granted beyond that date "under any circumstances." Defendants had asked for a 60-day extension, to July 1st.

Thurman W. Arnold, assistant attorney general, made his first public court appearance in the suit to argue against postponement.

John W. Davis, trial counsel for Loew's; Judge Joseph Proskauer, Warner counsel, and Ralph Harris, Twentieth Century-Fox, petitioned for the extension. Mr. Davis had appealed to the court for a 60-day adjournment after arguing that the majors had received the U.S. supplemental bill of particulars only a few days before and had been unable to verify the information furnished.

Mr. Davis also said that the Government had promised to allow the defendants 60 days to check information supplied by the Department of Justice. He asserted that the Government was under a moral obligation to stand by the understanding. As an additional ground for extension Mr. Davis told the court that the Government recently had served a 25-page subpoena on all defendants requiring them to produce at the trial an extensive number of company records. He said there was insufficient man power in the industry to collect these records in time for a May trial.

Mr. Arnold, in arguing against any postponement, said that it was "his sincere belief" that the defendants were "ill advised" in seeking a delay and that they should be concerned in a final decision on the dispute. He asserted that constant delays had "thrown suspicion on the validity of legal process" and the film anti-trust suit was one of "overwhelming interest to the public." He also stated that "the primary consideration, the great question is theatre divestiture which must be settled one way or another by trial."

Mr. Arnold pointed out that the Government had not started hundreds of isolated law suits, but that it was taking a broad view of general practices which have been established in the industry.

Paul Williams, special assistant attorney general, also argued against extending the trial date, and contended that the majors knew the names of witnesses and information on them, for these very witnesses have been complaining for years. He also suggested that the defendants could complete their preparations during a proposed summer recess.

Judge Proskauer, of Warners, scoffed at Mr. Arnold's assertion that delay would cause "public scandal." He said that was "part of the folklore of trust busting," taking his words from the title of one of Mr. Arnold's books, "The Folklore of Capitalism." He said that the new bill of particulars had added 130 individual charges of anti-trust violation.

WALL STREET ON THE U. S. SUIT

There are "some unique aspects" about the film industry, and the Government, in its New York anti-trust suit, "will find trade practices that differ from those in other lines," the Wall Street Journal remarked on Tuesday, in New York, and added that "some of these practices are justified on the ground that it (the industry) is more an art than an industry, but obviously, the government is not likely to be sympathetic on that account, particularly in view of the money turnover."

The writer of the article comments, anent the address of Thurman Arnold, assistant attorney general, to the Senate judiciary subcommittee, on Monday, as follows: "Persons close to the movie industry who have had legal advice are rather disturbed about the current attacks in Washington on the industry. . . . The industry currently is worrying about the loss of foreign markets; but an almost equally disturbing factor is the present activity of the government."

U. S. Backed Down On Code, Says Kent

Sidney R. Kent, president of Twentieth Century-Fox, in pre-trial examination Monday charged that the Government backed down on its approval of the proposed industry fair practice code of 1939, after it had been formulated.

After the Government attorneys completed their examination of Mr. Kent, defense counsel questioned him as the first witness for the defense because, they said, he might not be able to attend the trial. Mr. Kent denied all charges of monopoly or discrimination. He said theatres were bought by companies "in active competition with each other" and denied that the companies had divided the territory between themselves.

Mr. Kent said that when he became chairman of the industry committee formed to draft a code he had been advised that the Government had no objection to a code. After months of work, Thurman Arnold wrote that the committee's activities were "illegal."

Recalls Buying "Flurries"

He also explained the first "flurry" among circuits to buy theatres, which he said was in 1921 and was caused by activities of exhibitor associations, and the second in 1926 when William Fox began to buy theatres on a large scale. He said there has been no further wholesale purchases because "no one except Metro has had any money since 1931."

The head of 20th-Century-Fox gave information on the cost of prints for the 1938-39 season. He had said that the number of prints per picture must be cut down, and not increased as the Government suggested. The average cost per print in 1938-39 was $246, the highest $374 and the lowest $170. A total of 12,813 prints were made during that season. The company found a print averages about 37 runs. The season's product had been exhibited a total of 476,641 times up to April 1st, according to Mr. Kent. The greatest number of exhibitions for one film had been 14,600 and the lowest 5,552.

Mr. Kent described a number of disputes between different departments in the company holding that the Government's opinion that different departments in a large company worked hand in hand were unfounded.

He said he had no outside financial interest in film companies and attended MPPDA meetings about once a month but that he did not discuss company problems with executives of other companies.

Opposes Centralized Management

In the first day of his pre-trial examination, last Thursday, Mr. Kent told Robert L. Wright, special assistant attorney general, that theatre management should not be centralized.

Mr. Kent pointed out that Paramount's experience in 1923 proved that exhibitors preferred to buy pictures in blocks. Jesse Lasky started a policy of individual sales but "exhibitors were not ready for it" and "we didn't get very far." In the four-month trial Paramount's loss, Mr. Kent said, was "terrific." He also said they found that curtailing production was not a successful policy.

A policy of selling a season's product was evolved, Mr. Kent said, because it did not seem to make any difference with the exhibitor and it was cheaper to sell in blocks. But Twentieth Century-Fox gives the exhibitor an opportunity to inspect the books, plays and material of the films; and a list of stars, players, directors and producers before the sale is made.

Mr. Kent said that early in the twenties in an article for *Motion Picture News*, a predecessor of MOTION PICTURE HERALD, he was the first executive to ask for rentals based on percentage and he was attacked for taking that position. Ultimately all companies accepted his viewpoint. Mr. Kent asserted that flat rentals gave the exhibitors everything and the producer nothing. When Mr. Kent became president of Fox in 1932 the company was selling 48 of its 52 pictures on flat rentals; that policy was changed, about 75% of the program is sold on percentage. But the number of accounts has increased from 5,200 to 10,000.

Other figures were cited by Mr. Kent to show that small town houses contribute more revenue than in the early days and that in 1925 Paramount received 65% of its revenue from 1,250 top theatres but he expressed the belief that the coming of sound probably had changed these

MORE TRUST SUIT ACTIONS IN FIELD

(Continued from opposite page)

figures because smaller houses have become more popular.

George J. Schaefer, president of RKO, is to be examined next Monday.

Bernhard Denies Uniform Policy

Despite efforts of Government attorneys to prove, during pre-trial examination of Joseph Bernhard, general manager of Warner Theatres, last Wednesday, that the majors' affiliated theatres "divide" territories between them, the Warner executive denied that the theatre buying policy of the circuit was uniform.

The profit to be made in each instance, only, governed the circuit in acquiring theatres, he said. When houses have been dropped, they have been dropped because they lost money, and only for that reason, he said.

Mr. Bernhard was questioned closely on Warner operations in Philadelphia, a "Warner town."

When the Warner circuit pooled its houses, it was because such a move effected savings in advertising and booking of films, he testified. He also noted that his department operated independently of the distribution department of Warner Brothers, and that this was done under the specific instructions of Harry Warner.

Before purchasing a theatre, the theatre department first sees whether it can supply that house with product, he explained. He denied that the theatre department ever had acquired a theatre because that theatre had clearance over the Warner properties.

Independent Owner Refuses to Testify

RKO, the first of the major company defendants in the Government's "key" New York anti-trust suit to question the Government's prospective witnesses before trial, on Tuesday turned up a unique development which may change the course of the trial if it appears in questioning of other witnesses. James "Jimmy" Binkov, Union City, New Jersey exhibitor, while being questioned by RKO attorneys in the RKO Building, New York City, said he would not appear as a prosecution witness in the case; that he had not complained to the Government; that he had complained to the Allied of New Jersey, which may have given the information to the Government; that the Government had listed him among its 300-odd prospective witnesses without consulting him; and that he had not spoken to a Government representative until Monday, one day before RKO was to question him.

He related that when the major-affiliated circuits entered the Union City situation, they relegated his theatre to subsequent run. He conceded, after persistent questioning, that his theatre was 25 years old; and that it was one of the last in that area to install sound equipment.

James C. Forgione of Metuchen, New Jersey, was questioned by RKO attorneys and those of the other majors, on Wednesday.

Fox Seeks Dismissal Of Several Complaints

Twentieth Century-Fox on Monday, in the New York federal court proceedings in the Government's anti-trust case against the majors, served notice that it would ask Judge Henry Goddard, trial judge, to dismiss the Government's case against Joseph M. Schenck, chairman of the Fox board, Daniel O. Hastings, a director, and William L. Phillips, also a director.

The company contends that the Government has failed to connect the said men by "a single specific allegation" with the case.

The move presages similar ones by attorneys of all the majors, if Judge Goddard grants the dismissal.

On Tuesday, Twentieth Century-Fox added to the list of men against whom it wants the Government complaints dismissed. The list, as called, represents virtually all of the Fox defendants, and includes:

Sidney Kent, president of the company; Darryl F. Zanuck, vice-president in charge of production; Herman Wobber, general sales manager; and the following other directors or officers of either Fox, Chase National Bank, or National Theatres—William Goetz, Felix A. Jenkins, W. C. Michel, H. Donald Campbell, John R. Dillon, Seton Porter, Truman Talley, Sydney Towell, H. G. Place, Spyros Skouras, A. S. Gamby, H. C. Cox, and John Edmundson.

"Be Careful," Fox Tells Sales Force

Felix A. Jenkins, general counsel of Twentieth Century-Fox Corporation, has issued instructions to the firm's sales force to refrain from word, or act, which might be construed, in the present circumstances arising from the Government's New York suit against it and other majors for violation of the anti-trust laws, as "intimidation" or "recrimination" against any of the 300-odd prospective exhibitor witnesses of the Government.

Mr. Jenkins also warned against any attempt to force short subjects or newsreels and asks the company's salesmen to try to prevent overbuying or establishment of unfair clearance schedules.

Trust Suits In the Field

As the Colcata Corporation, operators of the largest theatre in Pasadena, the Colorado, obtained in Los Angeles federal court last week, a postponement of its $1,200,000 damage suit against the Fox West Coast circuit and several majors, until November 6th, it was revealed that negotiations for a settlement are under way.

Burnett Wolfson, attorney for the plaintiff, said negotiations were "satisfactory" and that there might be settlement in one month.

Allegations in the suit had formed part of the basis for the Government's recent citation of the circuit for contempt of court, for allegedly violating the terms of a consent decree. The suit was filed in 1934 against William H. Moore, Charles Irwin, and Charles Skouras, then trustees in the Fox West Coast bankruptcy reorganization, against the Skouras brothers individually, and against Fox Films, Universal, United Artists, MGM, Columbia, and Paramount.

First National and Columbia have been dismissed as defendants, on technical grounds; and Universal was also dropped.

Albert J. Law, special assistant United States attorney general, who prepared the Government case, said last week that postponement and possible settlement of the Colcata case would have no bearing on the Government's contempt citation.

Texas Anti-Trust Probe Suspended

The investigation, by the state of Texas, of the actions of various distributors, with a view to finding bases for anti-trust prosecutions has been suspended, the state's Attorney General, Gerald Mann, said last week, in a letter to the companies whose books and records had been examined. Said the letter, in part:

"We have not found sufficient evidence of violation of our anti-trust laws to warrant this department in filing an anti-trust suit at this time.

Majors Win Bill In Brooklyn Suit

In the suit, in United States federal court, in Brooklyn, by the 395 Amusement Corporation against the majors and the Randforce circuit, the defense, last week, was granted its request for a bill of particulars from the plaintiff. The plaintiff operated the Gloria Theatre, in the Red Hook section of Brooklyn, and claimed that a new Randforce theatre obtained prior run from the distributors, over its house.

Pre-Trial Questions In Tampa Trust Case

Attorneys for the Rivoli theatre, Tampa, Fla., which is suing the majors and local circuits for $500,000, for violation of the anti-trust laws, have obtained the right from Federal Judge Barker, to question witnesses before a notary public, out of court. The case, filed in 1932, has had several hearings, but has not been set for trial.

Majors Lose Point In Landis Suit

The major companies, defendants in the anti-trust suit by the Landis theatre, Vineland, N. J., against them, in Philadelphia federal court, last week lost their fight to avoid showing to Special Master David Bachmann, all master film contracts in the United States, and all records and clearance sheets in the Philadelphia area since 1935, for examination. The issue was decided on Friday, before Federal Judge W. H. Kirkpatrick, but the majors may appeal. The Landis theatre is owned by Eugene Mori, of Landis.

Majors File Answers In Another Trust Case

All major defendants, with the exception of the Stanley Warner Theatre Corporation, have filed answers in the Philadelphia U. S. district court in an anti-trust suit filed last month by David Milgrim, head of Affiliated Theatres, an independent circuit. The defendants denied charges of monopoly and of a conspiracy to change the zoning of territories to the disadvantage of the Milgrim interests.

Two More Suits Filed In Texas vs. Interstate

Texas independents this week filed two more suits against Interstate Theatres.

H. N. Jorgensen, of the East Grand theatre, Dallas, asked $77,000 damages, and Louis Richker, of the Gayety, at Fort Worth, sued for $27,000.

Calls Cover Listing Of Reviews Handy

Your HERALD cover for April 13th contains a very handy reference chart of productions, "Reviewed in This Issue".

Hope you will keep it there.

—VERN RUSSELL,
Wabeno Theatre, Wabeno, Wis.

INDEPENDENT PRODUCERS ON COAST PLAN OWN 'HAYS ORGANIZATION'

Would Parallel AMPP But Would Pertain to Local Problems and Interests Only, Says Capra Productions Manager

Representatives of 11 independent producers of feature product, for release by distributor members of the Motion Picture Producers and Distributors of America, gathered in secret session at the Hollywood Athletic Club on Monday to hear William Holman, manager of Frank Capra Productions, propose formation of an Independent Producers Association designed to do for the independents what the MPPDA affiliate, the Association of Motion Picture Producers, does for majors and for independents numbered in its membership.

Suggested by Capra and Selznick

The organization, which first was suggested in a letter by Frank Capra and David O. Selznick to independent producers, would parallel "the existing producers' association but pertain to local problems and interests only." Mr. Holman submitted "for exploratory discussion" the plan which is "in the idea stage so far."

David O. Selznick, in New York, said Wednesday that the group idea was "still in a formulative stage," that he had talked to Mr. Capra about it, and they had agreed that there "ought to be some sort of cooperation among producers with similar problems." Mr. Selznick could not say, now, whether the group would have a formal name, a charter, and other appurtenances of an organization, adding that the coast group was "working it out."

At the secret meeting in an official capacity but without authority to pledge cooperation of their superiors were studio managers or other representatives of James Roosevelt, Walter Wanger, Hal Roach, Samuel Goldwyn, David O. Selznick, Alexander Korda, Sol Lesser, Edward Small, David Loew, Richard Rowland and Frank Lloyd. The first four named are members of the existing association.

When asked if membership in the new organization would imply resignation from the Producers Association for those independent producers now in the AMPP, Mr. Holman said, "Of course they could make their choice." He pointed out that in some matters the viewpoint of the majors represented by the Association "may differ from that of independents on matters affecting independents particularly," and added that "it costs a good deal to belong to the Producers Association." He affirmed that it was contemplated that members of the proposed new association could obtain equivalent benefits more inexpensively than by membership in the present organization.

Meeting Again Within Fortnight

After the plan was "favorably received," according to Mr. Holman, the meeting was adjourned with those present committed to report back to their principals and reassemble at some unfixed date within a fortnight.

Mr. Holman said that one of the subjects discussed at the closed session was "negotiating with labor unions," and affirmed that the recent action of the Sound Technicians Local 695 of the International Alliance of Theatrical Stage Employes, compelling independent producers to pay a higher scale than major producing companies, was one of the subjects specifically discussed and a factor in Mr. Capra's decision to suggest a new association.

Local 695's position on the wage increase for independents is that such companies provide less and spottier work than majors, so the independent companies should pay more. Although this action indirectly raised costs to companies in the AMPP in cases such as the Paramount-Sherman arrangement where they finance independent units, no protests were made by the major companies. major companies.

Called First Break

Independents have regarded Local 695's action as the first break away from the long standing "gentleman's agreement" under which independents have paid basic agreement scale for many years. The basic agreement was negotiated by the MPPDA.

Independents have voiced fears that other labor unions would follow the example of the sound technicians and make independent production substantially more costly than major production. Production of this type of development, involving increased cost of independent production, would be among the aims of the proposed new association, according to Mr. Holman.

With the exception of Mr. Holman, speaking for Frank Capra, no individual present at the secret session and no producer represented would comment on the project. Executives of the Producers Association disclaimed any knowledge of the Capra-Selznick plan for an independent producers' association. The MPPDA headquarters in New York also reported it had no knowledge of the plan.

DAYLIGHT SAVING TIME OPPOSED

With daylight saving time beginning in many states on Sunday, California exhibitors are organizing to oppose a measure that would establish that time in California. The daylight saving proposal was defeated at the 1930 election and has not been submitted since, but may appear on the ballots this November.

Charles P. Skouras, head of Fox West Coast Theatres, is leading the campaign against daylight time. At a meeting of independent exhibitors held in Los Angeles Tuesday he urged them to join forces to defeat the plan. Proponents of the measure are circulating petitions for a referendum on the question at the coming election.

Jury Disagrees In Bingo Suit

The status of Bingo in Buffalo, as it is played in theatres, is still as much a mystery as it was three years ago when police and other authorities sought to classify it as gambling and illegal. Whether it is legal or illegal is still to be decided because the all-male jury in the Old Vienna, Inc., trial was dismissed by George H. Rowe, county judge, after it had announced a disagreement.

Old Vienna, Inc., operators of the old Gayety theatre, Pearl and West Huron streets, was accused in a three-count indictment of violating the Lottery Law in the operation of the game Bingo in connection with the exhibition of motion pictures.

The district attorney, Leo J. Hagerty, indicated he planned to pursue injunction proceedings in seeking to obtain a final decision as to the legality of the game, as operated by Old Vienna.

Court Confirms Brown in Educational Trusteeship

The appointment of William S. Brown trustee of Educational Films Corporation of America was upheld this week by Henry W. Goddard, federal judge, in New York. Judge Goddard turned down an application of a number of creditors to remove Mr. Brown on the ground that his nomination by Referee John E. Joyce was improper.

A creditor's hearing on the company has been adjourned to Tuesday on the request of Mr. Brown to allow him additional time to investigate affairs of the company.

The Securities and Exchange Commission Tuesday indicated it would order the removal of the listing of Educational Pictures' stock from the Chicago Board of Trade after E. W. Hammons, former president of Educational, testified before the Commission. Hearings were adjourned to May 6th, but Adrian C. Humphries, SEC examiner, said it was a mere formality and that the Commission undoubtedly would issue an order of removal.

Ask Korda's Dismissal As Goldwyn Defendant

Decision was reserved by Vincent Leibell, federal judge, in New York on Tuesday, after attorneys for Alexander Korda, United Artists' British producer, had argued for his dismissal as defendant in the suit by Samuel Goldwyn, which seeks to terminate a releasing contract with United Artists.

Because Mr. Goldwyn allegedly is not seeking relief from Mr. Korda, the latter should be eliminated as a defendant, Louis D. Frohlich, of the firm of Schwartz and Frohlich, attorneys for Mr. Korda, contended in court.

Judge Leibell gave all parties until Wednesday for filing briefs.

THE HOLLYWOOD SCENE

Anniversary

Celebrating a dual anniversary, her 76th birthday and the completion of her first half-century of acting before film cameras, May Robson this week was guest at a luncheon the day after the preview of "Irene."

With William Le Baron, Paramount managing director of production, at her right, Miss Robson recalled her early career. It started one day in the 1890's, when the late Charles Frohman had her pose before a camera, and resulted in her appearance in a book wherein her image appeared to move when the pages were turned.

Present, too, were Cecil B. DeMille and J. Stuart Blackton, who directed Miss Robson in "A Night Out," in 1916, and Gary Cooper, Joan Blondell, Preston Foster, Dick Powell and others.

Miss Robson is about to do her 85th screen portrayal, as a pioneer woman in "Texas Rangers Ride Again," in which she will be a co-principal with John Howard and Ellen Drew.

Moss "Formula"

Sitting with his back to an open window giving out on one of the Paramount studio's "main streets," Jack Moss, producer, starts this week on plans for a follow-up to his recently completed "Biscuit Eater." Mr. Moss says the new feature should be ready some time before the end of the year, and that in it he'll try to "avoid the traditional sequel formula."

Saying that for his first film he had wanted to make no "formula picture," but, on the other hand, had wanted to use "new audience elements, while not completely discarding tried and proven box office components," Mr. Moss pointed to both cast and story of his "Biscuit Eater" as illustrative. In the cast, naturalism was stressed, rather than names, resulting in the selection of the previously untried Billy Lee and the plucking of young Cordell Hickman from the cast of the Los Angeles company of "Mikado in Swing."

After looking through some dozen properties, the James Street *Saturday Evening Post* story was chosen both for its fresh background and its story turn, in that the dog on which the film centers does not win its field trials, but dies. Actually the basic story of Street himself as a boy, the picture was shot near Albany, Ga., where the author had spent his early days. He also will contribute the story for the forthcoming feature, tentatively entitled "Lonnie."

On "Lonnie," too, Stuart Anthony will write the screen play, and Stuart Heisler will direct. He recently received an extended contract at Paramount. A former cutter and aid to Samuel Goldwyn, Heisler used to be called a one-man "emergency squad" by Moss, for cutting his way out of many a film difficulty.

Associated with Gary Cooper and Henry Hathaway in a managerial capacity for over seven years, Mr. Moss entered the industry at the age of 15 as a mail boy at the Paramount Astoria studio, ending up an assistant director. At the time, one of those on the lot was Allan Dwan, then directing the Gloria Swanson pictures. Miss Swanson, it was reported, received $17,500 weekly for her services. There, too, was Joe Pasternak, starting as bus boy in the studio commissary, in the basement under the stage.

Speaking of his film formula of not following formula, Mr. Moss points to "The Biscuit Eater's" grosses, adds that it "opened through Georgia bigger than 'Beau Geste'—and stayed that way, getting single billing in some situations."

PRODUCTION SPURTS AGAIN

Topping the high established the seven days previous, Hollywood this week finished 9 pictures, started 21, and had 45 shooting, compared to the 8 completed, 13 started and 33 shooting of last week. Twenty-eight were being prepared, 5 less than last week, while 63 were being edited, against the 58 of the week before.

Universal completed three, "South of Karanga", "Bad Man from Red Butte" and "No Exit". RKO Radio finished two, "Tom Brown's School Days" and "Prairie Law". Columbia wound up work on "Babies For Sale", Metro-Goldwyn-Mayer "Susan and God", Republic "Doctors Don't Tell", and Sig Neufeld "I Take This Oath".

Started were "Five Little Peppers Abroad" and "Keep Him Alive", Columbia; "Strike Up the Band", "I Love You Again" and "Old Lady 31", MGM; "Riders from Nowhere", Monogram; "A Night at Earl Carroll's", "Texas Rangers Ride Again" and "Three Men from Texas", Paramount; "Have It Your Own Way", "Millionaires in Prison" and "Cross Country Romance", RKO; "Rocky Mountain Ranger", Republic; "Brigham Young", "Street of Memories" and "Pier 13", Twentieth Century-Fox; "Hot Steel", Universal; "The Long Voyage Home", Walter Wanger, for United Artists release, and "The Sentence", "Episode" and "They Drive by Night", Warner Brothers.

No short subjects were finished. One was shooting.

Name News

Norman Taurog received a new long term directorial contract at Metro-Goldwyn-Mayer.

Frank Capra returned to Hollywood after attending the Variety Clubs' convention in Dallas.

Leon Schlesinger has renewed his cartoon producing deal with Warner Brothers for another two years.

James Fitzpatrick has gone on to New York after joining the Variety Clubs' gathering in Dallas.

Julius and Phil Epstein are working on the screen play of "Honeymoon for Three," for Warner Brothers.

Edward Dmytryk is assigned to direct "Mystery Ship" for Paramount.

Jesse Lasky has left for Tennessee conferences on "The Life of Sergeant York."

Harry Tugend is to work on the screen play of "Kiss the Boys Goodbye" for Paramount.

Marc Connelly has received a new writing contract at Metro-Goldwyn-Mayer.

Andrew Stone has left for New York.

Ted Paramore is working on the screen play of "Night Operator" for Metro-Goldwyn-Mayer.

Arbitrators

The dispute over the termination of the contract of the Ritz Brothers with Mayfair Productions, headed by Jules Levy, is now in the course of arbitration. E. J. Mannix is representing Mayfair, Ben Holman is acting for the Ritz Brothers, and Robert Kenney, California state senator, is the neutral arbitrator.

Evidence is being presented to determine whether Mr. Levy was justified in dismissing the Ritz Brothers from the cast of "The Boys from Syracuse," now in production for Universal release. The Screen Actors Guild had informed Mr. Levy that unless he agreed to have the difficulty submitted for arbitration the Guild would withhold a shop contract from the company.

National Decency Legion Classifies Eight Films

Of eight pictures classified by the National Legion of Decency in its listing for the current week five were approved for general patronage and three were listed as unobjectionable for adults. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Curtain Call," "Dark Command," "Mercy Plane," "Son of the Navy," "Young Buffalo Bill." Class A-2, Unobjectionable for Adults: "Alias the Deacon," "So This Is London," "Two Girls on Broadway."

NICKEL-IN-THE-SLOT MOVIE RACE IS ON, 12 MAKING PROJECTORS, FILMS

Seven Companies Developing Own Machines and Five Planning Production of Special Short Subjects with Sound

The race is on in earnest for supremacy in the million-dollar (anticipated) "cocktail lounge movie circuit" under which coin-operated automatic 8 and 16 millimeter film projectors will put on shows in restaurants, bars, taverns and other public places, and with the "putsch" come the problems and headaches of a new industry.

In Hollywood, at least seven companies or individuals are developing their own types of projection machines and at least five companies are looking forward to engaging in production of special short subjects with sound to feed the machines' maws. Organized exhibition already has voiced its fears of exhibition; city fathers have threatened high tax fees.

Technical Problems

Chief among the problems are the technical developments to facilitate the use of continuous projection of 16 mm. film, possible patent infringement trouble which has been indicated already, the clearance of musical rights and setting up of union wage scales, decision on what type of sound-sight subjects to present, and the possibility that obscenity and indecency will creep into the films.

Should technical and other difficulties be surmounted, there is virtually no limit to the number of establishments frequented by the public that may use the machines.

Machines Declared Ready

Two companies have announced their machines are ready for distribution. One is Phonovision Corporation, headed by Frank Orsatti, talent agent, with Sam Sax, 27 years in films, and Dave (Solly) Friedman reported to have patents on a cabinet screen model type of projector which Phonovision will use. Demonstrator models have been set up at the company's Hollywood offices, and others will be turned out starting immediately for public placement. The principals decided Tuesday night to issue franchises. Complete board of directors will be announced May 3rd. Mr. Sax will leave Hollywood for New York next week to complete arrangements, including a plan of distribution based on units of population.

The other is Phonofilm Productions, headed by John Rough and Howard Christie, which uses a Bell and Howell 16 mm. continuous projector with their own coin operation adaptation to throw a picture on a screen five feet by four feet. This company plans its own productions and has another production concern at work putting out part of its product. Distribution is by the Beverly Sales Corporation, headed by Charles Walters.

Producing for Phonofilm is Neil McGuire Productions, the president of which is Neil McGuire, title artist and art director. He has produced five subjects for Phonofilm.

Mills Novelty Company, Chicago, is engaged in the manufacture of projectors to take the product of James Roosevelt's Globe Productions, which cleared its way for 16 mm. production by shifting its United Artists release feature work to Samuel Bronston Productions, of which Mr. Roosevelt is board chairman.

One of the first in the field of slot-machine projectors was Cinematone Corporation, of Hollywood, which, about two years ago, installed in various Hollywood and Los Angeles beverage spas projectors invented by one Dr. Gordon Keith Woodard, Los Angeles dentist. Interested in the company then with Dr. Woodard was W. P. Falkenberg, of the Ray-O-Lite Corporation, which controls various novelty coin operated devices. Since then Cinematone has undergone reorganization, Dr. Woodard and Mr. Falkenberg withdrawing from active participation and becoming stockholders, and Cinematone, under president Earl Burnham, is seeking to develop the Woodard machine.

In the meantime, Dr. Woodard and Mr. Falkenberg, working independently, hope to bring out their own machines, Dr. Woodard working on a cabinet model which will utilize 35 mm. film in a cabinet model screen.

Even Edgar Bergen and his "Charlie McCarthy" have been reported in the press as considering turning to the new field.

There are reports, unsubstantiated, that the Scott Automatic Nite-Site Company, Inc., which is said to own comprehensive patents on 16 mm., coin operated machines, also plans to enter this field.

With the press, both lay and trade, giving much space to the "cocktail lounge movie circuit" start, and a general interest evoked among exhibitors, some of whom fear that theatre attendance might be hurt, Joseph I. Breen, Production Code Administrator, said when asked whether his department was interested in the scrutinizing of the films being made for the machines: "We are interested only in theatrical films to be shown in theatres."

When, and if, the machines are profusely distributed, there will be, from present indications, only the consciences and the scruples of the individual producers and distributors to govern them in the selection of their material. Several have indicated that their subjects will remain in good taste, however.

Five Shorts on Exhibition

The five short subjects currently on exhibition in Hollywood and Los Angeles experiments of Phonofilms include two which feature Betty Rowland, local burlesque queen, in performances characteristic of what is described as "entertainment for very tired business men." With a background of music, Miss Rowland cavorts about in one in a dance, covered at times by a veil. She climaxes the other, a musical number featured by various scenic backgrounds, with a view of herself bared to the waist.

Mr. McGuire's method of production is first to obtain a three minute sound track made by a band of a musical number desired, and then write his script to fit the music. He shoots on 35 mm. and then has that reduced to 16 mm. Now producing for Phonofilm, he expects to make some of the product for release under Roosevelt's Globe Productions banner for the Mills machines.

Mr. Rough of Phonofilm said his experience has shown that the film projectors will "gross" approximately three times as much in a day as the most modern phonograph device, the chief factor being, of course, the location of the rendezvous. The subject matter is another point to be reckoned with, he said.

C. F. Evans, an engineer, Mr. Rough and Mr. Christie are the principal partners in Phonofilm Corporation which will assemble and manufacture their devices from the Bell and Howell equipment. Phonofilm Productions will produce the material used and distribute such other films as may be made on the outside, as in the case of McGuire.

Seek Selectivity Devices

They eventually hope to develop selectivity devices which will permit choice of the offerings to patrons.

Phonovision, which uses the cabinet arrangement, plans to use name talent and bands for its product. Mr. Sax said it would be adapted for use also in homes, probably on a rental basis, but the first problem of the company would be to call for bids from manufacturers for the devices. The company will make its own product. Advertising films also are planned.

Globe recently announced plans to make six shorts a week for the Mills machines, now said to be in the process of manufacture.

Cinematone plans to make its own product, and is working on a selectivity device.

That company at present is engaged primarily in its Pennyphono machines, phonographs which play songs at one cent each. Ten songs are recorded on each side of a 12-inch disc, placed on a slowly moving turntable. At the drop of a penny, the disc begins turning and, after playing the tune, stops until another cent piece is deposited.

Working with Mr. Falkenberg on the development of a 16 mm. library of subjects adapt-

(*Continued on page* 38)

SHORT PRODUCT PLAYING BROADWAY

Week of April 20

CAPITOL

Romance of the Potato	MGM
Old Natchez	MGM
Feature: Forty Little Mothers	MGM

CRITERION

Berth of a Queen	Columbia
Money Squawks	Columbia
Rough House Fiesta	Columbia
Feature: Parole Fixer	Columbia

MUSIC HALL

No Shorts	
Feature: Rebecca	United Artists-Selznick

PARAMOUNT

The Blue Streak	Paramount
Way Back When a Nag Was a Horse	Paramount
Feature: Dr. Cyclops	Paramount

RIALTO

Busy Little Bears	Paramount
Battle Fleets of England, March of Time, No. 2	RKO-Radio
Feature: Enemy Agent	Universal

RIVOLI

Aida	Guaranteed
Jerusalem	United Artists
Feature: It's a Date	Universal

ROXY

Much Ado About Nothing	20th Cent.-Fox
Labor Savers	20th Cent.-Fox
Feature: Johnny Apollo	20th Cent.-Fox

STRAND

Public Jitterbug, No. 1	Vitaphone
Fagin's Freshmen	Vitaphone
Feature: 'Til We Meet Again	First National

KATE SMITH HOUR
"I WAS AN ADVENTURESS"
FRIDAY, MAY 3, 1940
8-9 P.M. EDST

BIZ: B.1. MUSIC FADE INTO VOICE

KATE: And now we come to the dramatic highlight of our program and it is movie night again. The other day at the 20th Century-Fox projection room I saw a special screening of I WAS AN ADVENTURESS in which the exquisite Zorina stars. And romantic Richard Greene, as well as Eric von Stroheim and Peter Lorre, Sig Rumann, Fritz Feld, are in this sparkling, smart, exciting, lavish and spectacular picture. It belongs with the many others we have had the pleasure of previewing on this program.

BIZ: B.2. MUSIC RISE AND FADE

KATE: I am particularly proud tonight to be able to introduce to you a star I know you will enjoy immensely. Ted and I met him on our trip to Hollywood last year, and in addition to being a grand actor--he's a grand fellow. Therefore, with pride I present Richard Greene and all listening who know him on the screen will be happy to know he joins us this enacting the role he plays in the 20th I WAS AN ADVENTURESS.

TRODUCTORY MUSIC



20th gives it the gun with this nation-wide air-show! When you listen in, you'll know (1) its great entertainment values (2) its exceptional selling angles!

20th CENTURY FOX

Slot Machine Film Problems Aired

(*Continued from page 36*)

able to the coin operated projectors is Raymond La Rose, long engaged in this field. Mr. Falkenberg, who is working on his own machine, says that an entirely different control system than any now in operation must be devised for efficient operation of the devices. On the basis of his experience with the Cinematone venture two years ago, he is frankly pessimistic, declaring that successful projection is not in immediate prospect.

Dr. Woodard, while of the same voice, points out that his equipment, and he makes no promise when it will be ready—will be able to play from 6 to 18 subjects, in order or singly.

Citing his various experiences—he started experimenting in this field four years ago—he says that when projection devises are placed in cabinets containing screens, air conditioning must be provided. Rewinding of film, the effect of heat and cold, difficulties in splicing 16 mm. film, and sound track problems are but few of the obstacles to be overcome generally, according to Dr. Woodard.

Favors 35 mm. Film

The answer lies, he believes, in the use of 35 mm. film with which he is experimenting in a cabinet model. Sound quality must be of the highest, and the machine must primarily "be a good phonograph, appealing mostly to the ear," he says. Then, too, in subject matter, many barriers occur, he says, pointing out that constant repetition of dialogue in a heavily played subject would be irritating to many drinkers.

Cost must be considered in the production, he says, pointing out that it costs about $4.00 to "load" a phonograph with 48 records. The price of film subjects to "load" a coin operated projector should be close to that, he believes.

Rumors have been heard that one company which has various patents on miniature projectors covering certain phases of operation is claiming infringements by another company, but to date have not been verified.

Persons having experience with continuous projectors at the New York World's Fair are said to be very pessimistic concerning the successful workings of the machines at a steady pace. Service or maintenance men must be hired, and in a wide area, such as a large city, this is highly expensive. In many areas, the International Alliance of Theatrical Stage Employes members control all motion picture service and projection work and union rules are to be observed, in the matter of crews, hours and overtime pay. Many of the possible places for the slot machine projections open in the morning and close next day at two a.m., necessitating several shifts of union men on the maintenance crews, and probable overtime pay.

Types of Places Vary

There are various types of places seeking the public's attention, from swank establishments to "dives," and it is understood that there will be various types of motion pictures designed to attract the nickels and dimes in the machines in these establishments. Exhibitors in Chicago recently told Mr. Roosevelt that salacious films would find their way into some of the machines.

Roosevelt replied that police officers and censors soon would put a stop to that.

He later said: "I suppose there will be some objectionable films. I hear you can buy 'dirty movies' now for stag parties, if you want them."

Chicago authorities already have said that they would review the miniature movies in the same censorship procedure that theatrical film undergoes.

In other cities, councils have underway plans to tax the machines, as revenue producing moves. Mississippi would put on a tax of as much as a $30 a machine.

Chicago and Denver authorities already have indicated that they would consider taxing the machines and their purveyors, and Allied Theatres of Illinois has resolved that the machines are "definitely a threat to motion pictures." (See Motion Picture Herald, March 30th, page 12.) Allied of Eastern Pennsylvania also has resolved against the devices.

Anticipating "invasions" of the machines in Canada, the Independent Theatres Association of Ontario last Thursday drew up plans to make official petition to both the Provincial Ontario and municipal Toronto governments to restrict movie slot machines. Nickel music machines now are taxed $5 each.

"Theatre Business is a Prime Civic Asset," Says Dallas News

Ray Johnston of Monogram Pictures Corporation has returned from the Variety Clubs' national convention and his own company's gathering, in Dallas, with a prized clipping for his scrapbook. It is an expression, substantially unique in the annals of the daily press, of friendship for the motion picture industry. The piece is by John Rosenfield, amusements editor of the Dallas Morning News, *in the course of which he says:*

YOU have come to a city that understands and respects the people who give it entertainment. Since most of you are movie folk, you know reformers, politicians and traitors to your own business are ready to pick on you. You know that your size and scope make it impossible for you to defend yourselves properly. If a small boy goes wrong, blame the movies. If a girl flunks her algebra, blame the movies. If some theatrical businessman perish in the mutations of business economy, don't blame conditions, blame the movies.

Dallas, we would have you know, is one spot on the map where the movies are praised and thanked more often than not. Dallas is a city without a municipal theatrical censor. Dallas is the cleanest show town in America because it doesn't think about theatrical smut. Dallas is a city where the theatres do not have to prise open newspaper columns to get publication of a theatrical paragraph. Dallas is a city where the daily press maintains theatre departments to meet the healthy interests of a theatregoing public.

Dallas is a city where newspapers think Vivien Leigh's performance in "Gone With the Wind" is worth bigger headlines than her romance with Laurence Olivier. Dallas is a city where the commercial theatre, the Little Theatre, music and the fine arts live together in happy collaboration. Dallas is the city where the head of its commercial theatre is a patron of the art theatre, an executive of the symphony orchestra, a director and the largest single benefactor of the Art Museum.

Dallas is a city where the heads of its largest circuit are civic leaders, directors of many big outside enterprises, open-handed philanthropists. Dallas is a city where every service club or public committee has a theatrical representative among its active workers.

In short, Dallas has long been a community where baiting the theatre is not one of the political or social sports. Dallas regards its theatre business as a prime civic asset and gives it enthusiastic co-operation.

Dallas has never dwelt on the Once-in-a-Lifetime aspect of the theatre, the frequent absurdities of conduct that can be found in all industries. It has been told about the efficiency and sincerity of the studios; it has learned to respect the size and gamble of the movie investment and to sympathize with the exhibitor's effort to merchandize the product.

Meyer Visiting Branches

A. E. Meyer, sales manager of the International Projector Corporation, is now on a tour of several cities in this country and Mexico. He went to Mexico City from Dallas Monday and from there he will visit Los Angeles, San Francisco, Seattle, Salt Lake City and Denver.

Universal Signs Runyon

Damon Runyon has been signed by Universal to write the screen plays for two features for the 1940-41 season.

Cowan Buys Sonovox Rights

Lester Cowan, producer, has purchased a half interest in Sonovox from its inventor, Gilbert Wright, screen writer. Sonovox is a new sound device. A corporation will be formed which will hold exclusive rights for use in phonograph records, radio and all motion pictures except cartoons.

Nathan in Post

Perry Nathan has assumed the duties of branch manager for Advertising Accessories, Inc., in Pittsburgh. John Scott is office manager. Robert L. Clark, who handled advertising for the Paramount exchange there before the merger of Paramount and RKO ad departments with National Screen, will become a salesman for Paramount.

Arrange Pitkin Dinner

Barney Pitkin, New Haven manager for RKO, will be honored with a testimonial dinner for his 20th anniversary in the industry at the Racebrook Country Club, New Haven. The date is tentatively set for May 7th. Thomas Donaldson, Metro-Goldwyn-Mayer manager, is chairman of the event.

PREVIEW!



Inglewood, California—"WATERLOO BRIDGE" stampeded a cheering Preview audience into ecstatic raves as another M-G-M hit was unreeled here at the Academy Theatre. Vivien Leigh's first production since her acclaim in "Gone With The Wind" and Robert Taylor's most powerfully romantic role combined to elicit "ohs" and "ahs" from the femme fans. Eyes of the motion picture colony are on the M-G-M Studio. Last week it was the sensational Preview of Spencer Tracy's "*Edison, The Man.*" This week it's "*Waterloo Bridge.*" Next week it will be the Preview of Wallace Beery's "*20 Mule Team*" and more triumphs to come in Leo the Lion's parade of successes!

WORK WITH TELEVISION OR FOR IT, INDUSTRY TOLD AT SMPE MEETING

And Major Armstrong, Speaking at Atlantic City, Predicts Frequency Modulation Will Replace Regular Broadcasting

Cooperate with television or risk being controlled by it some day, the motion picture industry was told Monday by Thomas F. Joyce, vice-president of the RCA Manufacturing Company, in an address before the Spring meeting of the Society of Motion Picture Engineers, at the Haddon Hall hotel in Atlantic City.

Speaking at the opening day luncheon of the 46th semi-annual convention, Mr. Joyce said that the phonograph industry made a mistake in the early days of radio's development by ignoring the new medium. Finally the radio companies took over phonograph companies. The example was given as an historical warning to the film business.

47 Papers Presented

A total of 47 papers and reports were presented at the sessions, which were directed by E. A. Williford, president. Seven reports were on television, 11 on projection, the others on acoustics, color, theatre architecture, sound recording, laboratory practice and other components of the industry. Sessions were held from Monday through Thursday, and more than 200 members attended.

"Something big is about to take place in television," said Mr. Joyce, predicting that when the restrictions against large-scale commercialization are lifted it quickly will displace our present sightless radio, give new employment to hundreds of thousands, result in the sale of 25,000 sets in the first year in New York alone, and within five years bring television network programs to 10,000,000 home receiving sets.

Sees New Fields for Films

The motion picture industry was called on to assist the development of the new visual art and Mr. Joyce gave assurance that television would reward such aid by opening up new channels for picture exploitation and showmanship. "Many phases of motion picture activity will constitute television program material which will help to bring the seeing home audiences of the future into the local movie houses," he said. "Such promotional features as telecasts of studio operations, interviews with stars, outstanding premieres, and trailers for coming releases can all become regular items in the methods of motion picture salesmanship when television is permitted to expand to its proper place in the entertainment and communications industries."

Television engineers read six papers on the recent technical progress of their art in which they told of improvements in picture quality, synchronization, pick-up equipment and studio lighting. G. L. Beers, O. H. Schade and R. E. Shelby of RCA affiliates described portable pick-up apparatus weighing less than 600 pounds, which can be packed in a small automobile and carried into the field for use at sporting, military and news events of all sorts.

T. T. Goldsmith, R. L. Campbell and S. W. Stanton of the Allen B. DuMont Laboratories described a new method of synchronization which will permit variable scanning frequencies and obviate the necessity for establishing a fixed scanning frequency standard for the whole industry.

I. G. Maloff of RCA Manufacturing said that television and motion pictures had essentially similar requirements in the improvement of picture quality, but that television had at its command, in the electronic control of contrast, a tool not available to the older art. He said RCA was making improvements in television camera technique.

Armstrong on FM Broadcasting

Also on Tuesday Major Armstrong gave an account of the history of FM broadcasting and its present status. He said FM stations had a clear weather primary service range equal to conventional stations and a range four times larger in inclement weather. Major Armstrong also said FM needed one television channel at 40 megacycles to establish 150-200 stations covering the entire country. He predicted that FM would supplant regular radio broadcasting in a few years.

The projection session on Wednesday was opened by F. H. Richardson, writer for Quigley Publications, who reviewed the history of the field from the time of the early hand-operated "coffee grinders" to the development of the present-day high-quality sound projector. He spoke briefly of the gradual improvement in the caliber of projection as a profession and of the work of pioneer projectionists in bringing this about. T. P. Hover stressed the need of unceasing care in the promotion of safe working conditions in the projection room.

Light Projection Method

C. S. Ashcraft of the Ashcraft Manufacturing Corp. described the Cyclex method of light projection wherein an alternating current arc sends its light through a rotating shutter so adjusted as to eliminate the alternating current pulsations which hitherto have prevented the use of this current in motion picture projection. The new method also involves the use of newly-designed converter equipment and produces a light source of high efficiency and low power consumption.

Harry Rubin, Paramount Theatres Service Corporation, discussed the work of the projection supervisor, and spoke at length of the need of cooperation with the projectionists in each theatre in the maintenance and operation of a successful projection organization. Other papers dealt with new lenses for projectors, advances in carbons and arcs for both standard and sub-standard booths, improved projection room record systems, and other phases of the projectionist's work.

16 mm. Production Reviewed

The members of the Society were given a comprehensive picture of the present status of 16 mm. production in the commercial and educational fields by representatives of leading companies in this branch of the industry. L. Thompson of the Calvin Company and J. A. Maurer of the Berndt-Maurer Corporation read papers on direct 16 mm. production in which they emphasized the many economies and conveniences effected by the use of sub-standard stock in the non-theatrical field.

"Equipment and film costs, especially in color, are very much lower than 35 mm. costs and the easy manipulation of the 16 mm. equipment makes it particularly adapted to use in industrial and location situations," the convention was told. "Modern 16 mm. cameras, sound recorders and projectors will yield results of truly professional character and past weaknesses in printers and other processing machinery are rapidly being eliminated. Duplication, both for color and black-and-white, has been brought to a thoroughly satisfactory level and recent advances in 16 mm. sound and duplicating raw stocks have been announced by the major film manufacturers."

D. R. Canaday, Canaday Sound Appliance Co., demonstrated new 16 mm. recording equipment, and Clemenger and Wood of Sound Masters, Inc., described present production practices for commercial work. A high-intensity carbon arc for 16 mm. was described by Joy and Lozier of the National Carbon Company.

Hearing Aids Described

The use of hearing aids in combating the hardships of deafness was discussed by W. C. Beasley of the U. S. Public Health Service. He outlined the differences between the character of deafness in men and in women, and said that only 5 per cent of the persons who might profit by the use of hearing aids were using them.

H. P. Gage of the Corning Glass Works reported to the SMPE on the work of the Inter-Society Color Council and explained the various systems which have been proposed for standardizing and designating all the colors in the spectrum. He pointed to the increasing need for standardization because of increased color use.

Papers on sound engineering and acoustics included a discussion by C. C. Potwin, ERPI, on the need of consideration of acoustical laws in theatre design to the end that proper shaping of the auditorium space might eliminate the call for much corrective acoustical treatment after the building had been erected. He also described improved methods of applying acoustical correction where needed by the use of scattered patches at important points.

Audience Noise and Range

W. A. Mueller, Warner-First National Studios, contributed a paper on the effect of audience noise on the allowable volume range in the theatre. He said this noise frequently reached the eight decibel level and would obliterate softly spoken dialogue unless the recording range were adjusted to keep the lowest sounds above this point.

Sandvik and Grimwood described researches on the use of fine-grain sound stocks and concluded that if fine-grain stocks were not used both in rerecording and release printing, no substantial advantage would be gained by using these stocks at any single step in the process.

Matthew Luckiesh addressed an evening group on "The Science of Seeing," and L. A. Jones, Eastman Kodak, described his recent work on photographic tone reproduction and practical camera film speeds.

J. Robbins of Paramount Pictures contributed a paper on the new silent treadmill which permits the studio production of difficult action sequences which formerly had to be taken with a moving camera under all the difficulties of outdoor production.

The semi-annual banquet and dance was held at the hotel on Wednesday evening, and the convention adjourned the following afternoon with an announcement by President Williford that the society would reassemble for its Fall Meeting in Hollywood.

CANADIAN THEATRES NOW TOTAL 1,251

The number of theatres operating in Canada at the end of 1939 was 1,251, an increase of 27 over the total of the previous year, according to a Government report.

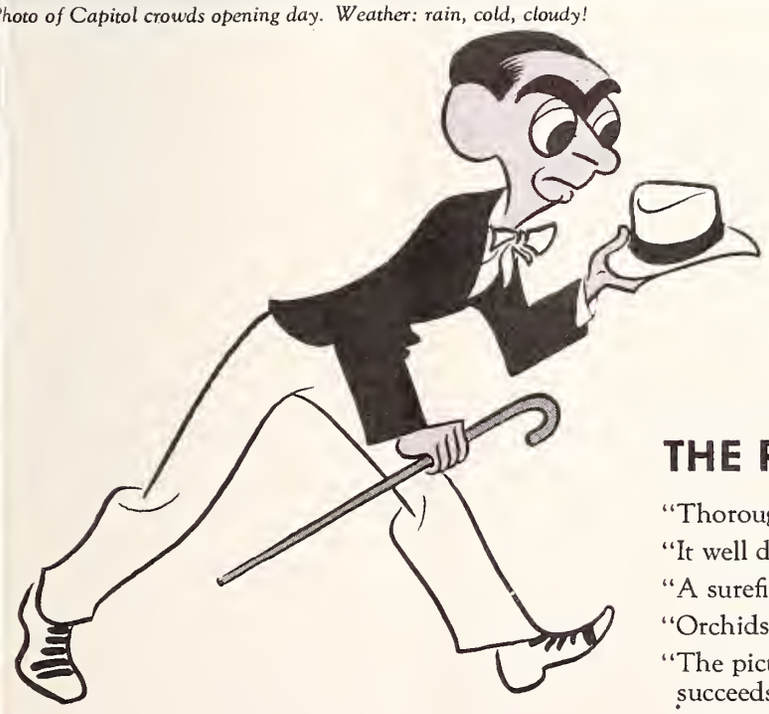
The greater part of the increase was due to the construction of new theatres, the report said.

"Where are all the people going, Mr. Cantor?"





Photo of Capitol crowds opening day. Weather: rain, cold, cloudy!



"They're waiting on line to see '40 Little Mothers' at the Capitol."

THE REVIEWERS WERE RIGHT:

"Thorough enjoyment"— ***Los Angeles Herald and Express***

"It well deserves to score a large hit."— ***Los Angeles Times***

"A surefire hit."— ***Los Angeles Herald-Examiner***

"Orchids to Eddie Cantor's '40 Little Mothers'."—***Walter Winchell, columnist***

"The picture of the week! Eddie Cantor tries to do something different and succeeds. It's the best picture Cantor ever made."—***Sidney Skolsky, columnist***

"Cantor is excellent, better than I have ever before seen him on the screen . . . The kid is a darling . . . continuously diverting."—***N. Y. World-Telegram***

"A thumping hit . . ."—***N. Y. Daily Mirror.***

EDDIE CANTOR *in the Story of* "FORTY LITTLE MOTHERS" with JUDITH ANDERSON
Rita Johnson · Bonita Granville · Ralph Morgan · Diana Lewis · Nydia Westman · Screen Play by Dorothy Yost and Ernest Pagano · Directed by Busby Berkeley · Produced by Harry Rapf.

Central Casting Appointment Is Under Criticism

That debate might continue over the administration of the Central Casting Corporation (Hollywood's job dispenser for extra players, the management of which was long accused of favoritism) was indicated last week when two Los Angeles newspapers editorially disapproved of the appointment on Tuesday of Howard Philbrick as general manager of the corporation.

The new general manager had been California's director of motor vehicles. He resigned that post about three weeks ago, after a state assembly committee had investigated the placing of a dictaphone in the assembly speaker's hotel room. Mr. Philbrick assumed responsibility for this action.

Had Been FBI Agent

The new general manager of the casting corporation had been an agent for the Federal Bureau of Investigation.

Explaining more fully the reasons for Mr. Philbrick's appointment, Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, a former president of the Motion Picture Producers Association, and now a member, said:

"Y. Frank Freeman (Paramount production head), as president of the Association of Motion Picture Producers, appointed E. J. Mannix as a committee of one to effect a reorganization of the central casting bureau. As I understand it, Edwin J. Loeb and the Screen Actor's Guild recommended Mr. Philbrick as general manager of the bureau. I contacted Governor Olsen regarding Mr. Philbrick, and the Governor endorsed him very strongly.

"On the recommendation of the SAG, and other agencies concerned with the welfare of screen extras, Mannix appointed Philbrick."

The Screen Actors Guild, through Kenneth Thomson, its executive secretary, said this week that it had endorsed Mr. Philbrick, but that it "would not go any farther than that single recommendation."

The Screen Actors Guild's Class B Council on Wednesday voted against autonomy and requested that the directors reopen negotiations with the producers for a new code and wage scale for extras. The board had halted negotiations for a 15 percent wage increase.

Mr. Philbrick, who succeeded Campbell McCullough in the casting agency post, last weekend appointed Aubrey Blair, for more than six years executive secretary of the Junior Screen Actors Guild, as head of the casting agency's division of central casting, and Gerald I. Farman, former director of WPA operations in Hollywood, an assistant.

Other Developments In the Labor Field

In Hollywood, last week, the Screen Office Employees Guild asked the National Labor Relations Board for certification as the collective bargaining agency for 10 studios.

Apropos of the expected resumption of negotiations between producers and studio unions, on relinquishing, by the latter, of the 10 per cent wage increase gained last Fall, Herbert Sorrell, agent for the painters' local, declared last week that the painters wanted "proof" that the producers were losing money; that the painters were making 40 per cent less this year; and that they might agree to return 10 per cent of their increase if guaranteed 42 weeks' work per year.

In New York, the Screen Publicists and Advertising Guild claimed a membership of over 200 in the home offices of the major film companies, a majority, they claimed, in every office but one.

The New York State Labor Relations Board on Monday upheld the recent bargaining election for the Endicott circuit, New York City, in which the motion picture division of the Theatrical Managers, Agents, and Treasurers Union was defeated. The union had appealed.

Pittsburgh Organizing Delayed

Organization of the American Guild of Variety Artists in Pittsburgh has been held up by lack of enthusiasm, rival unions, opposition of employers, and other obstacles, Tom Kelly, organizer, said last week, in postponing until Sunday the nomination of officers.

Phil Irving has become executive secretary of the New York local of the variety artists' guild. He had been president. Lou Ashe has been elected president of the newly-formed San Francisco local.

The Associated Actors and Artistes of America, parent actors' group, held its first annual entertainment and ball last Sunday, at the Hotel Waldorf-Astoria, New York City. Proceeds went to the union.

The New York Local, 702, of the Laboratory Technicians, have elected 11 delegates to the International Alliance of Theatrical Stage Employees annual convention, in Louisville, Kentucky, in June. The delegates are John Rugge, president; William Vermont, secretary; Michael Davidson, Lloyd Frank, John Francavilla, Rose Vanoli, Vera Dorey, Mort Bloom, William Schwab, Joseph Mitchell, and Michael Marotta.

Willie Bioff, West Coast IATSE representative and chairman of the Conference of American Federation of Labor Studio Unions, must remain in Chicago's Bridwell Prison, pending a possible review by the Illinois state supreme court, perhaps in June, of the confirmation of his jail sentence, in 1922, by a state court of appeals.

In Hollywood, it was announced by Harold V. Smith, business agent of the Sound Technicians Local 659, that 22 independent studios had signed an amended wage contract.

Selznick Reorganization To Cut Taxes Is Studied

Plans for reorganizing Selznick International Pictures for the purpose of simplifying the corporate structure to eliminate unnecessarily heavy taxes are understood to be under consideration in New York. David Selznick, president; John Hay Whitney, chairman of the board; Daniel O'Shea, vice-president, and company attorneys have been studying a number of proposals.

Heavy receipts from the company's "Gone with the Wind" and "Rebecca" are said to have created tax problems under the company's present corporate setup.

Salaries Listed

In an annual report filed at the New York Stock Exchange the salary of Harry Cohn, president of Columbia Pictures Corporation, was listed at $185,520 for the fiscal year ended July 1, 1939, and Jack Cohn, vice-president, had a salary of $106,120.

Columbia Films and CBS Show Net Profit Rise

Columbia Pictures Corporation for the six months ended December 30th showed net profit of $215,582.44 after the deduction of an extraordinary reserve of $100,000 and after deduction of the loss of $104,751.90 for the September quarter. This compares with a net profit of $34,596.79 for the corresponding 1938 half year.

Columbia Broadcasting System, Inc., reports for the 13 weeks ended March 30th, net income of $1,552,031 after depreciation, federal income taxes, etc., equal to 90 cents each on the combined 1,716,277 shares of Class A and Class B stocks. This compares with a net income of $1,163,947, or 68 cents a share on 1,708,723 shares for the 13 weeks endde April 1st. The foregoing reflect operations of Columbia Recording Corporation and its susidiaries. Gross income from sale of facilities was $12,777,065 compared to $10,276,198 for the corresponding 1939 period.

The net profit of Columbia Pictures for the first three months ended December 30, 1939, was $320,334.34 after deduction of the extraordinary reserve of $100,000, compared with a net loss of $104,751.90 in the preceding quarter ended September 30, 1939. The dividend on the preferred stock for the current quarter has been declared payable May 15th to stockholders of record May 1st.

Current assets as of December 30th were approximately $13,526,000 and current liabilities $1,550,000 making a net working capital of $11,976,000. The company paid the annual installment of $250,000 on its debentures March 15th in anticipation of the due date, April 30th, and has now reduced total debentures outstanding to $1,000,000.

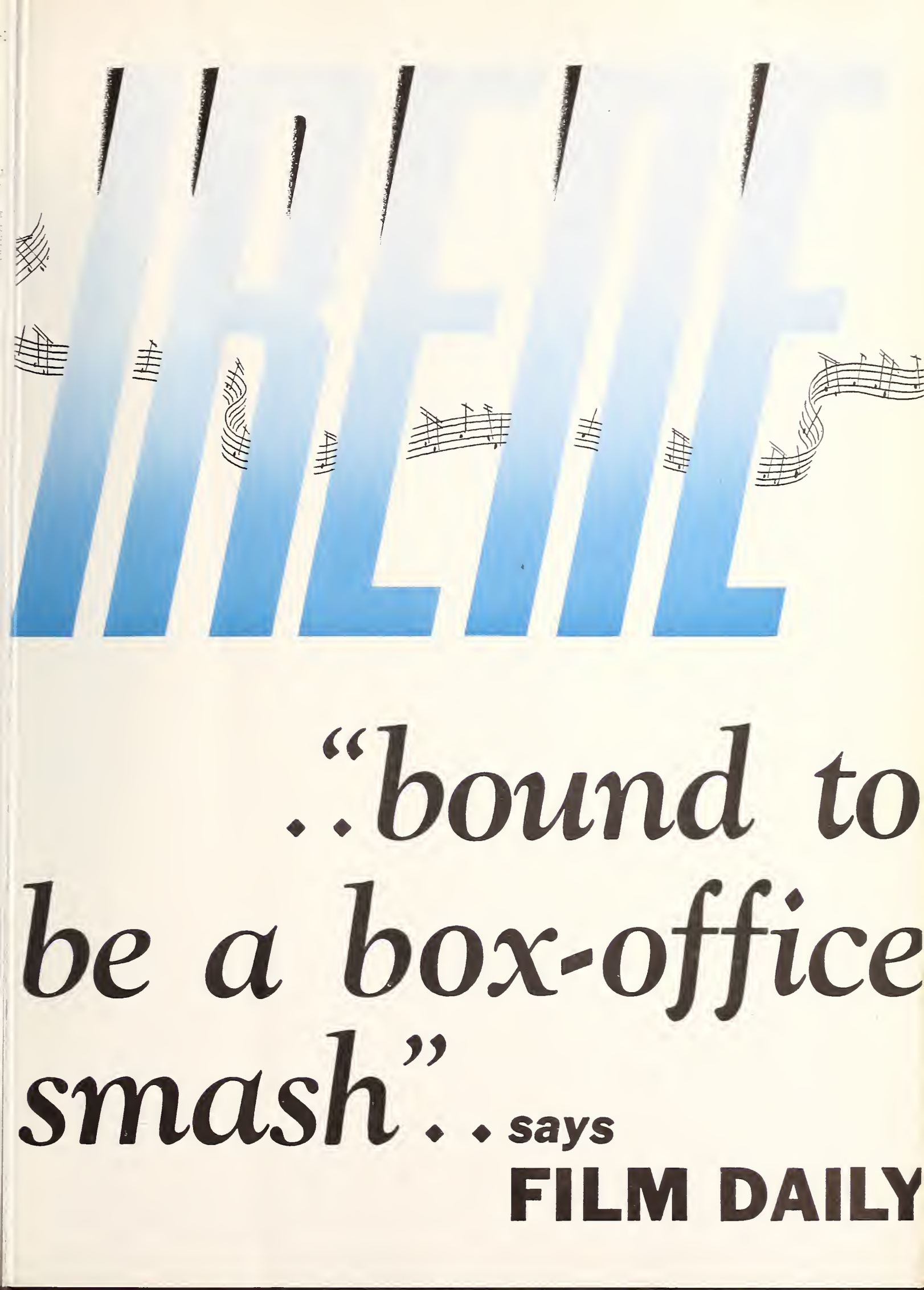
"In the six months period ended December 30, 1939," Harry Cohn, president, said, "the management considered it advisable to revise the allocation of film costs so that they would be more in line with immediate and anticipated world wide conditions, and therefore reduced film costs allocated to England by 5 per cent which has been added to domestic allocation.

"In line with the desire of the management to maintain a conservative policy an additional decrease of the film costs allocated to foreign countries amounting to 5 per cent has been effected January 1, 1940. The percentage of film costs allocated to the United States is now 75 per cent, to the United Kingdom 20 per cent and to other foreign markets 5 per cent.

"We are giving special attention to pictures which will help domestic exhibitors to larger box office revenue and we are continuing to expand all possible markets and effect economies wherever possible."

Monogram Films Escape Fire

Norton V. Richey, manager of Monogram's foreign department, announced that, through the quick action of Lynn Yost, Panama manager, all Monogram prints were saved in the fire that destroyed much of Colon, Panama. The films were rushed out of the danger zone. During the fire all theatres in Colon were closed.



..."bound to be a box-office smash"... says

FILM DAILY

THE HAPPIEST SHOW

DAILY VARIETY . .

"For sheer entertainment qualities 'Irene' will take its place among the better offerings of the year."

HOLLYWOOD REPORTER . .

"Not only a hit show, but a cleverly conceived revelation of another facet of Anna Neagle's talent."

LOUELLA O. PARSONS, L. A. EXAMINER . .

"The exciting beauty of Anna Neagle is Hollywood's chief topic of conversation . . . 'Irene' is what the doctor ordered in the way of entertainment."

VIRGINIA WRIGHT, L. A. DAILY NEWS . .

"Reveals a radiant new personality . . . Gay, pretty, amusing and altogether refreshing."

PAUL HARRISON, NEA SYNDICATE . .

"Anna Neagle is stunningly beautiful, artful and richly comic."

HARRISON CARROLL, KING FEATURES . .

"Anna Neagle proves herself a delightful comedienne. She is charming, versatile, and a real addition to Hollywood's roster of bright, winning stars."

HEDDA HOPPER, RADIO COMMENTATOR . .

"After seeing 'Irene' I've ordered my Alice Blue Gown."

HAROLD HEFFERNAN, NANA SYNDICATE . .

"Herbert Wilcox's direction of 'Irene' is masterly, and it is refreshing to see Miss Neagle as the young and lovely girl we know her to be."

EDWIN SCHALLERT, L. A. TIMES . .

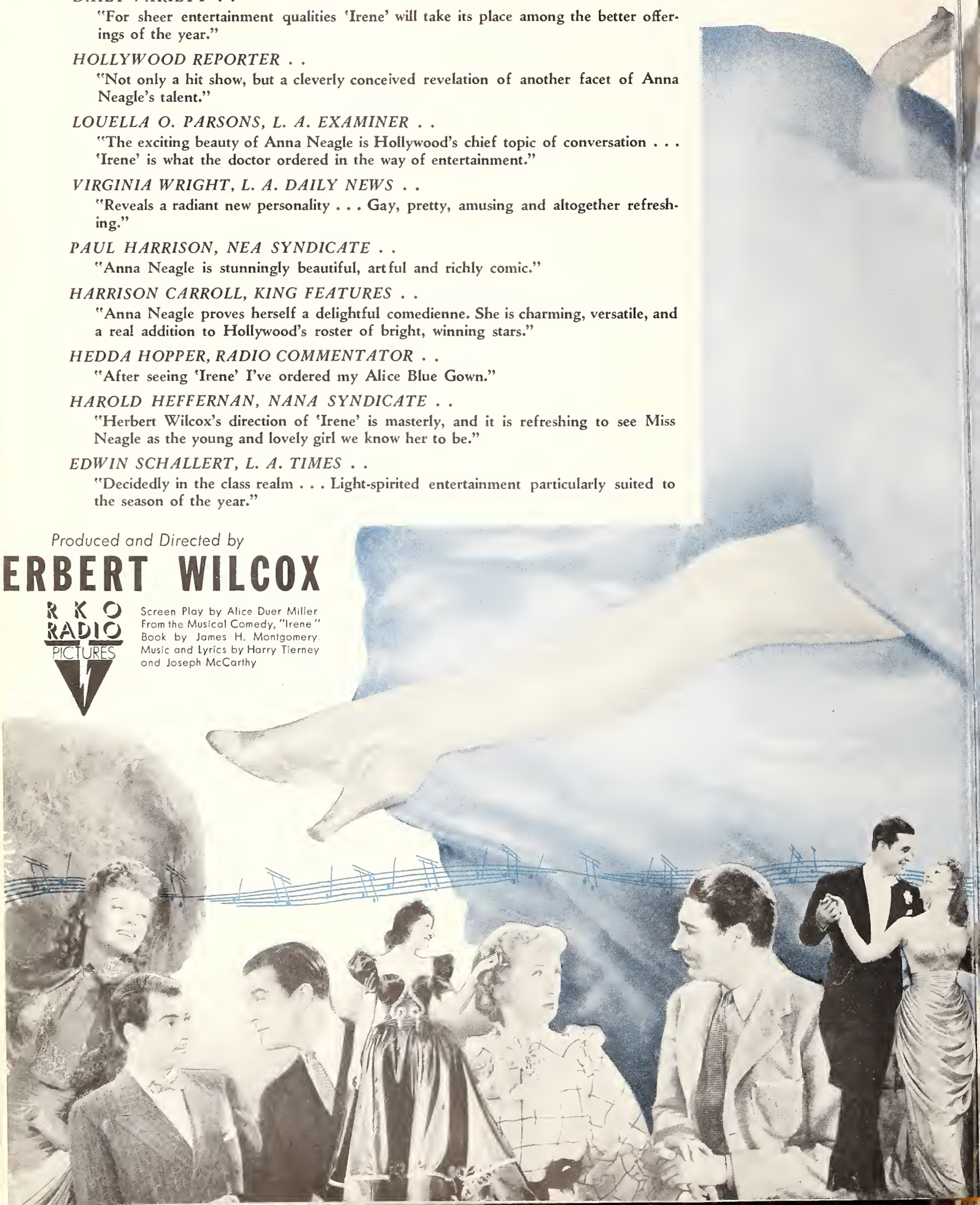
"Decidedly in the class realm . . . Light-spirited entertainment particularly suited to the season of the year."

Produced and Directed by

ERBERT WILCOX

RKO RADIO PICTURES

Screen Play by Alice Duer Miller
From the Musical Comedy, "Irene"
Book by James H. Montgomery
Music and Lyrics by Harry Tierney
and Joseph McCarthy



OU'LL PLAY THIS YEAR



ANNA NEAGLE ★ RAY MILLAND

IRENE

WITH

ROLAND YOUNG • ALAN MARSHA

MAY ROBSON • BILLIE BURK

ARTHUR TREACHER



ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

WILLIE BIOFF, who is doing a six-month stretch in the House of Correction in Chicago, has settled down to a clerkship in the receiving department, far from the more rigorous life as Big Boss of Hollywood's studio unions.

Serving a six month sentence on an 18-year-old charge, Bioff, as No. 2766, takes the clothes from incoming prisoners, and after noting the nature of the garments in a big, thick book, shinnies up a ladder to tuck them in cubbyholes.

He arises at 7, breakfasts at 7:30 (Oatmeal, coffee and bread, without butter), goes off to work at eight, has luncheon at 11:15 (Typical: ox-tails, boiled vegetables, gravy, coffee and bread, without butter), returns back to work at one, winding up his clothes cubbyholing at 4:10, when dinner is served (Typical: hamburger, potatoes, gravy, tea and bread, without butter).

Bioff may buy a little candy, fruit or tobacco at the jail commissary three times a week. He may transact some of his extensive Hollywood studio union business by mail—no telephone calls—and also through his attorney, who is permitted to visit him daily during two three-hour periods. His other visitors are limited to one a month.

▽

John P. Nick, former boss of the St. Louis Motion Picture Operators Union, Local No. 143, and Clyde Weston, former union business agent, were allowed an appeal to the Missouri Supreme Court from Circuit Judge Ernest F. Oakley's recent decree ousting them from permanent control of the union and permanently enjoining them from interfering with its affairs.

They presented an affidavit stating they were *aggrieved* by the court's order.

▽

Any theatrical music-maniac looking for something different might contact one Henry Reider, paleontologist of Nebraska University, who plays a "bonaphone," resembling a xylophone, which was made of bones millions of years old. Mr. Reider had his "bonaphone" on Bob Ripley's CBS radio show the other night.

▽

Hollywood-Love-Is-a-Wonderful-Thing Department, from the San Francisco Chronicle:

LAS VEGAS, NEV. (AP).—Lya Lys, 26, actress, and John Gunnerson, 39, thrice-wed Chicago manufacturer, were married here today. Following the afternoon ceremony the honeymooners went to look at Boulder Dam.

▽

Those two Swiss inventors who would turn talkies into "smellies," with an odorated sound track to heighten a photoplay's illusion, claim they can produce at least 5,000 separate smells to put on a movie screen. They recommend about ten smells to a feature-length picture as about the right odorization. Good, workable, breezy air conditioners are going to come in mighty handy.

▽

And in St. Louis the other day St. Louisans not only read but sniffed their newspapers. Printed in green ink, a candy advertisement in *The Globe-Democrat* carried a fragrant aroma of peppermint. A department store advertisement in *The Post-Dispatch*, printed in pink, was scented with the spicy odor of a new cologne. The nose appeal was obtained by mixing peppermint and perfume with the inks.

Outside criticisms of Hollywood's ways will never end. Now it's the National Council of State Liquor Dealers that is protesting, against the "invariable use of 'Scotch-and-soda'" in movie dialogue. Producers will be requested to employ only references to American spirits —good ol' rye and bourbon.

▽

Note to Florida Film Vacationists of this past winter: Alexander Orr, a plumber, has been elected Mayor of Miami, causing H. I. Phillips to conclude that they're evidently determined to get better heating arrangements down there next season.

▽

A consensus of persons who attended the first showing in New York of "A New Tomorrow," Republican campaign motion picture, was reported by the New York *Sun* as being "extremely convincing." Which goes to show what the Democrats might expect from the New York *Sun* in the coming Presidential campaign.

▽

A movie director's demand for realism has presented Los Angeles police with a real life murder mystery and launched the biggest manhunt of the year in Southern California.

The body of a little Negro girl, believed to be Dorothy Lee Gordon, nine, who was kidnapped from 16th and Hooper streets by a white man on March 5th, was found in the grass near Culver boulevard, half a mile east of the beach, apparently a victim of violence.

The man who found her was Frank Roman, Paramount Studio nurseryman, who was gathering grass for a movie set because Cecil B. DeMille had that morning rejected an imitation product for use in his "North West Mounted Police."

▽

The following is the unexpurgated version of an item sent to the press by the MGM Studio in California, in the name of publicity, or something:

"'BLESSED EVENT' FOR LE ROY"

"Mervyn LeRoy is already getting a kick out of anticipating the day when he'll be passing out cigars at MGM. It won't be to celebrate an addition to his family, but to his stable.

"Now directing 'Waterloo Bridge' at MGM, LeRoy is excited because his Chilean mare and stake horse, Shangay Lily, is to become a mamma one of these days, and the great Seabiscuit is the papa.

"Shangay Lily will be fifth in line of Seabiscuit's current affections. All LeRoy hopes for is a colt that will follow in his father's footsteps."

▽

Returning from a visit in the southland, Dick Conners, our Albany, N. Y., correspondent, brings word that W. V. Brockman, South Carolina exhibitor who operates in Barnwell and Allendale, both in Barnwell County, has a new way of making friends—he gives patrons their money back when it rains.

Mr. Brockman's Ritz theatre in Barnwell has 183 seats—and a tin roof. Rain pattering on the roof interferes with films' sound, so when Jupiter Pluvius visits Barnwell during a performance, patrons get a rain check for a future performance. If they are out of towners, as were some 35 Albany Eastern League ball players the other night, they get their money back—cheerfully.

CLEM JAUNICH, of Delano, Minnesota, 13 years after an operation left him completely paralyzed from the waist down, today is one of the town's leading citizens, runs the Delano movie house, drives an automobile, bowls—all from a wheelchair. To help him conduct his business, the telephone company arranged to have a portable telephone installed in his car.

In 1927, at 18, Clem Jaunich had six vertebrae and a tumor removed from his back. The operation paralyzed him from the waist down. For four years after his operation he was confined to his home, watching the world pass by his bedroom window. With a new courage, he took up reading and studying. It paid dividends.

Around 1930 he began toying with the idea of an invention enabling him to drive an automobile. Nimble fingers, a creative mind produced a remote control apparatus that, when installed in a car, made it possible for him to drive. Patented, the invention has brought him moderate wealth.

After 1932, he began to expand his business, conducted from a cot on wheels. He purchased the Delano theatre, built a new building. Two years ago he installed bowling alleys in his Town club, learned to bowl from his wheel chair, bowling twice a week every night, hitting as much as 159. He does his film buying and booking on Film Row in Minneapolis from the portable telephone in his car.

▽

Associated Press reports from Berlin how two German generals, an admiral, a naval captain and a motion picture photographer, completed their journey to Norway by swimming the last 200 yards through icy water covered by oil so hot that it burned their bodies. The five were on a German cruiser which was sunk by Norwegian shore batteries.

Holding onto four pistols, some money and a water-tight can of exposed film, they reached the rocky shore, where several Norwegian soldiers demanded that they surrender. The Germans refused and the soldiers withdrew to get help, they said.

Then the officers decided to destroy the films because they would interest the enemy.

They reported that in a few minutes the Norwegian soldiers returned, but were in a more friendly mood. Supplied with dry clothing by the Norwegians, the Germans went to Oslo by taxicab, spending their time en route kidding the photographer over destruction of his pictures. Some fun.

▽

In a birth certificate recorded in the state bureau of vital statistics, in Columbus, Ohio, the name of the mother, a Columbus woman, was properly inserted.

The name of the father—who had deserted his family—was listed by the mother as "Gone with the Wind."

▽

Some readers of the *Daily Citizen*, Beaver Dam, Wis., particularly those who do not always see eye to eye with its movie critic, John E. Ferger, are inclined to regard as somewhat presumptuous the title of his daily column, "As I See It You'll See It." Wishful thinking?

▽

Ringling Brothers and Barnum and Bailey's Circus has a trapeze artist with a marquee name that's a humdinger: ***Atrtrys Iwanows.***

PERSONAL APPEARANCES AND NAME BANDS SUPPLANTING VAUDEVILLE

Thirty Key City Houses Turn to Film Stars and Orchestras; Stage Policy in Three Theatres

Personal appearances of motion picture stars and "name" bands, which are frequently featured in film shorts, were the principal pillars of vaudeville this season in the some 30 principal theatres across the country using that type of entertainment to supplement the drawing power of feature film presentations.

Although vaudeville picked up from what was called its all-time low of last summer, efforts to extend the use of such acts to increase revenue or to substitute for the second feature met with little success. The principal exception was the Brandt circuit in New York, which turned over three theatres to vaudeville this season, using only newsreels and shorts with the stage show.

Star Tours at Crest

The vaudeville season just ending was marked by a rush of Hollywood stars to the road for personal appearance tours for the purpose of exploiting individual pictures or building up the personalities themselves. This action was caused by unemployment in Hollywood, by the desire of the studios to build new stars through contact with the public and test the drawing power of other stars and to increase theatre grosses. Film stars' personal appearance tours were detailed in the Nov. 11, 1939, issue of MOTION PICTURE HERALD.

In addition to the some 30 key-city theatres which regularly use vaudeville there are a number of houses which used vaudeville occasionally. Some of these have formed small independent booking circuits.

Two years ago Harry Brandt proposed vaudeville for a number of his metropolitan New York theatres as part of a drive to stamp out double features. In March, 1939, the experiment was started at the Flatbush in Brooklyn. At the end of the first season William Brandt, who is in charge of the circuit's vaudeville operation in addition to his other managerial duties, said the "new type" of vaudeville was a "phenomenal success" and plans to extend the system were announced.

Cites Added Work

William Brandt, at the conclusion of the second season, is even more enthusiastic about vaudeville and pointed proudly to the record. He said, "In the 38 weeks of vaudeville ending May 1st at the Flatbush, Brooklyn; Windsor, Bronx, and Carleton, Jamaica, we have given 2,000 weeks' work to musicians, 1,000 to stage hands and actor in addition to extra employment for ushers, bill-posters, doormen and the like. We were told we could not do it. But we have pioneered for theatres all over the country. If others follow and are successful the unemployment problem in theatrical professions will be helped."

His vaudeville policy, Mr. Brandt explained, is to give the public a diversified big stage presentation running an hour and a half plus over an hour of newreels and selected short subjects. The admission price charged is that of the average motion picture first run.

Mr. Brandt said, "The vaudeville theatre has produced more stars for screen, stage and radio than other other medium. Vaudeville and stock are the best schools for talent." He pointed out that vaudeville can develop new personalities for the screen. With a "merchandising a la Woolworth policy"—a large audience paying relatively low costs—Mr. Brandt believes that vaudeville can be a success today because it gives the public a change.

The Brandt vaudeville circuit now gives two and a half weeks of work. There are plans to bring in other theatres until a chain guaranteeing ten weeks can be built. Mr. Brandt said there are independent theatres in Baltimore, Buffalo and Boston which all use vaudeville. He suggested that perhaps they could get together as a vaudeville booking unit to get the strongest possible attractions. He is also considering the possibility of adding more Brandt houses to the vaudeville chain.

Mr. Brandt listed a number of acts which have appeared in his theatres this season to show what good attractions can be obtained. Film stars, or those who have appeared in pictures included: Tony Martin, John Boles, Jack Haley, Mary Carlisle, Marie Wilson, Dead End Kids, Henry Armetta, Bert Wheeler, Patricia Ellis, Jimmy Durante. The following leaders and their orchestras appeared: Sammy Kaye, Bob Crosby, Ben Bernie, Cab Calloway, Paul Whiteman, Charlie Barnett, Jimmy Dorsey, John "Scat" Davis, Shep Fields, Ozzie Nelson, Russ Morgan, Vincent Lopez, Bob Chester, Ray Noble, Rita Rio, Bobby Byrne and Charles "Buddy" Rogers. Other attractions included Willie & Eugene Howard, Lou Holtz, George Jessel, Helen Morgan, Morton Downey, Benay Venuta and Toby Wing. These are typical of vaudeville attractions used to help the pull of the motion picture or, in the case of the Brandt theatres, to stand alone.

Returning on Labor Day

The three Brandt theatres will return to a vaudeville policy on Labor Day. For the summer the Windsor and Flatbush will show foreign pictures.

At present only four RKO theatres are playing vaudeville regularly and three of these will drop it for the summer months.

The RKO theatres using stage shows are the Palace, Cleveland; Keith's, Boston; Strand, Syracuse; Golden Gate, San Francisco, and the Orpheum, Indianapolis, and the Palace, Columbus, both occasionally. The Shubert in Cincinnati dropped vaudeville for the summer on March 28th and the Colonial in Dayton on April 18th. The Golden Gate in San Francisco will keep the vaudeville policy all summer. About the middle of May the other theatres will discontinue the stage attractions. It is reported that RKO may book an occasional show during the summer.

Capitol Stage Show

The Capitol theatre in New York had a stage show this week for the first time since summer when Mickey Rooney and Judy Garland appeared on the opening of "The Wizard of Oz." Eddie Cantor heads the show this week and the picture is "Forty Little Mothers," in which he appears. The Cantor-Jessel unit is reported to be the highest paid of the current vaudeville season, getting, it is said, $15,000 a week.

Other Loew houses using vaudeville are the Capitol in Washington, Loew's Richmond and the State in New York.

Warner houses using vaudeville include the Earle, Washington; Strand, New York; Stanley, Philadelphia; Stanley, Pittsburgh.

The Harris Amusement Company has been experimenting in presenting stage shows one night a week at each of six neighborhood houses in the Pittsburgh area. Officials of the company stated that the stage shows would be dropped after a month's trial if grosses did not pick up. Warner theatres in Erie, Johnstown, Greenburg and Morgantown and some independent houses are playing units and revues.

Activity in Detroit

The Michigan theatre in Detroit is scheduled to begin stage shows on May 3rd. The Fox also is expected to adopt a similar policy. The Colonial, second-run theatre, has been using vaudeville all winter. The Harper and Tuxedo, Wisper & Westman, neighborhood theatres used acts a few nights a week. Associated Theatres is restoring stage shows at the Rialto in Flint. The Court in Ayburn, Ind., has played vaudeville all season.

The only house the Fanchon & Marco agency is booking for at the present time is the Roxy in New York.

Paramount theatres using stage shows include the Paramount in New York; Chicago, Chicago; and the State-Lake, Chicago. This week a Major Bowes winners unit played two days at each of the following towns in Paramount theatres; St. Cloud, Mankata, Austin and Winona, all in Minnesota.

Other theatres now using vaudeville are Fay's Philadelphia; Carman, Philadelphia; Astor, Reading; Hippodrome, Baltimore; State, Baltimore; Buffalo, Buffalo; Tower, Kansas City; Riverside, Milwaukee; State, Hartford; Savoy, Newark; Liberty, Elizabeth; Towers, Camden, and Hippodrome, Toronto. Vaudeville of a type is used at the Radio City Music Hall. A number of other theatres use "small-time" vaudeville for one night a week.

Many theatres will discontinue vaudeville during the next few weeks. Competition with baseball, beaches and other summer attractions, is considered too great. Theatres in the Detroit area are the exception in that they plan to add vaudeville during May.

MARXES TRYING OUT GAGS IN ADVANCE

The Marx Brothers will make a series of personal appearances, starting at the Rialto theatre, Joliet, Ill., April 29th, to try out comedy material to be used in their next Metro-Goldwyn-Mayer film, temporarily titled "Go West." This is usual procedure with the comedians, trying out film gags in advance.

The troupe of about 30 will play two days in Joliet, to be followed by a similar engagement, starting May 1st, at the Paramount, Toledo. On May 3rd they will start a week's engagement at the Michigan, Detroit, and beginning May 10th will appear for a week at the Chicago theatre in Chicago.

Heading the supporting cast of the act will be the Frazee Sisters, with other performers including Robert Grandon, tenor; Darlene Walders, acrobatic dancer; Sethma and Rudolph, dance team; Ann Lee, singer; Alden Chase, Joan Blair, Louise Squires and Peggy Carroll. There will also be a unit of 12 dancers.

VIVIEN LEIGH *and*



LAURENCE OLIVIER

TWO ROMANTIC AND GLAMOROUS PERSONALITIES . . . TOGETHER IN A GREAT PICTURE !

The Scarlett O'Hara of "Gone With The Wind" and the star of "Rebecca" and "Wuthering Heights"

and **LESLIE BANKS** *in*

21 DAYS TOGETHER

with FRANCIS SULLIVAN

HAY PETRIE · ESME PERCY · ROBERT NEWTON

Based on a story by John Galsworthy · Directed by BASIL DEAN

A COLUMBIA PICTURE

COLUMBIA PICTURES

UNIVERSAL SETS CONVENTION DATE; MORE LOCAL TALENT FOR MONOGRAM

Universal's Regional Meetings at Atlantic City May 11–13 and in Chicago May 18–20; RKO Meets May 27–30

Fourth among the distributors to peg its 1940 sales convention date, Universal Pictures this week set two regionals, one for Atlantic City May 11-13, the second for Chicago May 18-20. Twentieth Century-Fox and Monogram already have held their conventions, Fox two weeks ago and Monogram last weekend. RKO is set for May 27-30.

Paramount probably will meet in June, with Columbia, MGM, Republic, United Artists and Warners still to decide, although Republic and United Artists are expected to hold their annual sessions in May.

Monogram's New Plans

As Monogram's convention was opening in Dallas over the weekend, 1940-41 product plans were announced by W. Ray Johnston, highlighting a program of 26 features and 24 westerns, for which a $9,225,000 sales quota has been set. Titles and details of the first sessions were reported last week in MOTION PICTURE HERALD, on page 29.

In the closing meetings the studio, home office and local franchise dealer delegates were told by Mr. Johnston that Monogram pictures would be designed also for the Latin American market, and that the company might produce eight westerns in Mexico, with native actors in support.

The company's sales quota is $375,000 higher than last year's; $3,000,000 higher than that of 1937, when the reorganized company held its first convention, Mr. Johnston noted.

The chief speaker on Monday was Robert O'Donnell, of the Interstate circuit.

Additional Speakers

Other speakers on Monday were Edward Kuykendall, president of the Motion Picture Theatre Owners of America, who asked that hatreds risen out of differences over the trade practices be abandoned, for the benefit of the industry as a whole; Mike Rice, counsel for the Robb and Rowley circuit, who discussed opportunities for independent production and distribution; Jack Kirsch, president of Illinois Allied, who pledged 173 Illinois theatres' support to the company; and Edward Golden, the company's general sales manager, who discussed tne new product.

The Monogram franchise holders were told on Sunday that Ray "Crash" Corrigan, formerly of the "Three Mesquiteers" series of westerns, John King and Max Terhune would be teamed in a series of westerns titled "The Three Pals," by George Weeks, former Monogram sales executive.

Additional speakers were Sam Dembow, of the Paramount theatre department; Ed Rowley, circuit executive; R. E. Griffith, circuit operator; Colonel H. A. Cole, president of the National Allied States Association; Scott R. Dunlap, Monogram's vice-president in charge of production, and Julius Gordon.

Scully Announces Universal Dates

Universal will hold two three-day regional sales conventions, William Scully, sales manager, announced on Monday. The first will be at the Ambassador hotel, Atlantic City, beginning May 11th; and the second at the Drake hotel in Chicago, starting May 18th.

MAKE FEWER FILMS, WOOD TELLS SCHENCK

If the large film companies would make fewer pictures, the exhibitors might be able to give them greater playing time, P. J. "Pete" Wood, business manager of the Independent Theatre Owners of Ohio, said last week in a letter to Joseph M. Schenck, chairman of the board of Twentieth Century-Fox and former president of the Association of Motion Picture Producers.

Last fall, with the beginning of war in Europe, Mr. Schenck asked exhibitors to extend playing time, and declared recently at the Fox sales convention in Chicago that exhibitors should share the distributors' burden. Mr. Wood told Mr. Schenck:

"So long as the major companies follow the present system of forcing a large number of mediocre pictures upon the exhibitor, just so long will your repeated pleas for extended playing time be unheeded."

Fox Foreign Meeting In Havana Thursday

Following its annual sales convention two weeks ago in Chicago, Twentieth Century-Fox was to start the first of its series of foreign sales conventions, in Havana, on Thursday, this for the Central American and Caribbean territories.

The convention was to last three days, with Walter Hutchinson, foreign sales director, presiding. Irving Maas, his assistant, supervised preparations.

Mr. Hutchinson plans to leave New York for Europe on May 18th to meet the European leaders in Paris.

The new manager for Peru is Charles Matzen; for Colombia S. Chiesa, former Peruvian Manager; for Venezuela, E. D. Cohen, former Ecuadorean manager; for Ecuador, K. B. Knust, formerly of Panama. D. Cyril Steyn has been made publicity head for South Africa.

Columbia Managers' Atlanta Meeting

Branch managers of the Southern division of Columbia Pictures met on Monday at the Ainsley hotel, Atlanta, to plan the final weeks of the Montague Fifteenth Anniversary Campaign. Sam Moscow, head of the division, presided, with Mr. Montague. Branch managers were W. W. Anderson, Atlanta; R. J. Ingram, Charlotte; J. B. Underwood, Dallas; J. J. Rogers, Memphis; C. A. Gibbs, Oklahoma City; H. Duvall, New Orleans.

RKO Foreign Men At May Convention

RKO's ninth international sales convention, May 27th to 30th, at the Hotel Waldorf-Astoria, New York, will be attended by a large number of the company's foreign sales representatives, Phil Reisman, general manager of the foreign department, said this week.

In the foreign group will be Reginald Armour, general European manager; Gus Schaefer, district manager of the Caribbean countries; Max Gomez, manager for Mexico; F. S. Gulbransen, for Panama; Pedro Saenz, for Cuba. Others in RKO's foreign department who will attend are Ned Seckler, home office representative; Nick Ermolieff, foreign department representative of the Hollywood studios; Ben Y. Cammack, assistant to Mr. Reisman; R. K. Hawkinson, B. D. Lion, Michael Hoffay, Alfred Frank, Larry Ehrreich, Eddie Ugast and Arthur Rossum.

Korda Leaving; Financing Set

The new $3,600,000 financing deal, with which United Artists' British producer Alexander Korda may make two pictures in Hollywood and two in London, has been closed formally with the Security National Bank of Los Angeles and the Bankers' Trust Company in New York. Emanuel Silverstone, Mr. Korda's American representative, reported in New York on Monday following three weeks on the Coast.

Mr. Korda was to arrive in New York by plane from the coast on Thursday, preparatory to boarding a Pan-American Airways *Clipper* for Europe on Saturday.

Mr. Silverstone said that credit of $3,200,000 had been allotted for four Korda pictures, and that an additional $400,000 would be lent to Mr. Korda and United Artists, the company through which he releases, in connection with the two pictures in London.

Prefacing his trip to New York, Mr. Korda was negotiating for space at the General Service and Samuel Goldwyn studios, Mr. Silverstone said.

Mr. Korda already has set up his organization in Hollywood, for the completion of "Thief of Bagdad," most of which was produced in Britain before the war started.

Schlesinger's New Deal; Several Others Signed

In Hollywood this week and last, producers continued to swell their talent rosters, in preparation for next season's pictures.

The contract between Leon Schlesinger, cartoon producer, and Warner Brothers has been renewed for two years. The Schlesinger studios have scheduled 42 shorts for 1940-41. Twenty-six will be "Merrie Melodies" in color; 16 will be "Looney Tunes" in black-and-white. The studio has completed 33 of its 42 cartoons for the 1939-40 season, one month ahead of schedule. On June 28th the plant will close for its annual two week vacation.

While the RKO shorts will be numerically the same as last year's, there will be one new series, according to Harry Michalson, the short subjects sales manager.

Leon Errol has signed with RKO, to appear in six pictures a year.

Darryl Zanuck, in charge of production for Twentieth Century-Fox, on Monday appointed Milton Sperling, a writer for the company, to be associate producer. The company now has 11 associate producers.

Franchot Tone, Paramount screen actor, who has been on the legitimate stage almost a year, will return to pictures in June, William Le Baron, managing director of production for the company, announced. Mr. Tone will play in "Virginia," with Madeline Carroll.

Republic has signed Ona Munson for three pictures, the first to be "Wagons Westward"; the second, "Lady from New Orleans."

Columbia Pictures last week signed Constance Bennett.

BRITONS ATTACK 'WIND'S' 70% PRICE; FILM GETS 2,429th DATE IN U.S.

Distributors in England Call CEA Campaign Ill-Advised; Advance Sale in London Sets Record

Announcement, last mid-December, by Metro-Goldwyn-Mayer, that the exhibition charges to theatres for showing David Oliver Selznick's "Gone with the Wind" would be 70 per cent, brought protestations from individual and organized exhibitor centers. But attacks made by owners in England this week even reached the proportions of threatened boycott and received recognition from the international news services, which cabled New York word of an impending shutout engineered by the Cinematograph Exhibitors Association, reputedly representing 90 per cent of exhibitors in England.

Film Favorably Received

The picture first reached London last Thursday evening, at the Palace, Empire and Ritz theatres, and was given favorable attention both by the press and the first night audiences.

But the 70 per cent rental charge caused the CEA to loosen a barrage against all high rentals, with "Wind" especially singled out for attack. Spokesmen for distributors there called the CEA's campaign in the open "vulgar and inadvised."

It was a long-threatening storm of protest by English exhibitors over rental terms that broke when the CEA sent a bulletin to all members advising them to refuse to pay high rentals.

Tuesday, the CEA decided to issue weekly pamphlets in the fight for reduced rentals, with systematic listing of selected high-priced films which exhibitors are asked not to book.

Member exhibitors were said to have expressed satisfaction with the results of their opening shots in the rental war, with press statements emphasizing the alleged intention of distributors to extract more money from patrons.

W. R. Fuller, general secretary, urged members to boycott "Wind" because the market already was being "milked" by MGM through the triple London showings, and suggested that MGM and other companies might follow this precedent on other pictures with lower attendance the result. The pamphlet also suggested that American distributors were increasing rentals to accumulate sufficient funds to acquire British theatres.

The CEA charged that Sam Eckman, MGM managing director in London, had a salary of $46,000 a year, more than that received by members of the British Cabinet. The association suggested that MGM could afford to make a little less money while British exhibitors could not afford to lose more.

Exhibitors' Costs Recounted

In protesting against the 70 per cent rental terms, a certified accountant's report was cited to show that exhibitors' overhead is 45 per cent, rent 12½ per cent and depreciation 8 per cent. It was argued that rental could not be increased without causing loss to the exhibitors. MGM is requiring a minimum admission price of three shillings six pence (87c at normal rate; about 70c at current exchange) for matinees, and four shillings and a half ($1.12 normal rate and about 90c at current exchange) at night. The usual price for neighborhood theatres and houses outside London is one and two shillings (25c-50c normal; 20c-40c at current rates).

The exhibitors' assocation also attacked the 50 per cent terms being asked for "Broadway Melody" (MGM), "Another Thin Man" (MGM), "Elizabeth and Essex" (Warner Brothers) and "Hunchback of Notre Dame" (RKO). The bulletin said those pictures were not worth 50 per cent. Rental terms in England usually run from about 30 per cent up to 50 per cent.

Officials of the Kinematograph Renters Society (distributors' group) refused to comment officially on the action taken by the exhibitors. Typically British comments of "vulgar" and "inadvised" were the only remarks distributors would make on the exhibitors' campaign for lower rentals.

See Joint Talks Broken Off

Unofficially it is understood in London that the immediate result of the leaflet will be the breaking off of preparations for joint talks between the CEA and the distributors. Discussions in provincial branches of the CEA disclosed that the campaign for lower rentals was organized by a special committee and kept secret from the CEA general council.

One distribution executive expressed the belief that as a result of the campaign the greater part of the best product would go to the circuits.

The MGM home office in New York said that "Wind" was not being sold as yet in England except to the three theatres now showing the picture. The British sales policy has not been decided. It was said that Mr. Eckman would suggest the sales terms and the final decision would be made with the approval of the home office and David O. Selznick, the producer. Selling of the picture may not begin for several weeks in England.

Advance Sales Records

The MGM home office announced that the advance ticket sales for the Palace, Empire and Ritz theatres, with a total of 13,000 seats, has set a record of about $45,000 and the gross for the next few weeks is expected to be about $70,000 per week.

From London the New York *Times*, via wireless, said that at the first three "downtown" showings "Wind" had set an all-time advance sale record. It also reported that the British hope that some of the profits which can not be exported on account of government regulations will be reinvested for the benefit of English producers, actors and technicians.

All the trimmings of a Hollywood premiere, except searchlights which were banned by blackout regulations, were present at the triple opening attended by 5,500 persons, including five Cabinet Ministers and nine Ambassadors, according to the United Press. The Associated Press said the critics hailed "Wind" as "magnificent" but asked the question, "Is it art?" The notice also said that Vivien Leigh received "kindly notices" but the critics' highest praise was for Hattie McDaniel, who plays the colored mammy.

The list of celebrities attending released by the MGM home office in New York included the following: Cabinet Members—Winston Churchill, First Lord of the Admiralty; Sir Samuel Hoare, Secretary of State for Air; Sir Kingsley Wood, Lord Privy Seal; Lord Stanhope, Lord President of the Council; Sir John Anderson, Home Secretary and Minister for Home Security; Captain Euan Wallace, Minister of Transport, Captain; D. Margesoon, Parliamentary Secretary to the Treasury; W. S. Morrison, Postmaster General; Admiral of Fleet, Lord Chatfield; General Sir Fergurson Brooke, Commanding Officer Western Command.

Society was represented by the Duke of Westminster, Duchess of Marlborough, Constance, Duchess of Westminster; Lord and Lady Louis Mountbatten, Lady Alexandra Haig, Lord and Lady Kinrose and Marchioness of Headfort.

From London Reviews

Prominent also were Hore-Belisha, Newspaper Lords Camrose Kemsley, Esmond Harmsworth, Mrs. Anthony Eden, Viscount Castlerosse, Countess of Oxford and Asquith, Lady Duveen, Lady Inchcape and the Sultan of Johore.

Among the film and stage notables were Robert Donat, Robert Montgomery, Leslie Howard, Constance Cummings, Sir Seymour Hicks, Leslie Banks, Conrad Veidt and Richard Tauber.

The MGM home office reported that the applause after the film was shown was prolonged even into the national anthem. The MGM office in New York also sent out excerpts from London reviews on "Wind" which included the following:

Evening Standard: It is terrific; it is devastating . . . an emotional upheaval.

Telegraph: It got off to the most auspicious start ever known in London. Will break all records.

Daily Mail: "G.W.T.W." is a winner. There is no doubt about that.

Daily Mirror: This is the greatest film ever.

Evening News: The forerunner of a bigger and better kind of film. Lives up to the expectations of this most-talked-of-film.

Daily Sketch: A picture which for magnitude in every sense of the world leaves all other greatest ever far behind.

News Chronicle: Pictorial effects are breathtaking in their sweep and composition.

Daily Herald: In many ways the most stupendous film yet made.

In advance of the "Wind" premieres in London, 100,000 copies of the Margaret Mitchell novel were put on sale at the equivalent of 50 cents each, the paper having been purchased and stored for the purpose prior to the recent government "rationing" order.

2,429 Dates in U. S.

In the United States MGM announced that 174 additional engagements for "Wind" had been scheduled, bringing the total bookings thus far on the Selznick International production to 2,429 in 2,287 cities.

About 1,600 engagements have been set for a minimum of one week. Salesmen are negotiating for two day dates now, but these will not begin until the four and three day runs are completed. It is reported that by the end of the year the company expects between 5,000 and 6,000 bookings, all at advanced admission prices of 75c and $1.10.

Among the circuits which have set dates for the film are Warners, RKO, Balaban and Katz,

(*Continued on following page*)

FINDS REPORTS HELP EXHIBITOR

I find the "What the Picture Did for Me" section of your magazine helpful in many instances.

Enclosed is report with several features and short subjects.

—*J. P. SEMYAN,*
Liberty Theatre, Lilly, Pa.

ANOTHER ROUND OF GALA PREMIERES

(Continued from preceding page)

Fabian, Interboro, Seider, Brecher, Consolidated, Skouras, Brandt, Casey & Wheeler, Stein and Rosenblatt. In most cases the picture is booked for only part of the circuit, to play in houses least affected by prior runs of the film.

Edward M. Saunders, MGM western sales manager, conferred with Balaban & Katz officials in Chicago on a deal under which "Wind" would play at three B & K neighborhood houses, the Rivoli, State and Tower, after the first runs at the Oriental and Woods. The deal will not be closed until the date for the termination of the first-run engagements is determined. Circuit executives then will decide what potentialities the film has in the territory before signing. Over 700,000 persons have paid about $600,000 to see the picture in the first 13 weeks at the Oriental and Woods.

The Selznick picture continues in its 24th week at the Astor theatre on Broadway.

Week-Showings in Neighborhoods

The picture began week-showings in neighborhood and suburban houses in the Pittsburgh area two weeks ago. Previously the picture played nine weeks at the Warner and grossed almost as much as the house did in 1939 with its first run dual and holdover policy and compared favorably with a season's receipts at the Nixon, the city's only legitimate theatre, 301,911 persons paid $243,303 at the 190 performances.

Only six second-run showings for "Wind" have been set in Philadelphia, opening May 8th at three Warner houses—the Uptown, 69th Street and Colonial and at three independents—the Rockland, Erlin and Keswick. No additional subsequent bookings are to open before May 23d or 24th, according to S. E. Applegate, MGM sales manager in Philadelphia.

The first American showing outside the United States will be at the Hawaiian premiere at the Honolulu theatre, Waikiki on May 11th.

"20 Mule Team" Trek

MGM's "20 Mule Team" caravan this week visited Indianapolis, Louisville, Cincinnati, Dayton, Columbus and Fort Wayne. Enthusiastic crowds and official receptions have greeted the caravan everywhere, MGM reported. The tour is being made in cooperation with the Pacific Borax Company and 25,000 borax dealers throughout the country are said to be active in exploiting the Wallace Beery picture. The picture and the tour also are being advertised on the Borax radio program, "Death Valley Days."

"Lillian Russell" Opens May 15th

Twentieth Century-Fox has announced a double world premiere in Pittsburgh and Clinton, Ia., on May 15th for "Lillian Russell." On May 17th the picture will open at the Roxy theatre in New York.

Stars will attend both openings and Western newspaper men will be entertained at Clinton, and eastern critics at Pittsburgh. Lillian Russell was born in Clinton and spent her last years in Pittsburgh. The premieres will be held at the Capitol theatre in Clinton, and the Alvin in Pittsburgh.

"Lillian Russell," which runs two hours and twenty minutes, is the longest film ever released by 20th Century-Fox, but Darryl F. Zanuck said it could not be shortened without impairing the entertainment qualities. The cast includes Alice Faye, Henry Fonda, Don Ameche, Edward Arnold, Warren William, Leo Carrillo and many others.

Earl W. Wingart of the home office publicity department has gone to Clinton to make arrangements for that premiere. Rodney Bush, exploitation and publicity manager, and Christy Wilbert are at Pittsburgh to handle the opening there. Don Ameche and Lynn Bari are to go to Clinton and Alice Faye and others to Pittsburgh.

TOP COLLEGE MEN FOR FILMS: CROMWELL

Since other large industries and professions seek the top college graduates each year the picture business should fall in line with the same policy, John Cromwell, film director, told students and professors of the University of Southern California this week. He said Hollywood would thus be assured of a constant flow of new talent in all lines of production.

The film industry, he said, should inaugurate a system of apprenticeships in the various crafts and trades and said the logical source of supply is the colleges and universities. The director's remarks highlighted the first demonstration of practical cooperation between studios and the university's Department of Cinematography.

Mr. Cromwell has been appointed special lecturer at the Universtiy.

Northwest Premieres for "Irene"

Ned E. Depinet arranged dual premieres at Portland, Ore., and Seattle, Wash., for the musical comedy "Irene." The Portland engagement opened at the Paramount theatre on Tuesday and the Seattle run began Wednesday.

Anna Neagle, star, and Herbert Wilcox, producer and director, were scheduled to appear at both openings. The special premieres followed the preview at the Pantages theatre, Los Angeles on April 18th.

S. Barret McCormick, director of advertising and publicity, arranged plans for the openings and campaigns with the theatres.

The general release date on "Irene" is May 3d.

"Typhoon" Premiere in Hawaii

For the first time an American motion picture company held a world premiere outside continental United States when Paramount opened "Typhoon," starring Dorothy Lamour and Robert Preston, at the Waikiki theatre in Honolulu, Hawaii, Thursday. Dorothy Lamour went to Hawaii for the opening.

Arrangements were made via transoceanic telephone by Cliff Lewis, studio advertising and public director, and Esmond Parker, head of the Consolidated Amusement Company of Hawaii.

Dorothy Lamour will be featured on the Mutual Broadcasting Company program "Hawaii Calls" from Honolulu on Saturday.

"Flag Speaks" at Ellis Island

MGM's two-reel color short on the American Flag was given a preview showing at Ellis Island on Thursday. The showing was arranged through Rudolph Reimer, U. S. Commissioner of Immigration.

The MPPDA cooperated in arranging the Ellis Island preview. "The Flag Speaks" was made following a suggestion of the American Legion to the Association of Motion Picture Producers.

Officers of various patriotic organizations attended the screening including: the General Federation of Women's Clubs, American Legion, Society of Colonial Dames, Daughters of the American Revolution, Sons of the American Revolution, Boy and Girl Scouts and state and military officials and a group of immigrants.

"Buck Benny" in Harlem

The first film premiere in Harlem was held Tuesday night when Paramount presented "Buck Benny Rides Again" at Loew's Victoria theatre. The special show was arranged in honor of Eddie (Rochester) Anderson.

Those attending included Bill Robinson, Ella Fitzgerald, the Peters Sisters and Miss Harlem (Cissy Bowe). The Hollywood delegation included Jack Benny, star in the film; Mark Sandrich, who produced and directed the picture, and Fred Allen and Rochester.

A parade preceded the opening, and the celebration was broadcast over WHN. Willie Bryant was master of ceremonies. After the show a reception was held for Rochester at the Savoy ballroom.

"Buck Benny Rides Again" has been mentioned on a number of radio shows with stars, director and composer appearing on a number of programs.

The film opened Wednesday at the Paramount theatre in New York.

Key Dates for "Dark Command"

James R. Grainger, president of Republic, announced that early runs in 25 key towns for "Dark Command" have been arranged. The picture is now running at the Strand in Providence and other April dates include Earle, Philadelphia; State, Omaha; Fox, St. Louis; Rialto, Tacoma; Colorado, Pueblo; Orpheum, Portland; State, Oklahoma City; Dent, Lincoln; Ritz, Corpus Christi, and Schubert, Cincinnati.

The title is to be changed.

May dates arranged to date include the Stanley, Baltimore; Earle and Ambassador, Washington; Alvin, Pittsburgh; Colonial, Dayton; Liberty, Yakima; Kino, Albuquerque, and the Heilih at Eugene, Oregon.

The picture had its world's premiere at Lawrence, Kan., and following the opening played at the Esquire and Towne in Kansas City.

On Milwaukee Commission

Henry L. Nunn, shoe manufacturer, and Edwin A. Clauder, salesman, have been named to the Milwaukee Motion Picture Commission by Mayor Daniel W. Hoan. Mr. Nunn succeeds Senator George Hampel, resigned, and Mr. Clauder fills the unexpired term of the late George F. Lorio.

Autry Personal Appearance

Gene Autry will be the guest star for 10 days at the "World Championship" rodeo in the Pittsburgh Gardens, beginning April 24th, under Harris Amusement Company auspices.

Acquires "Outsider" Rights

Norris Distributing Company, headed by W. Lee Norris, has taken over distribution of "The Outsider" for Alliance Films in Western Missouri and Kansas.

Theatre for Chicago Suburb

Sam Myers, independent circuit operator, is breaking ground this week for his new theatre, the Glenwin, in Glencoe, Chicago suburb. The $150,000 theatre will be the first in the restricted residential section.

EVERYTHING IS POOCHES



DOWN IN GEORGIA!



MACON, Ga. — B. E. Doubles business on "Rulers of the Sea," "Cat and Canary," "Honeymoon in Bali." Tops "Beau Geste."



CANTON, Ga.—Tops "Beau Geste" by 50% doubles business on "Honeymoon."



BAINBRIDGE, Ga. — Three times business on "Cat and Canary," "Beau Geste" and "Honeymoon."



MOULTRIE, Ga. — Doubles business on "Beau Geste," "Honeymoon" and "Disputed Passage." Three times as much business as "Cat and Canary."



FORT VALLEY, Ga. — Doubles business on "Beau Geste"—triples business on "Honeymoon."



CARROLLTOWN, Ga.—Doubles business on "Honeymoon"—75% ahead of "Beau Geste."



MILLEDGEVILLE, Ga. — Doubles business on "Beau Geste." Does as much business in 1 day as "Honeymoon" did in 2 days.



McRAE, Ga. — Doubles business on "Beau Geste"— triples business on "Honeymoon."



DOUGLAS, Ga.— Does twice as much business in 1 day as "Beau Geste" did in 2 days. Doubles business on "Honeymoon."



HAWKINSVILLE, Ga.— Doubles business on "Beau Geste" and "Honeymoon."



AMERICUS, Ga.—Did 50% more business in 1 day than "Beau Geste" did in 2. Doubled in 1 day business that "Honeymoon" did in 2.



BRUNSWICK, Ga. — Tops "Honeymoon" and "Beau Geste."



ALBANY, Ga. — Exceeded by 80% business on "Beau Geste," "Union Pacific" and "Man About Town."



THOMSON, Ga. — Doubles business on "Beau Geste," "Honeymoon."



FITZGERALD, Ga.—Did twice as much business in 1 day as "Beau Geste" and "Honeymoon" did in 2.



DUBLIN, Ga.—Doubles business on "Beau Geste" and "Honeymoon."



BREMEN, Ga.— Business on 1 day exceeded by 30% business "Beau Geste" and "Honeymoon" did in 2 days.



COLUMBUS, Ga.—Tops "Honeymoon," "Rulers of the Sea," "Cat and Canary."



TIFTON, Ga.— Doubles business on "Honeymoon" and "Beau Geste."



BAXLEY, Ga. — Did twice as much business in 1 day as "Beau Geste" and "Honeymoon" did in 2.



PERRY, Ga. — Doubles business on "Honeymoon" and "Beau Geste."



DOTHAN, Alabama — Equalled business on "Beau Geste"— topped "Rulers of the Sea" and "Cat and Canary."

WITH "THE BISCUIT EATER"

Paramount Pictures

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Doctor Takes a Wife

(Columbia)

Gag and Situation Comedy

Designed for laugh purposes and collecting a large number of them from an adult preview audience, this comedy of contemporary setting and circumstance ensconces a girl novelist and a young doctor in her apartment, unmarried but journalistically reported wed, and represents them as living so in pretended matrimony for a period of three weeks. It is indicated to the audience that they sleep in separate rooms and the source of gag and situation comedy counted on to evoke laughter is this enforced dwelling together of a girl famous for her best seller about happy spinsters and a doctor who detests career women. When time for parting comes they discover of course that they don't want to and prepare to marry.

Evolutions of the plot are many and various. Dialogue is in what has been called the sophisticated vein. A turning point in the young couple's hostile relationship comes when the doctor is commandeered by a traffic officer to deliver a baby in an emergency and the girl helps out. This episode is filmed seriously and in some detail.

Loretta Young plays the man hating spinster and Ray Milland the doctor engrossed in his work. Other parts are character portrayals. The screen play by George Seaton and Ken Englund from a story by Aleen Leslie was produced by William Perlberg and directed by Alexander Hall with adult audiences evidently uppermost in mind.

Previewed at the Pantages theatre, Hollywood, to a grownup audience which gave audible proof of enjoyment.—WILLIAM R. WEAVER.

Produced and distributed by Columbia Pictures. Screen play, George Seaton and Ken Englund. Story by Aleen Leslie. Photographer, Sid Hickox. Film editor, Viola Lawrence. Art director, Lionel Banks. Assistant director, William Mull. Music, Frederick Hollander. Musical director, M. W. Stoloff. Producer, William Perlberg. Director, Alexander Hall. Sound engineer, Lodge Cunningham. P.C.A. Certificate No. 6039. Running time, when seen in Hollywood, 90 minutes. Release date April 25, 1940. Adult audience classification.

CAST

June Cameron ..... Loretta Young
Dr. Timothy Sterling ..... Ray Milland
John Pierce ..... Reginald Gardiner
Marilyn Thomas ..... Gail Patrick
Dr. Lionel Sterling ..... Edmund Gwenn
Slapcovitch ..... Frank Sully
O'Brien ..... Gordon Jones
Jean Rovere ..... Georges Metaxa
Dr. Streeter ..... Charles Halton
Dr. Nielson ..... Joseph Eggenton
Dean Lawton ..... Paul McAllister
Johnson ..... Chester Clute
Charlie ..... Hal K. Dawson
Burkhardt ..... Edward Van Sloan

Rhythm of the Rio Grande

(Monogram)

Western with Songs

Another in the series of westerns starring the singing Tex Ritter and produced by Edward Finney for Monogram release, "Rhythm of the Range" has hard riding, gun battling, rough and tumble fighting Mexican bandits and night raiders in action. Supporting Ritter are Susan Dale, Warner Richmond, Martin Garralaga, Frank Mitchell, Mike J. Rodriguez, Juan Duval, Tristram Coffin, Forrest Taylor and Glenn Strange.

Robert Emmett wrote the screenplay which Al Herman directed. Three songs are used: "Rhythm of the Rio Grande" and "Mexicali Moon," by Frank Harford, and "Pablo," the Mexican Bandit," by Johnny Lange and Lew Porter.

"Tex," arriving in Cinco Valley to seek a lost friend, finds it being raided, presumably by a Mexican bandit, "Pablo." After capturing him, "Tex" enlists his aid to trap the real marauder and brings the criminal to justice.

Previewed in a Hollywood projection room. —V. K.

Produced and distributed by Monogram. Produced by Edward Finney. Directed by Al Herman. Screenplay by Robert Emmett. Photographed by Marcel A. LePicard. Musical score and direction. Frank Sanucci. PCA. Certificate No. 6025. Running time, when seen in Hollywood, 55 minutes. Release date, March 2, 1940. General audience classification.

CAST

Tex ..... Tex Ritter
Ruth ..... Susan Dale
Buck ..... Warner Richmond
Pablo ..... Martin Garralaga
Shorty ..... Frank Mitchell
Lopez ..... Mike J. Rodriguez
Rego ..... Juan Duval
Banister ..... Tristram Coffin
Crane ..... Forrest Taylor
Hayes ..... Glenn Strange

The Saint Takes Over

(RKO Radio)

Murder Mystery

Dropped into one of the larger downtown Los Angeles theatres for preview before a Friday night audience drawn by "It's a Date," this number in the Saints series kept the customers in a burble of laughter and shudders throughout and elicited a round of applause at its finish. It is the first of the series produced by Howard Benedict and a clocking of audience responses rates it well above its predecessors in point of demonstrated effectiveness.

A screen play by Lynn Root and Frank Fenton, designed to sustain suspense between murders without sacrifice of humorous opportunity, has the Saint coming to America to help clear up a mystery affecting the professional fortunes of a detective friend of his. A series of murders are interspersed with exhibitions of daring by the Saint, and his deductions ultimately serve their purpose. Jack Hively directed.

Previewed as above noted.—W. R. W.

Produced and distributed by RKO-Radio. Producer, Howard Benedict. Director, Jack Hively. Screen play by Lynn Root and Frank Fenton. Based on the character by Leslie Charteris. Photographed by Frank Redman. Edited by Desmond Marquette. PCA 6048. Release date, to be determined. Running time, when seen in Los Angeles, 70 minutes. General audience classification.

CAST

The Saint ..... George Sanders
Ruth ..... Wendy Barrie
Inspector Fernack .... Jonathan Hale
Pearly Gates ..... Paul Guilfoyle
Sam Reese ..... Morgan Conway
Leo Sloan ..... Robert Emmett Keane
Max Bremer ..... Cyrus W. Kendall
Mike ..... James Burke
Captain Wade ..... Robert Middlemass
Weldon ..... Roland Drew
Lucy Fernack ..... Nella Walker
Egan ..... Pierre Watkin

Tomboy

(Monogram)

Small Town Drama

Lest the limited connotation of the title mislead one, the story in the main concerns an ambitious and guileless farm boy and his shoddy treatment at the hands of a hard bitten uncle. The tomboy, newly arrived from Chicago with her dad, former major league baseball star, sets herself up as the farm boy's defender, and on that situation the production builds its strength.

Marcia Mae Jones and Jackie Moran share the honors. Young Miss Jones made a hit in "These Three," back in 1936, and has appeared in a number of productions since. Here she is in a characteristic, mercurial role. Starting in films about the same year after stage experience, young Moran also has been adjudged a consistent performer.

In support are Grant Withers, Charlotte Wynters, George Cleveland, Marvin Stephens, Clara Blandick and Gene Morgan.

William T. Lackey was associate producer. Robert McGowan directed from a screen play by Dorothy Reid and Marion Orth.

The uncle, in successive steps of ugliness, takes the boy out of school, refuses him permission to go fishing on a Sunday with the tomboy and her father, humiliates him at a school social, and when the boy runs away from home after a whipping the uncle accuses him of stealing. It all leads up to a melodramatic climax wherein all the principals gather at the freight yard, and even "Uncle Matt" turns over a new leaf.

Reviewed in a projection room in New York —PAUL C. MOONEY, JR.

Produced and distributed by Monogram. Scott R. Dunlap, vice-president in charge of production. Associate producer, William T. Lackey. Director, Robert McGowan. Screen play by Dorothy Reid and Marion Orth. Photography, Harry Neumann. Sound, Karl Zint. Editor, Russell Schoengarth. P. C. A. Certificate No. 6227. Running time, 70 minutes. Release date, April 20, 1940. General audience classification.

CAST

Pat ..... Marcia Mae Jones
Steve ..... Jackie Moran
Kelly ..... Grant Withers
Frances ..... Charlotte Wynters
Matt ..... George Cleveland
Harry ..... Marvin Stephens
Martha ..... Clara Blandick
Tramp ..... Gene Morgan

King of the Lumberjacks

(Warner Brothers)

Timber and Romance

Set in the tall timber country, a story has been woven about the lives of three persons, two men and a girl they both love. One man is the crude but well meaning "Ring," of a lumber crew, the other is a younger man, his best friend.

The solution to the triangle problem consumes most of the film, with a smattering of comedy, a couple of fights and the business of lumbering merely backdrops in the succession of events.

The three mostly concerned are "Slim," played by John Payne; "Tina,'" Gloria Dickson, and "Dominic," Stanley Fields.

"Dominic," crew boss, is respected by his

(*Continued on page* 56)

TECHNICOLOR

announces

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OF ONE CENT PER FOOT

effective August 1st, 1940,

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exclusive of advertising and industrial subject

delivered at its Hollywood Plant

for distribution and use in the United States

Technicolor Motion Picture Corporation

Herbert T. Kalmus, President

(*Continued from page* 54)

men and it is his proud boast that his is the finest crew of all. "Slim" and "Dominic" become close friends. "Dominic" befriends "Tina," a singer stranded in the lumber town. "Dominic's" left arm is shattered by a bullet in a fight with a saloon keeper. Amputation is ordered. "Tina" nurses him back to health.

On the wedding day "Slim" returns from a trip to San Francisco and finds that "Tina" is the girl he had been engaged to before he had served a term in prison. "Tina" and "Slim" keep their secret but eventually "Dominic" finds out. "Dominic" sends "Slim" to his death on a runaway log train but stops the train when he discovers that "Tina" also is on the train. "Dominic" leaves for Reno.

Reviewed at the Globe theatre, New York. An afternoon audience composed of men mostly viewed the film intently and quietly.—PAUL C. MOONEY, JR.

Produced and distributed by Warner Brothers. Directed by William Clemens. Screen play by Crane Wilbur. Story by Robert E. Kent. Photography by Sid Hickox. P. C. A. Certificate No. 5814. Running time, 58 minutes. Release date, May 13, 1940. General audience classification.

CAST

Slim ..... John Payne
Tina ..... Gloria Dickson
Dominic ..... Stanley Fields
Jigger ..... Joe Sawyer
Dr. Vance ..... Earl Dwire
Joe ..... Victor Kilian
Laramie ..... Herbert Haywood
Gregg ..... G. Pat Collins
Bartender ..... John Sheehan
Waiter ..... Pat West
Waiter ..... Nat Carr
Truck Driver ..... Jack Mower
Cooky ..... John "Skins" Miller

Secrets of a Model

(Continental)

Sordid Drama

The story of "Secrets of a Model" is a familiar theme, that of the small town girl who goes to Hollywood to seek a career but becomes involved in sordid complications. It is a slow-moving production.

The girl detours from the narrow path to get money for a sick mother back home. A man with "influence" gets her a job modeling for his artist friend. At a party he gets her intoxicated and she awakens the next morning alone.

She travels from town to town, now a waitress, now a seamstress or what not, and finally returns to Hollywood where her former sweetheart, a milkman, receives her with open arms. For a climax the milkman and the seducer have more or less of a fight. The milkman is shot but lives; the betrayer, running away, is killed by a car.

The cast includes Sharon Lee, Harold Daniels, Julien Madison and Phyllis Barry. Sam Newfield directed from a screen play by Sherman Lowe and Arthur St. Clair.

The picture is being distributed in the state rights' field.

Reviewed at the Central theatre, New York. The afternoon audience was not enthusiastic over the pace or the plot.—P.C.M., Jr.

State rights distribution. A Continental Picture production. Producer, J. D. Kendis. Directed by Sam Newfield. Screen play by Sherman Lowe and Arthur St. Clair. No Production Code seal. Running time, 60 minutes. Release date, May 4, 1940. Adult audience classification.

CAST

Rita Wilson ..... Sharon Lee
Jack Thorndyke ..... Harold Daniels
Boy Grey ..... Julien Madison
Sally Adams ..... Phyllis Barry
Stuart Bannerman ..... Bobby Watson
Customer ..... Eddie Borden
Jo Jo ..... Grace Lenard

The Curse of the Swastika

(Pathe Pictures)

British War Documentary

Films such as this of course aim directly and unrepentantly at the belligerent market. The relentless propaganda which inspires and materializes this particular specimen limits its appeal outside anti-Nazi territories. Here in London with anti-Hitler feeling at its most intense —though let it be assured, never without a sense of humor and proportion—it will fit into any normal program without calling for a war-mongering mind.

Compiled from Pathe's illimitable library it traces the origin and rise of Hitler and his Nazi regime through the early days, past the occupation of the Rhine, Czecho-Slovakia, the Austrian Anschluss, Munich, Memel, Poland and down to the present war. The material is often extremely interesting, at times exciting. The spectacular glimpses of German armed might offset intimate and devastating studies of Hitler on the rostrum and in the drawing room.

To the academic mind the propagandist commentary is probably perfervid rather than perspicacious, but all will agree upon the value of the delivery. Cutting has made the production terse and never tiresome and the visual quality of the print adequate.

Seen in a London preview theatre.—AUBREY FLANAGAN.

A Pathe Picture. Produced and directed by Fred Watts. Recording, George Newberry. Editors, E. Ireland and A. V. Curtice. Commentary, Vernon J. Clancey. Commentators, Roy de Groot and R. Danvers-Walker. Running time, 46 minutes.

Cavalcade of Academy Awards

(Warners)

Hollywood

This 31 minute short subject, telling the history of the Academy of Motion Picture Arts and Sciences annual awards up to and including the most recent accolade, is so entertainingly composed and of such appeal that the Academy could rightfully give it an "oscar." Produced under the supervision of Frank Capra, former Academy president, "Cavalcade of Academy Awards" has entertainment values not only of the nostalgic type through the scenes of old-timers appearing in it, but also of current interest.

With Carey Wilson narrating, the film contains sections of outstanding productions honored by the Academy, and scenes showing, among others, Emil Jannings, Warner Baxter, George Arliss, Lionel Barrymore, Fredric March, Charles Laughton, Clark Gable, Victor McLaglen, Paul Muni, Spencer Tracy, Janet Gaynor, Mary Pickford, Katharine Hepburn, Claudette Colbert, Shirley Temple, Bette Davis, Luise Rainer, all past award winners, as well as Vivien Leigh and Robert Donat, honored for 1939. The climax gives shots of the latest Academy banquet, the Award winners, the crowds and the celebrities attending.

All in all, it is a superb institutional screen presentation of the film industry.—Running time, 31 minutes.—*V. K.*

Squadron 992

(GPO-Columbia)

British War Documentary

The directly reportorial method and the good humor and liveliness of this account of the why, wherefore and how of the balloon barrage, put it safely into a category as entertainment far wider than the merely British. The film explains the functions of the balloon barrage, glimpses the training of the personnel, and takes the case of the Firth of Forth as a lesson in need and supply. The early war air raid on the Bridge is reconstructed with some thrill, though a cross-cut rabbit-coursing episode is rather pretentious, and there is an intensive impression of the ultimate setting up of a barrage, and protective festoon which gives air defense a misleading, toy-like flavor. The account has both humor and drama in it. To some the Edinburgh accent may sound beyond translation, but this is easily amended. The film was shown to a socialite, Parliamentary and brass-hat audience and provoked enthusiastic applause.—Running time, 24 minutes. —AUBREY FLANAGAN.

Sitka and Juneau

(MGM)

FitzPatrick Traveltalk

The old and new capital of Alaska, Sitka, established by Russian fur traders more than a century ago, and Juneau, the new capital of Alaska famed for its Alaska-Juneau gold mine, which produces more than 12,000 tons of ore daily, are brought to the screen, in contrast, in another of the James A. FitzPatrick Traveltalk series. Sitka still has its landmarks that recall the days of Russian rule, with its Russian burial grounds and architecture; Juneau, the new capital, of the northernmost possession of the United States, is more modern in its development and boasts the latest developments in transportation. The Mendenhall Glacier, seventeen miles long and two miles wide at its base, is the major scenic attraction of Juneau.—Running time, 9 minutes.

Information Please, No. 9

(RKO Pathe)

The Seers Again

One wonders whether the three members of the permanent board of experts in this series, John Kieran, F. P. Adams and Oscar Levant, talk in their sleep. If so, it would be no doubt most illuminating if only cameras and recording machines could be there. In the ninth of the series, Elmer Davis, news analyst, joins the permanent board in answering the questions put to them by Clifton Fadiman. The I. Q. average is as usual quite high, but might have been higher if Mr. Levant had not attempted, like a certain Mr. Hitler, to remake the map of Europe. Running time, 11 minutes.

XXX Medico

(MGM)

Passing Parade

Another real-life dramatization in the Passing Parade series brings to the screen the advancement made in first-aid for victims of injuries and sickness at sea. The film shows, first, how since the earliest days the ship captain usually rendered any medical attention necessary. Today, through the aid of the wireless, when XXX Medico is flashed over the air all wireless lanes are closed to render full cooperation. Emphasized is an incident in which a doctor 700 miles away sends instruction to the captain of a Scandinavian ship and so saves the life of a woman at childbirth.—Running time, 10 minutes.

Stranger Than Fiction, No. 74

(Universal)

Novelty

For the leading item Universal has photographed what it calls the oldest drug-store in the United States. Established more than 150 years ago the establishment still is doing business. In Philadelphia, baby shoes are preserved as keepsakes for years by coating them with copper. Mrs. Lawrence Thompson of Bonnieville, Ky., supports herself and her family by making baskets by hand. A man in Lancaster, Pa., has built a miniature steam-shovel, complete in every detail. The subject is climaxed with a photographic study of an armless young woman who paints with her feet.—Running time, 9 minutes.

Tomorrow's Stars

(Columbia)

Baseball

The beginning of the 1940 baseball season has brought various pertinent subjects. Here the pictorial theme is the young hopeful. Photographed at Joe Stripp's training school in Orlando, Fla., are young lads who are taught the fine points of the game by such present or former major league players as Stripp, a National League star third baseman for 10 years; Don Padgett, St. Louis Cardinals; Eddie Mil-

BETTER THEATRES—ISSUE OF MAY 4—WITH NEXT WEEK'S MOTION PICTURE HERALD

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» » » PROJECTION ROOM PLANNING for SMALL THEATRES

(Continued from page 56)

ler, Boston Bees; Ben Cantwell, pitcher; Bob Weiland, Cardinals; George Andrews, first baseman, and Jimmy Jordan, infielder. An interesting subject for any baseball fan, it should appeal doubly to the sand lot, grade school and club player who is eager to improve his game. —Running time, 10 minutes.

Practice Makes Perfect
(Columbia)
Scrappy Cartoon

With a musical background by Joe de Nat, another Scrappy cartoon reveals the troubles Scrappy has when he tries to practice on the piano. First his pet dog speeds up the tempo and Scrappy unconsciously plays much faster, then his kid brother "Oopy" gets inside the piano.—Running time, 6 minutes.

Going Places, No. 74
(Universal)
Little England

Graham McNamee provides the narrative in a study of the island of Barbadoes, complete with its customs and mode of living. Bridgetown, the only city on the island, is somewhat of a miniature London with its Trafalgar Square and statue of Lord Nelson. The subject is climaxed with scenes of the "Flying Fish Fleet" putting out to sea.—Running time, 9 minutes.

The New Pupil
(MGM)
Our Gang

Spanky and Alfalfa, the two Romeos of the Gang, run into difficulty when they break a luncheon date with Darla to eat with the new girl in the class, Sally. The two girls plan to deflate the ego of the young Casanovas. Sally invites both boys over to the house and makes them dress as women while the rest of the Gang is hiding behind the hedge. At an opportune moment, as the boys are singing lullabys to dolls, the Gang come from their hiding places. An amusing comedy produced in the usual Our Gang manner.—Running time, 11 minutes.

Screen Snapshots, No. 6
(Columbia)
Hollywood at Play

Harriet Parsons' latest reportorial endeavor takes the theatre audience to recreation spots frequented by the stars. Visited are Hollywood's new baseball park, home of the film stars' own ball team, Lakeside Golf Club, Monkey Island, Ocean Park Pier, similar to New York's Coney Island, and the Sand and Pool Club in the Beverly Hills hotel. Many of the actors and actresses have been captured by the camera.—Running time, 10 minutes.

The Hidden Master
(MGM)
Passing Parade

One of John Nesbitt's Passing Parade, "The Hidden Master" depicts the powerful role fate plays in changing the lives of men. Robert Clive, discouraged with his life as a clerk in India and kept from joining the British army by red tape, attempted to kill himself. Twice he pulled the trigger but nothing happened. Then a friend ran into the room with the news that he was, at last, able to join the army. He became a colonel, a governor, a lord and, finally, the great Clive of India. The accidental discovery of the Xray by Konrad Roentgen and how a phone call sent to a wrong number saved the lives of a man and his family, whose luck had been nothing but bad before this, is also shown. This subject is another interesting picturization in the series.—Running time, 10 minutes.

THE MAYOR'S DILEMMA

"The Mayor's Dilemma," which opened at the 55th Street Playhouse in New York on Monday, was reviewed from Paris in the April 22, 1939 issue of MOTION PICTURE HERALD *under the title "Les Otages."*

The picture is being distributed in this country by the Film Alliance of the United States.

Berth of a Queen
(Columbia)
S.S. Queen Elizabeth

A photographic record of the construction of Great Britain's SS Queen Elizabeth from the days when the keel was first laid up to the launching and final construction of the ship, the subject is timely, too, what with the safe arrival of the ship last month, making headlines throughout the United States. The subject is narrated by Geoffrey Sumner and ends with newsreel shots of the Queen Elizabeth arriving in New York harbor.—Running time, 11 minutes.

Folies Parisienne
(Universal)
Variety Program

Folies Parisienne is the latest of Universal's two-reel musical subjects. The program is laid in the locale of the Apache section of France. In a cellar saloon patrons are entertained with can-can dancers, two Apache teams, one a burlesque dance of the original, a Parisienne oo-la-la singer and dancers executing a satire in swing. The subject presents Harry Stafford and the Notables Quartet, Vyola Vonn, The Sterner Sisters and the Can-Canettes.—Running time, 18 minutes.

The Greyhound and the Rabbit
(Columbia)
Color Rhapsody

Directed by Sid Marcus, this Color Rhapsody is a satire on greyhound racing. The subject opens with a parade of the dogs to the post and a description of the animals, of all shapes and sizes. After much difficulty the race gets underway, only to be interrupted by a "mutt" on the track and the antics of a mechanical, but mischievous, rabbit. The entire race is described by an announcer.—Running time, 7½ minutes.

Going Places, No. 75
(Universal)
Death Valley

The Going Places series takes up a study of the transition from a place shunned by nearly everyone to a popular resort for tourists. Death Valley today boasts a modern, cool hotel, a swimming pool, a miniature railroad and a number of interesting sights of the borax mines, desert growth, charcoal kilns and colorful scenery. The subject closes with shots of "Death Valley Scotty" and his two million dollar mansion.—Running time, 10 minutes.

Unveiling Algeria
(Columbia)
Columbia Tour

The audience in this Columbia Tour, photographed by Andre De La Varre, is taken to Algeria, a country that still adheres to its simple habits, customs and dress. A photographic study of the old and the new Algiers has been captured by the camera. Old Algiers, once the haunt of criminals and notorious Barbary Coast pirates and known as the Casbah, was made familiar to motion picture patrons by Charles Boyer in the picture "Algiers." The new Algiers, with its modern buildings and transportation, provides contrast.—Running time, 10 minutes.

Design for Happiness
(Pathe News)
Federal Housing Subject

Produced in color by Pathe News for the motion picture section of the Federal Housing Administration, "Design for Happiness" follows the general outlines of two previous subjects made by Pathe for the FHA, "Miracles of Modernization" and "Homes of Today." Narrated by Lowell Thomas, the film tells of a family of three—husband, wife and child—in which the husband earning $25 a week was able to build a home of his own under the FHA plan. Running time, 9 minutes.

Air Army
(RKO Pathe)
Reelism

The military services have been in the newspapers quite a bit of late, mostly because it is appropriation time in Congress. Much has been said about the U. S. Army Air Corps, down to the conclusion that the air corps can compete and probably surpass any in the world in equipment and personnel, but not in size. Shown in this Pathe Reelism are pilots and planes in action, and pilot training and plane construction. Running time, 9 minutes.

AMPA Names 34 To 10 Committees

The new administration of the Associated Motion Picture Advertisers, New York, headed by Leon Bamberger, president Vincent Trotta, vice president; Joseph Gould, secretary, and Edward Schreiber, treasurer, at its first meeting, Thursday, was to name the following organization personnel for the coming year:

BOARD OF DIRECTORS: Leon J. Bamberger, Vincent Trotta, Joseph Gould, Edward Schreiber, Rutgers Neilson, Martin Starr, Paul N. Lazarus, Jr., Louis Lifton, Elias Sugarman.

TRUSTEES: Rutgers Neilson, Martin Starr, Herbert Berg.

ADVISORY COUNSEL: Morton Blumenstock, Howard Dietz, William Ferguson, John Flinn, Paul Gulick, Hal Horne, Paul N. Lazarus, Charles E. McCarthy, S. Barret McCormick, Gordon White.

COMMITTEE ON ARRANGEMENTS: Henderson M. Richey, Jules Ziegler, Chick Lewis, Miriam Gibson.

AUDITING: Gordon White, Irving Shapiro, Donovan Hall, Red Kann.

CONSTITUTION AND BYLAWS: Hal Horne, Paul Benjamin, John Flinn.

EMPLOYMENT: Monroe Greenthal, Ray Gallagher, Charles Alicoate.

ENTERTAINMENT: Rutgers Neilson, William Ferguson, Hazel Flynn.

FINANCE: Leon Bamberger, Joseph Gould, Edward Schreiber, Vincent Trotta, Martin Starr.

MEMBERSHIP: Lou Pollock, Al Finestone, Wilma Freeman, Kenneth Clark.

PUBLICITY: Herbert Berg, Si Seadler, Jeanette Sauer, Ruth Weisberg.

RECEPTION: Louis Lifton, Blanche Livingston, Vincent Trotta.

WELFARE: Paul Lazarus, Don Mersereau, Charles Pettijohn, Patricia Reis.

he public says:

hank you for keeping his
nemory alive. You who take
art in this glorious enter-
rise do honor to a beloved
merican and win the re-
pect and gratitude of your
neatre patrons."





THE MOTION PICTURE INDUSTRY'S ANNUAL TRIBUTE TO WILL ROGERS

Starting Thursday, April 25th
Will Rogers National Theatre Week

1— GRATIS SHORT SUBJECT
All exhibitors taking audience collections will receive the All-Star Short Subject free of charge. Running time 11 minutes.

2— BOOKED EVERYWHERE
It is already booked day-and-date in every theatre operated by or affiliated with Paramount, 20th Century-Fox, RKO, Loew's, Warner Bros. and by thousands of public spirited independent exhibitors.

3— PROCEEDS TO CHARITY
For the benefit of the Will Rogers Memorial Hospital, Saranac Lake, N. Y., and for other hospital, charitable and educational purposes. And for the aid of local institutions specializing in the care of handicapped children. Note! The Will Rogers Memorial Hospital is open to anyone actively engaged in the motion picture industry afflicted with tuberculosis.



BETTE DAVIS (*Warner's*) | KAY KYSER (*R.K.O.*) | JUDY GARLAND (M-G-M)

THESE STARS APPEAR IN THE SHORT SUBJECT "IF I FORGET YOU"

(Theme Song "If I Forget You" Lyrics and Music by Irving Caesar)

WILL ROGERS NATIONAL THEATRE WEEK

WEEK BEGINNING THURSDAY, APRIL 25th • MAJOR L. E. THOMPSON, Chairman

Order prints from the following Zone Chairmen of WILL ROGERS NATIONAL THEATRE WEEK... or from any branch manager or film salesman. Shipments made through National Screen Service.

Zone	Zone Chairman and Company
	Joe Miller, Columbia
A	John Ezell, Universal
	Morris Wolf, Metro
	Sydney Samsan, Fox
TTE	Robert J. Ingram, Columbia
O	T. R. Gilliam, Warner Bros.
ATI	Edwin Booth, Metro
ND	Frank D. Drew, Metro
	L. W. McClintock, Paramount
	H. A. Friedel, Metro
DES MOINES	R. M. Copeland, Paramount
DETROIT	Lester Sturm, Fox
INDIANAPOLIS	George T. Landis, Fox
KANSAS CITY	William E. Truag, United Artists
LOS ANGELES	Claytan T. Lynch, Metro
MEMPHIS	James Rogers, Columbia
MILWAUKEE	Arthur N. Schmitz, RKO
MINNEAPOLIS	C. K. Olsan, Warner Bros.
NEW HAVEN	Lou Wechsler, United Artists
NEW ORLEANS	E. B. Price, Paramount
NEW YORK CITY	Harry H. Buxbaum, Fox
OKLAHOMA CITY	Ralph B. Williams, RKO
OMAHA	Al Mendenhall, Paramount
PHILADELPHIA	F. L. McNamee, RKO
PITTSBURGH	Harry Seed, Warner Bros
PORTLAND	Louis Amacher, Metro
ST. LOUIS	John E. Garrisan, Universal
SALT LAKE CITY	Charles Walker, Fox
SAN FRANCISCO	Barney Rose, Universal
SEATTLE	Lawrence J. McGinley, Universal
WASHINGTON	Sam Wheeler, Fox

RCA TELEVISION TURNING TO 16mm; DU MONT-MAJESTIC DEAL IN WORK

DuMont-Paramount Prepares for Operation of 50-Watt Transmitter in New York; Consider Plan to Control Majestic

Activities of Allen B. DuMont-Paramount Pictures in television proceeded on two fronts this week, with preparations for operating a 50-watt television transmitter for test purposes atop the 42nd story of 515 Madison Avenue and with the federal court in Chicago considering the reorganization plan of Majestic Radio & Television Corporation which would give DuMont-Paramount control of that company.

[The motion picture industry was asked to aid television in exchange for exploitation of films by Thomas F. Joyce, RCA Manufacturing company vice-president and advertising director, in an address to the Society of Motion Picture Engineers at the annual convention in Atlantic City. The SMPE story is on page 40.]

30-Day License to DuMont

The Federal Communications Commission last week granted a special 30-day license to the Allen B. DuMont Laboratories for a 50-watt test television transmitter. Field tests will be made prior to installation of the new 1-kilowatt station. According to estimates made with the 50-watt station in Passaic, N. J., the range of the new Paramount-DuMont transmitter will approximate 30 miles. The RCA-NBC station on the Empire State Building has a range of about 55 miles, although in special cases reception is had at much greater distances. NBC's station W2XBS has a power of 12 kilowatts.

The television band is divided into five channels. In New York NBC has channel No. 1; CBS was given No. 2 for its station on the Chrysler Building and DuMont No. 4. The other two bands are not assigned as yet. The new DuMont transmitter will cost about $100,000 to install, according to Allen B. DuMont, president. He said he hoped to have the station operating by early next winter. "Paramount Pictures will supply films for the telecasts," he added. NBC has not been able to get a sufficient supply of major product for television. (See column 3.)

DuMont Says He Has Control

Mr. DuMont asserted that he held "effective control" of the company bearing his name and that Paramount owned slightly less than 50 per of the stock. In August, 1938, Barney Balaban announced that Paramount had made an arrangement to purchase an interest in and made advances to the DuMont company. Last June Paramount began a study of possibilities for television stations operated by theatre partners in key cities. Balaban & Katz has applied for a transmitter for Chicago, but so far no other action has been taken. The FCC has not acted on that application. Also at that time Television Productions, Inc., was formed in California with Paul Raibourn, Paramount executive and DuMont treasurer, as president, and Y. Frank Freeman, Paramount vice-president in charge of production, vice-president.

Action of the FCC in granting a New York license to the DuMont company was protested by Robert Robins, president of the Cath-Ray Electronic Laboratories, which manufactures television receivers. Mr. Robins addressed a letter to the FCC and sent copies to President Roosevelt and Senator Burton K. Wheeler, chairman of the committee on interstate commerce which held a hearing two weeks ago at Senator Ernest Lundeen's request for an investigation of the FCC's television activities.

Mr. Robins requested the reopening of television hearings and protested against the suspension of the limited commercial order. He particularly attacked the license given to the DuMont company and that company's publicity statements issued by Mr. Raibourn following the Commission's action.

Majestic's Reorganization

Meanwhile consideration was given by the federal court in Chicago to the reorganization plan of Majestic Radio & Television Corporation which would give Paramount, through its interest in DuMont, a strong voice in the operations of that company. The plan proposed by Claude A. Roth, trustee of Majestic, was dated April 8th but was made public only last week.

Under the plan DuMont and Allied International Investing Corporation and Automatic Products Corporation would underwrite a new stock issue. Allied-Automatic is the chief creditor of Majestic with claims of $145,500; general unsecured creditors are owed about $714,000 and there are 550,000 shares of $1 per share old stock outstanding.

Unsecured creditors would be paid in cash for amounts less than $10 and one share of new preferred stock for each $10 of the principal. The Allied-Automatic group would receive an aggregate of 150,000 shares of the new common stock. DuMont would subscribe to a maximum of $25,000 worth of new debentures, less if the unsubscribed units are less than $125,000. The purchasers would receive a commitment fee of 82,500 shares of the new common stock.

The purchasers would appoint four members of the seven-man board of directors and one of their appointees would be the president of the company. DuMont also would receive an option to purchase 100,000 shares of the new common stock at $1 per share "in order to ob-

(Continued on opposite page, column 2)

TELEVISION OUTLAY PUT AT $28,000,000

The sums spent for television research up to the present time total $28,000,000, *including the* 1940 *budgets, according to O. H. Caldwell, formerly federal radio commissioner and now editor of* Radio Today. *The total was divided as follows:* $10,000,000, *Radio Corporation of America;* $5,000,000, *Bell Telephone Laboratories;* $2,000,000, *Philco;* $2,000,000, *Farnsworth,* $1,000,000 *each for Westinghouse, DuMont, Hazeltine and Columbia Broadcasting System, and another* $1,000,000 *for miscellaneous groups.*

The 1940 *television budgets are said to be* $2,000,000 *for RCA-NBC and* $2,000,000 *for other companies.*

Mr. Caldwell called television potentially a billion dollar industry.

Attorneys Study Rights to 16 mm. Distribution as NBC Television Program Department Seeks New Source of Material

Despairing of obtaining 35 mm features, especially from the large companies, to fill its five hours a week of film fare, the National Broadcasting Company's television program department is turning to 16 mm, "with all of that field's headaches," Arthur Hungerford, its "contact man" for the motion picture industry, said Monday at the New York home offices.

Lawyers Studying Rights

While the company, in the last 11 months, has used 750,000 feet of 35 mm. film, in comparison with about 10,000 feet of 16 mm. film (and has used the latter only recently), it expects to increase its use of the 16 mm., "with the cooperation of the NBC legal department."

Rights to 16 mm. film distributors were granted in pre-television days. According to Mr. Hungerford, they are "apparently sweeping," but the NBC legal department is examining those rights, and in using 16 mm., protects itself in special contracts.

"We are trying to clear up the situation, and we are going to dig up business along that line," said Mr. Hungerford.

He explained that at present the company had one 16 mm. projector and was limited in its use of the medium. It has two 35 mm. projectors. This situation may be changed.

Sixteen millimetre programs, till now, have been mostly shorts, and have been obtained from travel agencies and the like, and from two of the largest 16 mm. distributors, Walter O. Gutlohn and Nu-Art. From the last-named, the shorts obtained have been musicals. However, these two companies, and others in the 16 mm. field, have dozens of feature length films, as recent as one year old and given to them by some of the major companies under contracts which prohibit showings of the films in competition with theatres in certain localities.

Mr. Hungerford sees enough 35 mm. subjects on hand, and coming, for at least another year from independent sources.

NBC is obtaining Kermit and Ken Maynard westerns, also Hoot Gibson westerns. Mr. Hungerford said there was a great advantage in using westerns—"they don't show their age." NBC also hopes to obtain 40 pictures from the estate of Chesterfield Pictures.

Mr. Hungerford sees little hope of special films for television, "not until you have more than one station to telecast from." He denied any NBC connection with special production for television.

All producers who will make such pictures will be expected to produce them "completely on their own," he said.

Sees Facilities Offered

He said radio "offered facilities for entertainment, and it will be the same in television."

The NBC is now offering about five film hours weekly on its television programs from New York, or one-third of the total schedule, Mr. Hungerford said. This proportion will continue, he asserted.

Most of the film showings have been in the

(Continued on opposite page, column 1)

NBC Extending Night Programs On Television

(Continued from preceding page, column 3)

afternoon, but the company has attempted to "feature its features" by showing some films at night.

Films, Mr. Hungerford said, "get a good average response" from the television listeners in the New York metropolitan area, according to report cards issued to listeners the last six months.

Commercial shorts, Mr. Hungerford claims, sometimes "go very well," to NBC's surprise.

One the most popular pictures shown was "Mutiny of the Elsinore," a Krellberg release.

Want Major Product, Too

At the same time, he said, results are not so satisfactory as if they had major product.

The large film companies, since the advent of NBC's first regular television service to the public, last April 30th, have exerted an "unofficial boycott" against television, so that their product has not been available except at rentals it is unwilling to pay. The major's stand has been dictated by exhibitor protests last summer by voice, telegram and letter, against helping an entertainment industry generally regarded a potential rival.

Use of special trailers, such as the RKO "Gunga Din" trailer, produced to boost motion pictures through television, was discouraged. However, Columbia Pictures recently supplied a trailer on "Mr. Smith Goes to Washington," in connection with that picture's opening at the Radio City Music Hall, in New York.

NBC would like more of the same, not so much as entertainment but as evidence of a willingness to "cooperate." It might, the company hopes, even lead to a supply of films from the large companies.

Win Loew's Contest

Julius Daniels and Samuel Greenfield, managers of the Strand and Ditmas theatres, respectively, in Perth Amboy, N. J., this week were judged the winners in the 'Ninotchka" Advertising Contest, limited to first run theatres of the Walter Reade circuit in New York and New Jersey, and which was sponsored by Loew's. They submitted combined campaigns. Second award went to LeRoy Blumenheim, manager of the Strand, Plainfield, N. J.

Keilhack Transferred

Francis Keilhack, salesman in Kansas City for the National Theatre Supply Company, has been transferred to Chicago. Cliff Gano, formerly in the Kansas City office of the company, who has been in Detroit for the past year, returns to Kansas City to replace Mr. Keilhack.

Spring Moves Office

Samuel Spring, motion picture attorney, has moved his office to the Empire Trust Building, New York.

Sunday Shows Halted

Sunday shows in Sanford, N. C., have been discontinued following the recent action of the board of aldermen in passing an ordinance banning the shows.

LILLIAN GISH GETS VOTE FOR PRESIDENT

Lillian Gish, stage and screen actress, received at least one vote as a Presidential candidate in the Illinois primary, it was revealed in Chicago this week.

Herman Marks, taxi driver, wrote in Miss Gish's name on his Democratic ballot, explaining, "I did it because she makes everybody happy."

Du Mont to Have Deciding Vote in New Majestic

(Continued from preceding page, column 2)

tain the participation in the direction of the affairs of the Reorganized Company by Allen B. DuMont Laboratories, Inc." In any case of disagreement with the Allied-Automatic group the plan provides that DuMont shall have the deciding vote.

The reorganized plan must be approved by June 1st or some later date approved in writing. Another condition is that Majestic will be able to renew its licensing agreement with the Radio Corporation of America, the company which DuMont fought at the television hearings in Washington "covering the same fields as the existing license between the parties, and for substantially the same duration and upon substantially the same terms and conditions as contained in the standard form of license agreement presently being entered into by Radio Corporation of America with other licensees." With the approval of the court the purchasers will appoint a general manager of Majestic to serve in the interim before the plan can be put into execution. Counsel for the purchasers also was selected by DuMont.

The proposal was signed for DuMont by Mortimer W. Loewi, vice-president. Dickinson, Sprowl, Norville & James are attorneys for the Majestic company.

Last summer DuMont made a five-year deal with Majestic granting it a non-exclusive license to make television receivers under all DuMont patents held then or those that may be held later. Under the contract DuMont continued making its television receivers but the sets made by Majestic under the DuMont patents carried the name Majestic, and a royalty starting at 5% of the net selling price was charged

Cinematographers Reelect

John Arnold has been reelected president of the American Society of Cinematographers. The following officers also were reelected: Ray June, Ted Tetzlaff and Joseph Valentine, vice-presidents, and Alfred L. Gilks, secretary-treasurer. Arthur Edeson succeeded Victor Milner on the board of governors.

Henson in New Post

Frank Henson, formerly manager of Loew's, Canton, Ohio, and previously assistant manager for the circuit in Kansas City, has been appointed manager of Loew's, Akron. He succeeds Jack Flex, who is no longer with the circuit. Orville Crouch, formerly relief manager, has been assigned manager in Canton.

Pacific Coast Independents Set Program

The complete program has been set for the three-day, first annual convention of the comparatively new Pacific Coast Conference of Independent Theatre Owners, to be held Wednesday through Friday, May 8-10, at the Ambassador hotel, Los Angeles. General convention chairman is Robert H. Poole; co-chairmen are Hugh Bruen, Rotus Harvey, L. O. Lukan and Bob White.

Besides several social events and a special program for arrangements, the convention agenda includes the following:

Trustees Meetings
May 7—11 a. m.—All day
May 8-9-10—9:30 a. m.
May 11—11 a. m.—All day

Pre-Sessions
May 8—9 a. m.—Registration
May 8—10 a. m.—Conciliation Conferences

Business Sessions
May 8—1.30 p. m.-5 p. m.
May 9—10 a. m.-12 Noon
May 9—2:00 p. m.-5 p. m.
May 10—10 a. m.-12 Noon

Subjects
"What It Is All About"
"Organization"
"Double Bills," "Legislation"
"Advertising Accessories"
"Distribution"
"MPTOA Viewpoints"
"The Government In Our Business"
"Your Relations With Your Public"
"Zoning and Clearance"
"Open Forum"
"Questions and Answers"

Leaders in production, distribution and exhibition have been invited. Convention officials have already asked the following to address the convention:

Hugh Bruen, trustee, Southern California; Bob Poole, executive secretary; Jack Y. Berman, trustee, Southern California; A. West Johnson, trustee, Oregon; Ben Levin, trustee; Northern California; L. O. Lukan, trustee, Washington; Bob White, trustee, Oregon; Rotus Harvey, trustee, Northern California; W. G. Ripley, trustee, Washington; Frank Capra, producer-director, Warner Bros.; J. M. Hone, executive, Washington; George Dembow, executive, National Screen Service; W. F. Rodgers, general sales manager, Metro-Goldwyn-Mayer; Abe Montague, general sales manager, Columbia; Herman Wobber, general sales manager, 20th Century-Fox; Neil Agnew, general sales manager, Paramount; Ned Depinet, general sales manager, RKO Radio; J. R. Grainger, general sales manager, Republic; Grad Sears, general sales manager, Warner Bros.; Ed Golden, general sales manager, Monogram; L. J. Schlaifer, general manager, United Artists; William Scully, general sales manager, Universal; Darryl Zanuck; Ed Kuykendall, president of M. P. T. O. A.

Milland On Radio

Ray Milland, Paramount star, was scheduled to make two appearances on the radio, during his New York visit, prior to the opening of the comedy in which he stars, "French Without Tears," at the Rivoli, in that city, on Saturday.

IN THE CUTTING ROOM

Advance outlines of productions nearing completion as supplied by the producers. These are not reviews: . . .

Rain or Shine

(Tentative title—formerly called "Marriage in Transit")

(Twentieth Century-Fox)

Young Domesticity

Robert Sterling and Virginia Gilmore are the principals in this tale of a young married couple's tribulations, undergone to enable the young man to realize his dream of owning a flying field, and ending with the birth of a son.

Also figuring in the cast are Joan Davis, Edmund McDonald, Don Beddoe and Paul Harvey. The screen play was written by Harold Buchman, Clark Andrews, Jack Jungmeyer, Jr., and Edith Skouras. This was based on a play by Vina Delmar and Brian Marlowe, in turn from a novel by Miss Delmar.

John Stone was associate producer, with David Burton directing, as he did last on "The Man Who Wouldn't Talk."

Release date: *May* 31, 1940.

The Lone Wolf Meets a Lady

(Columbia)

Mystery

The latest in the series based on the characters created by Louis Joseph Vance, with Warren William in the title role, this version of the "Lone Wolf's" adventures has in its cast Jean Muir, Eric Blore, Victor Jory, Roger Pryor.

Thematically, it is concerned with a girl who is confronted with her ex-husband, whom she believed dead, on the eve of her marriage to a young millionaire. Stealing the necklace she received as a wedding gift, her former husband is shot. The amateur detective eventually proves her innocent of theft and murder.

Sidney Salkow, who last directed "The Lone Wolf Strikes," was in charge here, and collaborated on the story with John Larkin, who also wrote the screen play.

Release date: *To be determined.*

Maryland

(Twentieth Century-Fox)

Romance and Horseflesh

Filmed in color, "Maryland" is a story of horses and the persons who breed and race them, more particularly the story of a woman embittered because her husband has been thrown and killed, and her reawakened interest in horses when her son wins the Maryland Hunt Cup. The boy does so riding the horse of a neighbor, whose daughter is the heroine.

The principals are Walter Brennan, Fay Bainter, Brenda Joyce and John Payne.

Gene Markey was associate producer for the Darryl Zanuck production. Henry King directed, as he did for "Little Old New York" and "Stanley and Livingstone."

An original screen play, the story was written by Ethel Hill, who collaborated on "The Little Princess" and Jack Andrews.

Release date: *July* 5, 1940.

ANTICIPATIONS—BUT NOT REVIEWS

Discussions of pictures in this department are based entirely on the aims and anticipations of the producers on the basis of negative in the editing process. In no sense are these attentions to be considered reviews or in any terms evaluations of the finished product as it may subsequently emerge from the Cutting Room to the market.

This department is conducted solely for the information of exhibitors, many of whom have indicated to *Motion Picture Herald* their necessity for the earliest available information on the product which they are to display. THE EDITOR.

The Villain Still Pursued Her

(RKO Radio)

Mock Temperance

The first film produced by Harold B. Franklin in his return to production, "The Villain Still Pursued Her" is a mock serious presentation of "The Fallen Saved," temperance melodrama first produced on the stage of the Boston Museum in 1844, and, a decade later, presented by P. T. Barnum in his American Museum in New York. A similar work, entitled "The Drunkard," also has been amusing the Los Angeles citizenry for some seven years, this, like the film, being humorously presented.

With the audience, by means of the sound track, invited to join in the hissing and applause due the villain and hero, the cast includes Hugh Herbert, as a philanthropist-reformer; Anita Louise, the heroine; Alan Mowbray, villain; Richard Cromwell, hero who falls prey to the evils of liquor, and William Farnum, Buster Keaton and Billy Gilbert.

Edward Cline directed, and Elbert Franklin wrote the screen play.

Release date: *To be determined.*

Torrid Zone

(Warner - First National)

Plantation Life

James Cagney, Ann Sheridan and Pat O'Brien are co-starred in this story, set in a Yucatan banana plantation, with O'Brien cast as a plantation manager, Cagney his co-worker and Miss Sheridan a card sharp and singer.

Featured are Andy Devine, Helen Vinson, Jerome Cowan and George Tobias, while Miss Sheridan sings a number written by M. K. Jerome and Jack Scholl.

Mark Hellinger was associate producer, as on "The Roaring Twenties," and William Keighley directed, as he did "The Fighting 69th." The screen play was an original by Richard Macaulay and Jerry Wald.

Release date: *To be determined.*

Gangs of Chicago

(Republic)

Melodrama

An original screen play by Karl Brown, who last wrote "My Son is Guilty," this story treats of the redemption of a man who becomes a criminal lawyer to obstruct justice, as a means of avenging the killing of his father by the police.

Lloyd Nolan enacts this role. Ray Middleton, Howard Hickman, Lola Lane and Leona Roberts have other major parts.

Robert North was associate producer. Arthur Lubin directed, as he did last on "The Big Guy."

Release date: *To be determined.*

Girl in 313

(Formerly called "Million Dollar Diamond")

(Twentieth Century-Fox)

Melodrama

Florence Rice, Kent Taylor, Lionel Atwill, Katherine Aldridge, Elyse Knox and Jack Carson appear in this story of jewel thieves and romance.

Based on an original story by Hilda Stone, the screen play was written by Barry Trivers and Clay Adams. Trivers collaborated on "City of Darkness."

Sol Wurtzel was executive producer. Ricardo Cortez directed, as he did last on "Free, Blonde and 21."

Release date: *July* 12, 1940.

Pride and Prejudice

(MGM)

Romance

Jane Austen's novel of romance in the early nineteenth century England, which was not without its satire in the telling, is here adapted to the screen, its cast including Greer Garson, seen in "Goodbye, Mr. Chips,"; Laurence Olivier, last seen in "Rebecca"; Maureen O'Sullivan, Edmund Gwenn, Mary Boland, Ann Rutherford and Reginald Owen.

The story depicts the prides and prejudices of the Victorian era, as they emerge in the romances of the daughters of a modest family, with love overcoming pride in family position.

Hunt Stromberg and Robert Z. Leonard respectively produced and directed, as they did together on "The Great Ziegfeld," "Maytime" and "The Firefly."

Release date: *To be determined.*

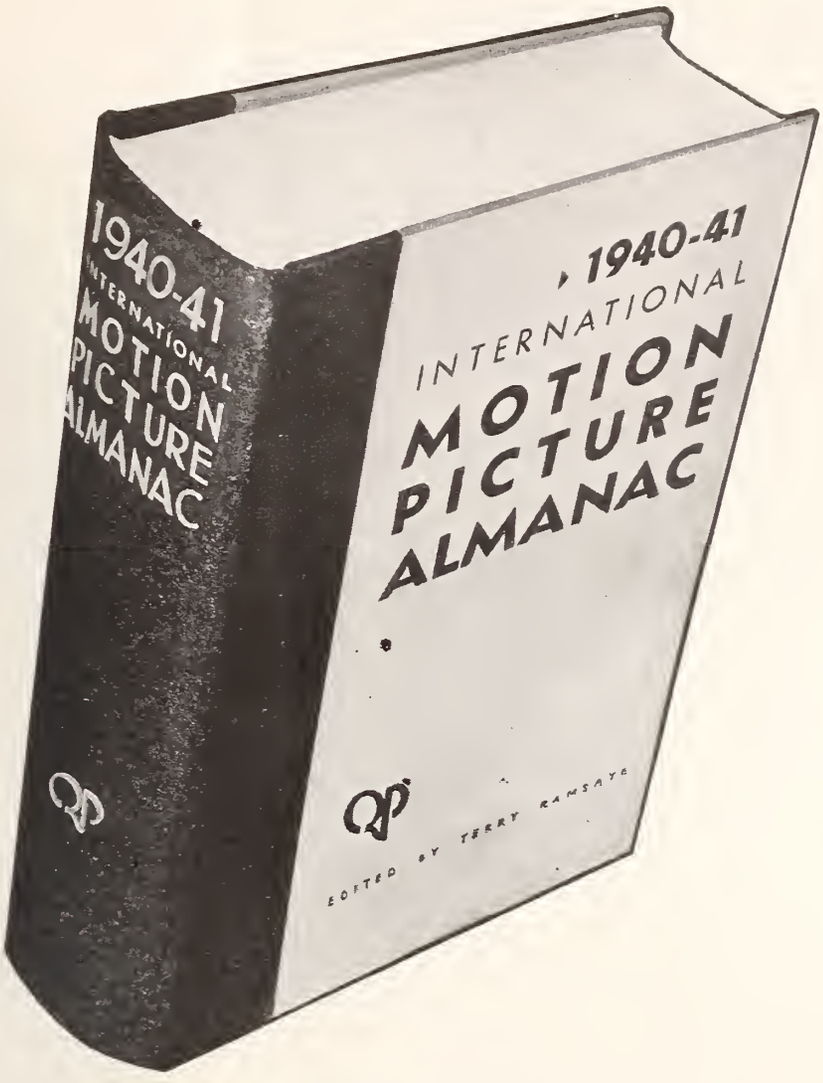
Brother Orchid

(Warner - First National)

Gangster into Monk

Based on the *Callier's* magazine story by Richard Connell, "Brother Orchid" relates the adventures of a former gangster leader who finds refuge in a monastery when forced to flee his former intimates, and uses his knowledge and specialized tactics to break up a would-be "protective association" attempting to force

(*Continued on page* 64, *column* 3)



THE 1940-41 INTERNATIONAL MOTION PICTURE ALMANAC IS NOW IN PREPARATION. THIS WILL BE THE ELEVENTH ANNUAL EDITION OF THE INDUSTRY'S WORLDWIDE FACTUAL AUTHORITY AND WILL PROVIDE THE MOST UP-TO-THE-MINUTE SCREEN REFERENCE. EDITED BY TERRY RAMSAYE.

QUIGLEY PUBLICATIONS

ROCKEFELLER CENTER • NEW YORK

PITTSBURGH SOLONS TO SUBSIDIZE AMUSEMENTS

And Philadelphia's Chamber Estimates $1,908,000 of Convention Spending to Theatres

by MORT FRANK
in Pittsburgh

Theatres, night clubs and other play spots will receive box office stimulation through a city council subsidy and funds from a variety of business organizations, if plans contemplated by the mayor and commercial bigwigs of Pittsburgh come to fruition.

Pointing to total revenue of $4,034,000 to the city from conventions in the past year, estimated by the Convention and Tourist Bureau, Mayor Cornelius D. Scully indicates that he will ask council for an appropriation to help defray the expenses of the bureau.

"Selling Pittsburgh"

Members of the bureau, which operated throughout 1939 on a budget of $35,000, resolved at a recent meeting to favor consolidation with other civic agencies in a united effort to "sell Pittsburgh."

Theatres are estimated to have received about $200,000 from the 79,162 delegates to 147 conventions here last year, and other amusement enterprises together approximately the same amount. Hotels are supposed to have grossed a million dollars from conventioners, and restaurants outside hotels, $400,000.

Trade for entertainment purveyors has been boosted considerably the past year, according to Adolph Frey, Bureau secretary, by efforts of the Pennsylvania Publicity Commission, traffic to the World's fairs, completion of the Oakland civic center that is becoming national tourist bait, and expanded activities of the Bureau.

Delegates Increase to 79,162

When launched as a separate organization in 1935 after severing from its parent Chamber of Commerce, the Bureau operated on a budget slightly over $12,000. Between 80 and 100 conventions were the city's average annual fare the first half of the last decade. In the last five years the number of delegates to conventions here has increased from 44,710 in 1936 to 79,162 in 1939.

The Bureau maintains files on 3,000 conventions, considers 2,000 of them possibilities for Pittsburgh, competes for most of its potential trade with 42 other convention bureaus in cities from coast to coast for convention spending estimated at $125,000 annually.

Offering more rooms in its eight major hotels than any other city in the United States, except New York, Chicago and Detroit, within an overnight ride of 90,000,000 population, Pittsburgh's convention seekers already have lined up 80 conclaves for this year, others for 1941 and 1942.

In addition to Mr. Frey, the Bureau staff includes Charles Earhart and three office assistants. The bureau is governed by a board of directors composed of industrial and business leaders, headed by chairman John Hubbard and president Frank R. Phillips.

Pennsylvania Papers Aid Film Houses

A survey of Northeastern Pennsylvania newspapers discloses that theatres in the area receive considerable publicity, both general and special, which, it is felt, is of definite value to receipts.

In Mauch Chunk the daily Mauch Chunk *Times-News* uses "blurbs" on current pictures on its front page.

Both Hazleton dailies, the *Standard Sentinel* and the *Plain Speaker* are most generous. In addition to Harrison Carroll's movie column and George Tucker's articles on New York, they include three weekly columns containing "blurbs" on the week's attractions at several local theatres.

The Berwick *Enterprise* uses cuts and stories, while the Bloomsburg *Morning Press* does likewise and both seem to maintain helpful attitude to respective local theatres.

In Scranton the morning *Scranton Tribune* has Louella Parson's column, movie time table, "blurbs," pictures and stories, with its Sunday edition featuring pictures in rotogravure section along with special amusement section. The afternoon Scranton *Times* features two Hollywood columns, Sheila Graham and Harold Heffernan, and uses movie time table and occasional stories and cuts.

The Wilkes-Barre *Record,* morning daily, has instituted "Moviegoer" column, which reviews pictures and uses occasional chatter. In addition it has Harrison Carroll's column and cooperates with local theatres on campaigns and special contests. In addition, stories and cuts are used almost daily, also movie time table. The afternoon Wilkes-Barre *Times-Leader-Evening News* uses cuts, movie time table, Hollywood column and occasional stories and promotions.

In addition, practically all the papers use "blurbs" for outlying theatres in special suburban sections.

Philadelphia Counts Political Spending

The apparently highly optimistic Philadelphia Chamber of Commerce, giving early attention to the forthcoming Presidential convention of the National Republican Party, in its city, in June, estimates that the delegates and other "visiting-firemen" will bring to the town new business during the period totaling some $12,000,000, of which $1,908,000, or 15.9 per cent will go to theatres and night clubs. The reason for all such figuring, of course, is to influence anticipating merchants and amusement proprietors to contribute to the funds which a city puts up to "buy" such a large convention.

The Chamber's calculation for the golden stream comes from George W. Elliot, its secretary, and is for Philadelphia alone, not taking in the additional business that will be the share —it is hoped—of the amusement places in Camden, Atlantic City, Ocean City, Wildwood and Cape May, all bountifully equipped with seashore and other hotel accommodations and yet convenient enough to Philadelphia to permit daily travel to the big gathering. It is expected that in addition to the 35,000 persons expected to stay at hotels for the duration of the convention, there will be a flow of one or two-day visitors who will swell the influx to around 1,000,000 persons.

"Such spending," says the Chamber of Commerce in Chicago, when the Democrats will meet, in July. With 50,000 persons attending, the Chicago C. of C. estimates that $2,000,000 is the most they can hope for in amusement spending, pointing out that when 250,000 delegates and others attended the American Legion convention there last summer, saving up all year, perhaps, for a "grand spree," and staying a full week, only $10,000,000 was spent.

The Chicago Chamber's spokesman said that if the Republicans have $12,000,000 to spend in a week or less, what they've been saying about profligate Democrats is mild to what the "Democrats" will say about Republican spending.

IN CUTTING ROOM

(*Continued from page 62*)

its way into the monastery's business of raising and selling flowers.

Edward G. Robinson is cast in the title role. The cast includes Ann Sothern, Humphrey Bogart, Donald Crisp, Ralph Bellamy and Allen Jenkins. Earl Baldwin wrote the screen play from the Connell story.

Lloyd Bacon directed, as he did "Invisible Stripes," and Mark Hellinger was associate producer.

Release date: To be determined.

Gaucho Serenade

(Republic)

Gene Autry

Gene Autry, leading western money-making star at the boxoffice for three successive years in the annual HERALD-FAME poll, heads the cast in this story of an attempt to kidnap the young son of a mistakenly imprisoned rancher.

Smiley Burnette, Mary Lee, June Storey and Clifford Severn are included in the cast. The original screen play was written by Betty Burbridge and Bradford Ropes, who collaborated last on "Rancho Grande."

William Berke was associate producer, with Frank MacDonald directing.

Release date: To be determined.

Personnel Changes In Griffith Circuit

Barnes Perdue, assistant manager at Manhattan, Kan., for the H. J. Griffith Theatres, Inc. (the Griffith-Dickinson Theatres was changed to H. J. Griffith Theatres following purchase last week of the Glen W. Dickinson interest by Mr. Griffith and Partnership Theatres, Inc.), has been transferred to Chillicothe, Mo., where he will manage the Ritz and Grand. He succeeds Glen W. Dickinson, Jr., who joins his father in Kansas City in the operation of three threaters.

Roscoe Hopkins, formerly manager of the Booth and Paramount, Nebraska City, Neb., for Williams-Griffith Theatres, Inc., has been transferred to Denver City, Tex. He is succeeded by Stanley McSwain, formerly manager of the Booth and Auburn at Auburn, Neb. Glen Leonard of Post, Tex., goes to Auburn as partner manager.

The three theatres in Pawhuska, Okla., were under single ownership last week folfollowing a deal by which the Griffith Southwestern company took over the Kihekah and Circle houses. The circuit also operates the State theatre there.

Charles Mohler, former manager of the State, has been put in charge of the circuit's five theatres in Enid, Okla., and C. R. McCullough, who has been with the Griffith circuit for 10 years, went to Pawhuska from Hominy, Okla., to assume management of the three Pawhuska houses. Fred Brewer succeeds Mr. McCullough as manager of the Griffith theatres in Fairfax.

Davidson Joins Warners

Louis Davidson, formerly connected with the New York Post, the New York Daily News and Twentieth Century-Fox, has joined the publicity department of Warner Brothers. Mr. Davidson will handle the contacts with the New York newspapers under the supervision of Mitchell Rawson, Eastern publicity director.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Arizona"	Original story, Clarence Budington Kelland. Screen play, Claude Binyon. Producer-director: Wesley Ruggles.	Jean Arthur, William Holden, Warren William, Porter Hall, Paul Harvey, Nina Campano, Regis Toomey, Edgar Buchanan, George Chandler, Byron Foulger, Stanley Brown, Richard Fiske.	Shooting
"The Howards of Virginia"	From the novel, "The Tree of Liberty" by Elizabeth Page. Screen play, Sidney Buchman. Director: Frank Lloyd.	Cary Grant, Martha Scott, Richard Carlson, Sir Cedric Hardwicke, Alan Marshall.	Shooting
"Five Little Peppers Abroad"	Director: Charles Barton.	Edith Fellows, Tommy Bond, Dorothy Ann Seece, Dorothy Peterson, Bobby Larson, Charles Peck, Pierre Watkin. Victor Kilian, Rex Evans.	Shooting
"Keep Him Alive"	Original screen play, Al DeMond. Director: Lewis D. Collins.	Jack Holt, Vicki Lester, Stanley Fields, Denis Lloyd, Noel Madison, Robert Cavanaugh, Harry Cording, Theodore Von Eltz.	Shooting
METRO-GOLDWYN-MAYER			
"Strike Up the Band"	Director: Busby Berkeley.	Mickey Rooney, Judy Garland, June Preisser, Douglas McPhail, Betty Jaynes, William Tracy, Mary Early.	Shooting
"I Love You Again"	Director: W. S. Van Dyke.	William Powell, Myrna Loy, Frank McHugh, Donald Douglas, Edmund Lowe.	Shooting
"Old Lady 31"	Director: Robert Sinclair.	Charles Coburn, Beulah Bondi, Billie Burke, Helen Broderick, Virginia Grey, Harlan Briggs.	Shooting
MONOGRAM			
"Riders from Nowhere"	Screen play, Carl Krusada. Director: Raymond K. Johnson.	Jack Randall, Margaret Roach, Ernie Adams.	Shooting
PARAMOUNT			
"Northwest Mounted Police"	Producer-director: Cecil B. DeMille.	Gary Cooper, Madeleine Carroll, Robert Preston, Paulette Goddard, Preston Foster, George Bancroft, Lynne Overman, Akim Tamiroff, Walter Hampden.	Shooting
"A Night at Earl Carroll's"	Director: Kurt Neumann.	Ken Murray, Rose Hobart, Earl Carroll Girls, Elvia Allman, Blanche Stewart, Lillian Cornell, Anthony Quinn.	Shooting
"Texas Rangers Ride Again"	Director: James Hogan.	John Howard, Ellen Drew, May Robson, Broderick Crawford, Charles Grapewin.	Shooting
"Three Men from Texas"	Director: Leslie Selander.	William Boyd, Russell Hayden, Andy Clyde, Esther Estrella.	Shooting
REPUBLIC			
"Wagons Westward"	Original screen play, Joseph Moncure March, Harrison Jacobs. Director: Lew Landers.	Chester Morris, Anita Louise, Ona Munson, Buck Jones, George Hayes, Guinn Williams, Douglas Fowley.	Shooting
"Rocky Mountain Rangers"	Director: George Sherman.	Robert Livingston, Raymond Hatton, Duncan Renaldo, Rosella Towne.	Shooting
RKO RADIO			
"Lucky Partners"	From the comedy drama by Sacha Guitry. Screen play, Allan Scott. Director: Lewis Milestone.	Ronald Colman, Ginger Rogers, Jack Carson, Spring Byington, Billy Gilbert, Leon Belasco, Eddie Conrad.	Shooting
"Thousand Dollar Marriage"	Original, Arthur Beckhand. Screen play, Charles E. Roberts. Director; Les Goodwins.	Leon Errol, Dennis O'Keefe, Adele Pearce, Walter Catlett, Marjorie Gateson, Cecil Kelloway, Tom Kennedy.	Shooting
"Have It Your Own Way"	Original, Vicki Baum. Adaptation, Tess Slesinger, Frank Davis. Director: Roy Del Ruth.	Maureen O'Hara, Louis Hayward, Lucille Ball, Virginia Fields, Mary Carlisle, Ed Brophy, Carl Esmond, Siegfried Arno, Ernest Truex, Chester Clute, Lola Jensen, Lorraine Kruger.	Shooting
"Millionaires in Prison"	Original, Martin Mooney. Adaptation, Frank Fenton, Lynn Root. Director: Ray McCarey.	Lee Tracy, Linda Hayes, Raymond Walburn, Cliff Edwards, John F. Hamilton, Morgan Conway, Thurston Hall, Chester Clute, Thomas Jackson.	Shooting
"Cross Country Romance"	From the novel by Eleanor Browne. Director: Frank Woodruff.	Gene Raymond, Wendy Barrie, Berton Churchill, G. P. Huntley, Billy Gilbert, Tom Dugan, Edgar Deering, Frank Sully, Cliff Clark	Shooting
TWENTIETH CENT.-FOX			
"The Brat"	Director: Otto Brower.	Jane Withers, Kent Taylor, Kay Aldridge, Elyse Knox, Laura Hope Crews, Jessie Ralph, Vaughn Glaser, Alma Kruger, Harry Shannon.	Shooting
"Puhlic Deb, No. 1"	Director: Gregory Ratoff.	Brenda Joyce, Ralph Ballamy. George Murphy, Mischa Auer, Elyse Knox, Charles Ruggles, Berton Churchill, Franklyn Panghorn, Maxie Rosenbloom.	Shooting
"Brigham Young"	Based upon a story by Louis Bromfield. Screen play, Lamar Trotti. Director: Henry Hathaway.	Tyrone Power, Linda Darnell, John Carradine, Brian Donlevy, Jane Darwell, Jean Rogers, Moroni Olsen, Willard Robertson, Mary Astor, Vincent Price.	Shooting
"Street of Memories"	Director: Shepard Traube.	Guy Kibbee. Lynne Roberts, John McGuire, Paul Hurst.	Shooting
"Pier 13"	Director: Eugene Forde.	Lynn Bari, Lloyd Nolan, Douglas Fowley, Robert Lowery, Joan Valerie, Chick Chandler, Oscar O'Shea.	Shooting
UNITED ARTISTS			
"Foreign Correspondent" (Walter Wanger)	Suggested by the book by Vincent Sheehan. Screen play, Charles Bennett, Joan Harrison. Dialogue, James Hilton. Director: Alfred Hitchcock.	Joel McCrea, Laraine Day, Herbert Marshall, Robert Benchley, Eduardo Cianelli, Edmund Gwenn.	Shooting
"The Long Voyage Home" (Walter Wanger)	Story suggested by plays of Eugene O'Neill. Screen play. Dudley Nichols. Director: John Ford.	John Wayne, Thomas Mitchell, Ian Hunter, Wilfred Lawson, Barry Fitzgerald, Arthur Shields, John Qualen, Jack Pennick, Joe Sawyer, Ward Bond, David Hughes, Lou Washington, Constantine Romanoff, Harry Tendbrook.	Shooting
UNIVERSAL			
"The Boys from Syracuse"	From the stage play by George Abbott, Richard Rodgers, Lorenz Hart. Screen play, Leonard Spigelgass, Charles Grayson. Director: Edward Sutherland.	Allan Jones, Martha Raye, Joe Penner, Charles Butterworth, Irene Hervey, Alan Mowbray, Eric Blore, Samuel S. Hinds.	Shooting
"One of the Boston Bullertons"	Screen play, Leonard Spigelgass, Charles Grayson. Director: Al Rogell.	Nancy Kelly, Roland Young, Hugh Herbert, Robert Cummings, Leonard Carey, Douglas Wood, Mary Forbes, G. P. Huntley, Jr.	Shooting
"You're Not So Tough"	Original story, Maxwell Aley. Director: Joe May.	"Dead End Kids" (Billy Halop, Huntz Hall, Bernard Punsley, Gabriel Dell, Bobby Jordan), Nan Grey, Henry Armetta, Kerman Cripps.	Shooting
"Hot Steel"	Original, Maurice Tombragel. Screen play, Clarence Upson Young, Maurice Tombragel. Director: Christy Cahanne.	Richard Arlen, Andy Devine, Peggy Moran, Anne Nagel, Joel Besser, Donald Briggs, Wade Boteler, Robert Emmet O'Connor.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"The Life of Knute Rockne"	Original screen play, Robert Buckner. Director: William K. Howard.	Pat O'Brien, Gale Page, Donald Crisp, Albert Basserman, Kane Richmond, Nick Lukats .	Shooting
"The Sentence"	From the play by Frank Collins. Director: Vincent Sherman.	George Brent, Virginia Bruce, Brenda Marshall, William Lundigan.	Shooting
"Episode"	From the novel by Walter Reisch. Director: Kurt Bernhardt.	Olivia de Havilland, Jeffrey Lynn, Charles Winninger, Jane Wyman, Eddie Albert.	Shooting
"They Drive by Night"	From the novel by A. I. Bezzerdes. Screen play, Jerry Wald, Richard Macaulay. Director: Raoul Walsh.	Ann Sheridan, George Raft, Humphrey Bogart, Ida Lupino.	Shooting

BRITISH LAW MAKERS DRAFTING NEW QUOTA

Moral Tone Improved, but Some War Films Too Realistic, Council Finds

by AUBREY FLANAGAN
in London

Final solution of the quota problem is expected soon. It is authoritatively understood that recent events have clarified the situation and that British legislative circles are now at work on a new formula, although the basic quota principle is expected to be retained.

Smith Slated to Head KRS

Sam Smith, chairman and managing director of British Lion Film Corporation, is expected to be elected president of the Kinematograph Renters Society (distributors) at the annual meeting next Monday.

He would succeed D. E. Griffiths, now president.

The KRS annual report, just issued, contains little outside of routine report material, and is devoted in large measure to wartime activities of the organization.

Calls Moral Tone Improved

Although it believes that there is a considerable improvement in the moral tone of films, and though it records the virtual disappearance of the socalled "sexy" film, the Public Morality Council still "takes a poor view" of some motion pictures, notably "too realistic war films."

The Council in its annual report considers that some of these are likely to cause distress to relatives of soldiers.

Of 513 films exhibited at trade shows, 33 were deemed commendable from the Council standpoint, while "no reasonable objection could be taken" to 333.

"Problems of marital happiness were not numerous, and the tendency of some crime films tended towards showing, in the ultimate issue, that 'crime does not pay,'" said the report. On the other hand, criticism was expressed of some cases of undue emphasis on scenes of crime—violence and cruelty, says the Council.

Studio Workers Get Bonus

Workers in British studios have been given a war bonus in the form of a wage increase. The increases rise from ninepence a day to one shilling and sixpence a day, through the various grades. The scale will be reviewed again in June.

Negotiations are on for a similar bonus for laboratory staffs.

Provincial Theatres Profit

A profit of £450,630 (approximately $1,625,000) is reported by Provincial Cinematograph Theatres for last year. A 15 per cent dividend on the ordinary shares was declared. P. C. T. is affiliated with Gaumont-British.

BRITISH TROOPS STUDY FRENCH IN FILMS

British troops in training are being shown French films with the object of getting them attuned to French ways and customs.

Such a show was staged in Glasgow recently when "Hostages" was screened under the auspices of the Scottish Films Council. The film was supplied by the French Ministry of Information.

New Company Anticipates Organized Labor's Aid

Anticipating the support of organized labor (for its first picture) and of socially progressive citizens, the American Pictures Corporation was formed last week, in New York, to produce pictures about the lives of "great Americans." The first picture, work on which will probably start in June, and which will be produced, probably, in an Eastern studio, will be "The Life of Samuel Gompers," late president of the American Federation of Labor, and a noted labor leader.

Julius Levine is president of the producing corporation. He said, last Friday, that the pictures will use high budgets, and the best stars, writers, technicians; and that the corporation was negotiating for releasing through a major company.

Geza Herczeg, winner of the 1938 Academy of Motion Picture Arts and Sciences Award for the story and screenplay, "Life of Emile Zola," is writing "The Life of Samuel Gompers."

Dembow, Brenner Named NSS Vice-Presidents

George F. Dembow, general sales manager of National Screen Service, and William B. Brenner, general executive, have been elected vice-presidents of the company; Mr. Dembow in charge of sales and Mr. Brenner in charge of operations.

Mr. Dembow started in the industry with William Fox, remaining for 14 years and then held important posts with Goldwyn Pictures and Robert Kane Productions. He joined National Screen in 1933. Mr. Brenner started with Fox Film (1919-1923) after which he became a salesman for National Screen. In 1927 he opened the company's London office, and was joint managing director for 14 months, after which he returned to New York as a general executive.

Bruder in New Post

Roy Bruder, manager of the Chicago theatre, Chicago, is leaving about June 1st to take over the operation of a new recreation center in East St. Louis, Ill. A brother-in-law of John Balaban, Mr. Bruder started his theatrical career as an usher in the Tivoli theatre about 15 years ago.

BOOK REVIEW

FRIENDS IN ASPIC, by Ian Coster, motion picture critic of the London *Evening Standard*.

Skeptics in the world of British journalism have long believed that film criticism is too often delegated to the unenlightened and the immature. This racy and polished collection of personal studies by the film critic of London's *Evening Standard* should help modify any such ideas. Mr. Coster has not only the eye of the true reporter, he has the sheen of the stylist. The "friends" are various, and include a champion wrestler, a steeplejack, a nudist impresario and George Bernard Shaw. There are studies of Charles Raymond, until recently major domo of Metro's London show house; of Alex Korda, whose birthplace is revealed as Pusztaturpaszto; of Alfred Hitchcock, studio funmaker, and others. The aspic has gone to this critic's bookshelf to stand between Dorothy Parker and Alexander Woollcott.—*A. F., in London.*

NOBODY ORDERED WOLVES, by Jeffrey Dell. Heinemann. 7s 6d net.

Satire, says the Concise Oxford Dictionary, is "a composition in verse or prose holding up vice or folly to ridicule or lampooning individual(s)." Just precisely where the border lies between "holding up to ridicule" and just "holding up" is a matter for the purist. Jeffrey Dell's study of British motion picture production in the boom period is satire of the most devastating kind but it is many times very close to accurate and unbiased reporting. Dell spent some time as a screen writer. Probably, for it would not be unprecedented, the result was disenchantment. The result herein presented is the wittiest and most exhilarating novel the British film business has yet inspired.

The story of a solicitor who is invited to write for a production company, it is so near the actual as to cause the enlightened reader an occasional twinge of pain. The wolves are a sort of dramatic symbol. They are a pack ordered by persons unknown for a film that never was made and then the inspiration of another for which they are not used. On the satirical canvas are types and situations such as have ornamented the British studio scene since the days of the boom.

There is no malice in Dell's novel. Malice would not have been as devastating as the quiet and detached sardonicism with which he has reported a—probably—dead era.—*A. F., in London.*

Outlook Encouraging: Gregg

E. S. Gregg, general foreign manager for Electrical Research Products, Inc., now on a tour of the company's Central and South American locations, in reports to T. K. Stevenson, ERPI president, comments on the amount of general building that is being done in most of the cities he has visited and on the encouraging outlook for theatre equipment sales in the future. He plans to return to New York about May 10th, by which time he will have visited Mexico City, Panama, Lima, Santiago, Buenos Aires, Rio de Janeiro, Trinidad, Puerto Rico, Havana and Miami.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

From the Stage

Frances Day and American Vic Oliver, among London's most popular stage stars, are jointly in the lead in a new Hurley production which has gone on the floor at the Twickenham Studios, for release under the Grand National banner. The film has been titled "Room for Two."

The original of the film is a comedy by Gilbert Wakefield, which ran for some time on the London stage and is touring the provinces. Publicity sheets epitomizing this comedy—termed "daring"—declare that it "offers scope to the stars, introducing Frances as a delightful young wife with an absent-minded husband, and Vic as a gay man about town who falls in love with her, and when she will not see him, disguises himself as her personal maid, with remarkable results."

Maurice Elvey will direct. Victor Katona is announced as producer.

Greta Gynt, Basil Radford, James Edmunds and Leo Pokorny are also in the cast.

New Company

The first product of a new organization formed here under the name British Eagle Film Productions, has been cornered for release in Britain by RKO Radio. The new company, at the head of which are Paul Stein and W. Victor Hanbury, together with Charles Urry, already has launched its first film, "Gentlemen of Venture," at the Rock Studios Elstree. They declare their intention to maintain an unceasing flow of product.

"Gentlemen of Venture" is an original written by Roland Pertwee and John Hastings Turner. Stein directs, with Victor Hanbury in charge of production. Starring jointly are Wilfred Lawson and Nora Swinburne. Marta Labarr, Edmond Breon, Brian Worth, Patricia Roc and Athole Stewart are in support.

Fevered Activity

Something like the old atmosphere of fevered activity has been observed at the Denham Studios since Metro British launched work on Ben Goetz's new picture, "Busman's Honeymoon," in which Robert Montgomery and Constance Cummings are being directed by Arthur Woods.

"Busman's Honeymoon" is based on Dorothy Sayers' detective thriller, and Montgomery has the role of the familiar figure of detective fiction, Lord Peter Wimsey.

Fred Young is in charge of the cameras.

Other notable names in the cast include Sir Seymour Hicks, Robert Newton, Louise Hampton, Frank Pettingell, Eliot Makeham and James Carney.

SAYS AMERICANS ARE INTERESTED

An optimistic view of the prospects of his "Old Bill and Son" is taken by J. Somlo, producer, who declares that, so great is the interest among the American exhibitors in such subjects, it should gross at least $600,000 *in the United States.*

Mr. Somlo considers that this will provide one of the largest single items in British trade with America.

The film is rich in characteristically British army situations and is said to reflect the spirit of Bruce Bairnsfather's original "Old Bill".

The title role is being played by Morland Graham, with John Mills as his son. The cast further includes Renee Houston, British vaudeville star, Mary Clare and Rene Ray.

Ian Dalrymple, joint director of "Storm in a Teacup" and creator of much of "The Lion Has Wings", is directing.

Battle Refought

The Battle of the River Platte, epic incident in Britain's war adventures, has been refought again with the collaboration of 350 officers and men of the Exeter and the Ajax, who fought the Graf Spee off the South American coast. The battle has been staged again in "For Freedom," which Gaumont British-Gainsborough are making at the Shepherds Bush studios.

No professional actors were employed in the battle scenes, each man playing the role he performed in the South Atlantic.

There is also a reconstruction of the Altmark incident in the Norwegian fjords.

General Film Distributors will handle the picture in England.

Thriller

Back to production activity has gone the British Lion Studio at Beaconsfield, Bucks, where George King, director of Warners' successful "George and Margaret," is making "The Frightened Lady," a screen version of the Edgar Wallace thriller.

Marius Goring, West End actor who has earned greater than normal fame for his work as Hitler in the radio feature, "The Shadow of the Swastika," is in the lead, with a cast including Helen Haye, Ronald Shiner, and Roy Emmerton in support.

Herbert Smith produces, with Hone Glendinning at the camera and Harry Rose operating. Bernard Robinson is art director.

Publicity Changes

Bill Batchelor, for many years associated with the Gaumont British and Gainsborough press departments and one of the most skilled news photographers in the Fleet Street-Wardour Street world, has been appointed to direct the publicity department of the GB-Gainsborough units.

He succeeds Mae Murray, who has joined General Film Distributors, major British renting group handling Universal product, as director of publicity and advertising. Miss Murray started her career in advertising and at one time was on the staff of the *Daily Express.*

For Friendship

Planning Italian and British collaboration on film production, two leading members of the Italian industry recently have been in London. They are Silvano Balboni and Franco Riganti.

The producers hope to make English subjects with English actors in Italian studios and against Italian backgrounds. They said one of their aims is to cement the friendship between the two countries.

Measles and Films

German measles, influenza and other wartime epidemics have taken slight toll of the Twentieth Century unit working on "The Girl in the News." Margaret Lockwood and Barry K. Barnes, leading players, have both been victims. Work, however, has gone smoothly, thanks to careful readjustment of shooting schedules.

Recent sequences have been shot in an Old Bailey setting with Miss Lockwood in the dock, actor playwright Emlyn Williams in the witness box and Barry K. Barnes wearing the robes and wig of a defending counsel. Carol Reed directed.

Red Cross Tribute

The romance of the International Red Cross has inspired John Hanau to the production of a color film based on the life of Henry Dunant, first recipient of the Nobel Peace Prize and founder of what is today one of the world's great humanitarian institutions.

The period covered will be that between 1863 and the present day. The subject will be treated in historical style, with locale in Italy for many exteriors, at which the location unit is already at work.

Collaboration of the International Red Cross Committee has been given the producer. The film will be used to raise money for the Red Cros.

CENSORSHIP, NEW TAXES DISCUSSED IN MISSISSIPPI

Limitation of Child Attendance Pending in Cleveland; Pennsylvania Refunds Delayed

Proponents of state censorship from the outside continue unceasing, although unsuccessful, in their efforts to extend political censoring of motion pictures, with attention turned this week to the Mississippi Legislature where a bill which proposes the establishing of a three member state board of censors was approved by the Education Committee of the State House of Representatives and placed on the calendar for early consideration.

Under the board only films adjudged of a "moral, educational or amusing and harmless character" would be approved, with penalties running as high as $1,000 for each offense for the distribution or exhibition of unapproved films or the censored portions of pictures. The bill, if approved, would become effective in 90 days. Members of the board would serve without salary, but would receive necessary traveling expenses, acquired through a fee of $1 per 1,000 feet of each reel of film reviewed.

Violations of the board's rulings would be punishable by fines of $25 to $300 for first offenses and $300 to $500 for each additional separate offense.

Would Tax Amusement Machines

The Mississippi Senate this week passed a bill taxing all coin-operated amusement machines in the state except the outlawed "slots," and including coin still or motion picture machines, music boxes and merchandise venders. The levy on motion picture machines would run from $5 on 5 cent machines to $30 on those operated with 25 cents or over.

Also on the Mississippi calendar is a bill to levy a special $100 per day tax on picture shows on Bank Nights or similar occasions when awards were offered—whether anybody won or not.

A bill to authorize motion picture shows on Sundays under payment of a special privilege tax of 10 per cent has been killed by the Mississippi House ways and means committee.

Brookhaven, Miss., has banned Saturday night "midnight" motion picture showings following a ruling by E. C. Barlow, district attorney, that he would be "forced to prosecute any further violations of Mississippi's Sunday "blue laws."

Child Ordinance Pending

Exhibitors of Cleveland are concerned over an ordinance pending in the City Council which would limit the hours of attendance of children in film theatres. Sponsored by women's clubs, the bill is in committee.

The measure would prohibit the attendance of children under 16 years during school hours, permitting their attendance after school until six p. m. and thereafter if accompanied by an older person.

Exhibitors object to the bill because it would place on them the burden of policing their theatres and of guessing the ages of school children correctly.

Sign Ticket Bill

Herbert H. Lehman, New York Governor, Monday signed the bill limiting resale of theatre tickets to 75 cents above original premium. Assemblyman MacNeil Mitchell sponsored the bill which provides that "each owner, operator, producer, manager or employee of any theatre" shall be obliged on request of the license commissioner, to "supply such information as may be required concerning the business, business practices or business methods of any licensee. Such commissioner, in enforcing this article, shall have the power to promulgate such rules and regulations as may be deemed necessary for the protection of the public."

Conviction for any violation in the new law "shall be punishable by a fine not to exceed $250 or by imprisonment for a period not to exceed one year, or both."

The limit of 75 cents on the premium, now a provision of the code in effect in the theatre industry becomes frozen in the new law.

Pennsylvania Refunds in 1941

Theatre operators and store owners of Pennsylvania who paid in a total of $560,532 in the chain store tax, declared unconstitutional last July by the state supreme court, will have to wait at least until after June 1, 1941, before they can get their money back, it has been reported by the State Board of Finance and Revenue.

Under the chain store tax act, which was estimated to bring in millions of dollars from the large chains, which were taxed $500 a theatre or store if they maintained 500 or more, into the general fund, and all of it has been spent. Had the money been segregated, the refunding board could have made payments long ago, but as matters stand, the revenue department said, the Legislature of 1941 will have to provide the money before refunds can be made.

Columbus Operators' Bill

An ordinance, approved by projectionists, has been introduced in the Columbus, Ohio, City Council by Captain E. J. Brophy, head of the City Fire Prevention Bureau. It would increase fees' for annual renewal of licenses from $1 to $2 and would require new projectionists to pay a $25 fee for the first year. They now pay $1.

Tax Collections

Missouri's collection of revenue under the two per cent sales tax for the first three months exceeded that in the same period of 1939 by $527,635. March yielded $1,880,707, up $216,379 from a year ago.

Admission tax collections in Ohio in the first three months of 1940 were $379,829.44, compared with $340,043.97 for the same period in 1939, an increase of 11.6 per cent, according to the report of the State Treasurer.

Sunday Shows in Beatrice

Voters of Beatrice, Neb., favored Sunday motion picture shows by a count of 2,472 to 1,873 in the recent election. It was the sixth time in 10 years that the question was voted upon and marked the end of a 25 year fight by proponents for Sunday shows.

The City Council of Texarkana, Ark., has passed an ordinance with an emergency clause which will prohibit smoking in or behind the stage or in the audience of public theatres. Violations call for a fine of $25.

The Bessemer, Ala., ordinance prohibiting the assembling of white persons and Negroes in the same building for amusement or entertainment will not be amended, the council voted recently.

Assemblyman A. F. Goldstein's measure amending the penal law in relation to radio advertising has been signed by Herbert Lehman, New York Governor.

IN NEWSREELS

MOVIETONE NEWS—No. 64, Vol. 22.—Queen Wilhelmina inspects defenses of Holland....King Leopold of Belgium reviews troops....King Christian reviews his small mechanized Danish forces prior to the Nazi invasion....England calls up new reserves ....English women train for military duty in France ....Ski patrols on French-Italian border filmed.... General Franco presides at Spanish military ceremonies....Sultan of Morocco goes up for his first plane ride....Jonquil harvest in Virginia....Charity polo match held in Hollywood....Baseball....Racing

MOVIETONE NEWS—No. 65, Vol. 22.—30 killed, 60 injured in New York to Chicago train wreck.... Britain sees to her Far East defense....Vast flock of sheep brought to corrals to be sheared....Ohio Valley flooded....Wintry gales strike northeastern areas....President addresses Young Democrats.... Sailing gets under way at Larchmont, N. Y..... Washington crew defeats California....Agricultural show in Sydney....Lew Lehr.

NEWS OF THE DAY—No. 262, Vol. 11.—King inspects British forces as fleet mines seas—Winston Churchill optimistic....Near East tense in shadow of spreading war....Take census in Florida's Marineland....Fashions for dogs....Big league baseball raises 1940 curtain.... Mutuel betting in New York.

NEWS OF THE DAY—No. 263, Vol. 11.—Thirty killed in train wreck....Singapore trains for war defense....Variety convention....Storm lashes New England....Chinese girls show ancient and modern tradition....President defends foreign policy.... Rooney, Tilden vs. Vallee, Stoeffen in Hollywood tennis.

PARAMOUNT NEWS — No. 67. — British transport service loads troops....General Gamelin inspects Canadian troops....French Alpine troops drill for duty....Winston Churchill inspects shipyards.... French Navy relieves British in blockade duty in Atlantic....Over-age Belgium Army reservists are called up....Fritz Thyssen now in exile in Paris.... Girl barbers practice on French Army....Artists' works displayed in New York....Baseball season opens....Mutuel betting at opening at Jamaica.

PARAMOUNT NEWS—No. 68.—30 die in wreck of train at Little Falls, N. Y....Rescue workers interviewed....Street demonstrations mark opening day of new Central Chinese Government....General and Mrs. Chiang Kai-Shek deny validity of puppet government....Blizzard, floods sweep nation.... President scores "Republican aspirant" in broadcast ....Migratory workers in federal housing projects ....“Upside down" girl elopes.

RKO PATHE NEWS—No. 79, Vol. 11.—Carl Zeidler takes office as mayor of Milwaukee....Danube River floods over Balkans....Lady barbers give free shaves and haircuts to French soldiers....Canada imprisons pro-Nazi aliens....Fritz Thyssen in exile in France ....Belgium ready to defend neutrality....Baseball.

RKO PATHE NEWS—No. 80, Vol. 11.—Panama fire leaves 12,000 homeless....President urges liberal New Deal slate....General Johnson and Secretary Ickes discuss third term....30 dead, 70 injured in train wreck at Little Falls, N. Y.....Farm show.

UNIVERSAL NEWSREEL—No. 868, Vol. 12.—Belgium spurs preparation for defending country.... Italian fleet maneuvers off the coast of Turkey.... Fritz Thyssen seeks refuge in Paris....American ambulance volunteers in France....French soldiers get free shaves from girl barbers....Danube floods Belgrade....New army plane tested....Furs for Summer....Tons of clams washed ashore....Screen star polo team loses....Motorbikes race....Baseball.

UNIVERSAL NEWSREEL—No. 869, Vol. 12.—30 dead in New York railroad disaster....President addresses Young Democrats....Dewey gets big ovation in Indianapolis....Floods menace Ohio cities....China's puppet ruler sworn in....Storm lashes New England ....Variety Clubs hold gala Dallas convention.... San Francisco Chinese girls frolic on beach in modern bathing suits....Washington crew wins.

Arthur Lee, GB Head Here, Resigns

Arthur A. Lee, vice-president of Gaumont British Corporation of America, has resigned after a 25-year association with the company and its predecessors.

Isidore Ostrer, chairman of Gaumont British Corporation, Ltd., the parent company, will remain in charge of American activities, including possible television developments. He arrived in New York several weeks ago from London. The American company has not been very active lately, with GB having ceased production in England about a year ago. Twentieth Century-Fox is completing liquidation of the physical distribution of two GB films, a few of which it took over when GB discontinued its exchange system here.

Mr. Lee said he would disclose his plans about June 1st after a vacation.

WHAT THE PICTURE DID FOR ME

Columbia

AMAZING MR. WILLIAMS, THE: Joan Blondell, Melvyn Douglas—Well enjoyed by our audiences. Not much of a rush at the box office. Running time, 83 minutes. Played March 29-30.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

BLONDIE ON A BUDGET: Penny Singleton, Arthur Lake, Larry Simms—This picture was thoroughly enjoyed by the customers. Played midweek to fair business. Running time, 73 minutes. Played April 9-10.—J. P. Semyan, Liberty Theatre, Lilly, Penna. Small town patronage.

FIVE LITTLE PEPPERS AT HOME: Edith Fellows, Dorothy Peterson—A very good action picture with comedy, heart-throbs and suspense. Played on a bargain night to good business. Running time, 65 minutes. Played April 4.—J. P. Semyan, Liberty Theatre, Lilly, Penna. Small town patronage.

FIVE LITTLE PEPPERS AT HOME: Edith Fellows, Dorothy Peterson—Doubled this with "Hidden Power" for Friday-Saturday, which made a very poor show. "Five Little Peppers" would have stood up if if had had something to run with it, but it is not good enough to hold a poor picture up.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

FUGITIVE AT LARGE: Jack Holt, Patricia Ellis—Mildly interesting. Nothing wrong with Jack but he needs better material out of the groove of his recent crime plots. "Crime Doesn't Pay" is a popular short series but crime in features doesn't pay any more. Played March 19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HIDDEN POWER: Jack Holt, Gertrude Micbael—See report on "Five Little Peppers at Home." Running time, 60 minutes. Played March 15-16.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

MR. SMITH GOES TO WASHINGTON: James Stewart, Jean Arthur, Edward Arnold, Claude Rains, Thomas Mitchell, Guy Kibbee, Eugene Pallette—This did fair on a return showing. Can't see exactly why we didn't do more with it, especially on our first play dates. It's surefire entertainment and a good object lesson for young Americans who should be interested in keeping their government on the up and up. Played March 26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MUSIC IN MY HEART: Tony Martin, Rita Hayworth, Edith Fellows—A neat comedy drama with music. Tony Martin sings so well it's surprising he doesn't hit top spots sooner. He's good looking and acts well and certainly deserves the breaks. It's quite possible he'd click nicely. Played March 17-18. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PIONEERS OF THE FRONTIER: Bill Elliott, Linda Winters—A good western that seemed to please onr weekend western fans. Running time, 58 minutes. Played March 29-30.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

TOO MANY HUSBANDS: Jean Arthur, Melvyn Douglas—Packed full of real entertainment. Dialogue good, situations funny, whole cast excellent.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

First National

ANGELS WASH THEIR FACES, THE: Ronald Reagan, Ann Sberidan, "Dead End Kids"—A fair show. Not up to the "Dead End Kids" standard. Played March 15-16.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

CASTLE ON THE HUDSON: John Garfield, Ann Sheridan, Pat O'Brien—Good where audiences like gangster pictures.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

DAUGHTERS COURAGEOUS: Lane Sisters, Gale Page, John Garfield, Fay Bainter, Claude Rains, May Robson, Jeffrey Lynn, Frank McHugh, Dick Foran —This one was liked nearly as well as "Four Daughters." Running time, 10 reels. Played December 28-30.—Robert Dittrich, Viking Theatre, Cranfills Gap, Texas. Small town and rural patronage.

FOUR WIVES: Priscilla, Rosemary and Lola Lane, Claude Rains, Jeffrey Lynn—Excellent Sunday show, but failed to draw. This one should be the end to this series. Played April 7-8.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

NO PLACE TO GO: Fred Stone, Gloria Dickson, Dennis Morgan. Fair program show for double feature date. Played April 5-6.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

OLD MAID: Bette Davis, Miriam Hopkins, George Brent, Jane Bryan—This is a swell picture but did not go over here. It will go in larger towns. Played December 8-9.—Robert Dittrich, Viking Theatre, Cranfills Gap, Texas. Small town and rural patronage.

THREE CHEERS FOR THE IRISH! Priscilla Lane, Dennis Morgan, Thomas Mitchell—This will draw where there is an Irish clientele. Good and rowdy.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WE ARE NOT ALONE: Paul Muni, Jane Bryan—A very good picture in respect to acting, stars and story; however, box-office appeal is lacking. Running time, 112 minutes. Played April 14-15.—J. P. Semyan. Liberty Theatre, Lilly, Penna. Small town patronage.

Metro-Goldwyn-Mayer

BROADWAY MELODY OF 1940: Eleanor Powell, Fred Astaire, George Murphy—Our public can certainly smell them before we put them on the screen. Result no draw. Here is every bit of talent that you could ask for in a musical and then the director spoilt it by going classical with too many of the dances. Of course, we all know that Miss Powell is only a dancer, and when they try to make her act it is just too bad. Well, anyway, we played it our best days to a disappointing draw. so use your own judgment. Running time, 100 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CONGO MAISIE: Ann Sothern, John Carroll—This one will please if you can get them in to see it. We had a "Cowboy Preacher" in town when it was played and he kept them away in droves. Those who saw it were well pleased. Running time, 70 minutes. Played April 12.—J. J. Sanderson, State Theatre, Loris, S. C. Rural and small town patronage.

CONGO MAISIE: Ann Sothern, John Carroll, Rita Johnson—A wow of a dramatic laugh show. Ann is perfect as "Maisie." John Carroll shows up nicely in support. Also Rita Johnson is excellent. Business not up to expectations but got by. Played March 22-23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GHOST COMES HOME, THE: Frank Morgan. Billie Burke—While failing to set any records for entertainment, this feature will get by in good shape. Frank Morgan is not strong enough to carry a picture without outside help of a few "names." Comedy sequences were not pronounced and when the end came you had a feeling that something was missing. C. Lewellen, Uptown Theatre, Pueblo, Colo. General Running time, 79 minutes. Played April 10-12.—W. patronage.

I TAKE THIS WOMAN: Spencer Tracy, Hedy Lamarr—Good picture; good business. Running time, 92 minutes. Played April 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

I TAKE THIS WOMAN: Spencer Tracy, Hedy Lamarr—Can't see reason why critics have panned this so consistently. Our folks ate it up with relish. Better reports from the fan magazine reviewers and others would have helped gross, and it is a good show. Tracy and Lamarr were fine. Business okay. Played March 31-April 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

I TAKE THIS WOMAN: Spencer Tracy, Hedy Lamarr—Just a fair "B" picture that we played on Bank Night to a fair crowd. Running time, 97 minutes. Played March 26-28.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

LADY OF THE TROPICS: Robert Taylor, Hedy Lamarr—One of tbe most enjoyable sbows in a long time. Drew a little more tban the program type of a show. Played April 3-4.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

LAMBETH WALK, THE: Lupino Lane, Sally Gray—After fourteen years in the business, this is absolutely the worst picture we have ever played. The trailer was bad, but we did not think the picture could be quite as bad as it was. They even walked out on Bank Night. None of the English pictures go here. Running time, 66 minutes. Played April 9-11.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

REMEMBER?: Robert Taylor, Greer Garson, Lew Ayres—Just fair or less. Did not hold up on second day's run. Running time, 83 minutes. Played March 31-April 1.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

SHOP AROUND THE CORNER, THE: Margaret Sullavan, James Stewart, Frank Morgan—Exceptionally fine picture with a swell cast. However, we died on it, and Easter Sunday at that. Should have played it Wednesday-Thursday. Frank Morgan superb. Played March 24-25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THUNDER AFLOAT: Wallace Beery, Chester Morris—Very good action type of a show. But these war stories don't mean a thing any more. Played April 5-6.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

WOMEN, THE: Norma Shearer, Joan Crawford, Rosalind Russell, Mary Boland, Paulette Goddard, Joan Fontaine, Virginia Weidler—It just couldn't have been improved upon. For hilarious laughter, spontaneous audience applause and downright goodness, it cops the "mitt." Running time, 134 minutes. Played April 10-12.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

YOUNG TOM EDISON: Mickey Rooney, Virginia Weidler—Pleased 100 per cent, but somehow did not draw. Mickey's portrayal of Edison the boy is a masterpiece and he deserves much praise. Fine support by an able cast.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Monogram

GENTLEMAN FROM ARIZONA: John King, Joan Barclay, Craig Reynolds—A good story, but Cinecolor does not begin to compare with Technicolor. Running time, 71 minutes. Played March 26-28.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

HOOSIER SCHOOLBOY, THE: Mickey Rooney, Anne Nagel—Showed this in both school and Working Girls Club and it was enjoyed very much. This picture should go over big on Rooney's present popularity. It's got what it takes. Running time, 65 minutes—Robert Dittrich, Viking Theatre, Cranfills Gap, Texas. Small town and rural patronage.

JANE EYRE: Virginia Bruce, Colin Clive—Picked up several of these old ones and did pretty good on them. Good prints. Doubled this with "Rio Rustler." Running time, 70 minutes. Played Janu-

(Continued on following page)

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

(*Continued from preceding page*)

ary 19-20.—Robert Dittrich, Viking Theatre, Cranfills Gap, Texas. Small town and rural patronage.

MYSTERIOUS MR. WONG: Boris Karloff—Doubled this with "Song of the Trail" and it went all right. Running time, 65 minutes.—Played January 26-27.—Robert Dittrich, Viking Theatre, Cranfills Gap, Texas. Small town and rural patronage.

THIRTEENTH GUEST, THE: Ginger Rogers, Lyle Talbot—Did better on the second night on this than did on the first. Good print on this except on end of one or two reels. Liked by the larger part of the audience. Running time, 65 minutes. Played February 23-24.—Robert Dittrich, Viking Theatre, Cranfills Gap, Texas. Small town and rural patronage.

Paramount

CAT AND THE CANARY, THE: Bob Hope, Paulette Goddard—Good but not a wow like they said. Allocation in second group rentals was much too much for us to pay for a picture such as this. Our gross very moderate average. Played March 27-28. 28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DR. CYCLOPS: Albert Dekker, Janice Logan—If you can get them in, the patrons will enjoy this picture. Altogether different from anything else.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FARMER'S DAUGHTER, THE: Martha Raye, Charlie Ruggles—Good picture for midweek or Friday-Saturday. Lots of laughs in this one. Running time, 60 minutes.—R. L. Matson, Crystal Theatre, Flandreau, S. D. General patronage.

FARMER'S DAUGHTER, THE: Martha Raye, Charlie Ruggles—Fair for a dualler.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GULLIVER'S TRAVELS: Color Cartoon-Feature—Good show for kids up to ten years old. I cannot see, though, how anyone could expect adults to pay to see these feature length cartoons. This one was merely an elongated comedy. Business was poor and the few who saw it were disappointed. Running time, 76 minutes. Played April 1-2.—J. J. Sanderson, State Theatre, Loris, S. C. Rural and small town patronage.

GULLIVER'S TRAVELS: Color Cartoon-Feature—We had this hooked up with "Swanee River." We don't know which picture they came to see, but the combination brought them in. Running time, 75 minutes. Played March 31-April 1.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

GULLIVER'S TRAVELS: Color Cartoon Feature—When I first saw this, I was rather disappointed. The reason, I presume, is because I tried to judge it by the standards of "Snow White." While it lacks the smoothness and characterization of "Snow White," "Gulliver" is a mighty entertaining picture, and the more you see it, the better you like it. During the repeated showings on a three-day run, I liked it better at each showing. This brought out the children, and the children brought the grown folks or vice versa, which made business above average. Paramount made a reel called "Miami Miracle," showing the making of "Gulliver's Travels." While this was made to advertise "Gulliver," I got this during the showing and put it on just before "Gulliver." If you can get this reel, you will find it will add much to your patrons' enjoyment, if you will show this just before the showing of "Gulliver."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

ILLEGAL TRAFFIC: J. Carrol Naish, Mary Carlisle—Pretty poor. If you don't play it you won't miss anything. Played March 26.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

KNIGHTS OF THE RANGE: Russell Hayden, Jean Parker—Another western.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LIGHT THAT FAILED, THE: Ronald Colman, Walter Huston, Ida Lupino—The light was snuffed out at the box office before it ever started. I am very much afraid that Kipling is outdated for today's public. Very slow, a great many walked out on it. And when they spend their two bits, you know that the picture is not what is wanted today, in the critical age of showgoers.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MAGNIFICENT FRAUD, THE: Akim Tamiroff, Lloyd Nolan, Mary Boland, Patricia Morison—Not so good. Played March 15-16.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

MISSISSIPPI: Bing Crosby, W. C. Fields, Joan Bennett—This is the first time I have reported the use of a 16mm. film. The picture was enjoyed very much but the sound was not as good as it could be. Running time, 82 minutes.—Played Decembr 15.—Robert Dittrich, Viking Theatre, Cranfills Gap, Texas. Small town and rural patronage.

NIGHT OF NIGHTS: Pat O'Brien, Olympe Bradna, Roland Young—Got this and "Range War" to double on Friday-Saturday. Ran them Friday; had so many knocks on "Nights of Nights" I pulled it on Saturday and ran my Sunday picture. Running time, 86 minutes.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

$1,000 A TOUCHDOWN: Joe E. Brown, Martha Raye—Stay away from it. Played March 29-30.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

RANGE WAR: William Boyd, Russell Hayden—Just a western. Nothing out of ordinary. Will get by on double on weekend bill. Running time, 66 minutes. Played March 27.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

REMEMBER THE NIGHT: Barbara Stanwyck, Fred MacMurray—This did not seem to mean a thing to our patrons. They stayed away and I can't blame them. Not much of a story and MacMurray was about as effective as an extra. Running time, 92 minutes. Played April 7-8.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

ROAD TO SINGAPORE: Bing Crosby, Dorothy Lamour, Bob Hope—Honors go to Bob Hope in this picture. Pleased everyone. Good many laughs.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ROAD TO SINGAPORE: Bing Crosby, Dorothy Lamour, Bob Hope—Excellent picture; very good business. Running time, 85 minutes. Played April 10-11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RULERS OF THE SEA: Douglas Fairbanks, Jr., Margaret Lockwood, Will Fyffe—This story of the trials and tribulations of getting the first boat across the Atlantic by steam makes for interesting drama. From the title some of your patrons may think that this is a war drama. We told them in advance that this was not a war drama. I will ask those in charge of making this if they thought that killing Will Fyffe by scalding steam, with effects such as having him scream as one would after such an accident in real life, if that added to the entertainment value of the picture. Wasn't there other ways to build suspense and wouldn't those that see it enjoy it more to have this lovable character enjoy the triumph of the ovation given the first steamer in the New York Harbor? This was doubled with "Gulliver's Travels" to good business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

SIDEWALKS OF LONDON: Charles Laughton, Vivien Leigh—If there were a Nobel prize for the world's worst picture, this would take it, hands down. Never have we seen so many disgruntled patrons, and our error, for which please forgive us, was in running it. Exhibitors, if you don't cancel another picture this year, cancel this one out. And I saw some good criticisms on it. All that I can say is, they need their heads examined.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WHAT A LIFE: Jackie Cooper, Betty Field—This is a good picture for any man's money, and I hope they haven't exhausted the entertainment possibilities of this series. This drew above average and gave great satisfaction.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Republic

SAGA OF DEATH VALLEY: Roy Rogers, George "Gabby" Hayes, Donald Barry, Doris Day—Roy Rogers not as popular as Gene Autry but does bring us extra business. Audience reaction favorable.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

SOUTH OF THE BORDER: Gene Autry, Smiley Burnette—This is box office. The best drawing card of any of the Autry pictures that have gone before. The popularity of the song may have induced some to come, but after they came, the picture more than made good on other counts. Pictures of this caliber should increase the popularity of the Autry pictures still further.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

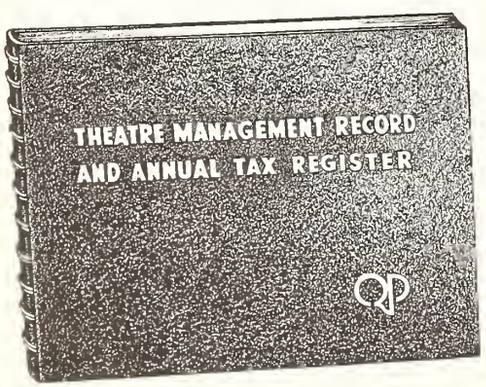
WESTERN JAMBOREE: Gene Autry, Smiley Burnette—A fair show. Failed to draw. Played March 22-23.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

YOUNG BUFFALO BILL: Roy Rogers, George "Gabby" Hayes, Pauline Moore—Good picture; good business. This will please the kids and the farm boys. Running time, 60 minutes. Played April 12-13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

ALLEGHENY UPRISING: John Wayne, Claire Trevor, Brian Donlevy, George Sanders—A very good picture but not as well liked as "Stagecoach." Wayne and Trevor are well liked in this section. Did good at the box office. Running time, 81 minutes. Played January 5-6.—Robert Dittrich, Viking Theatre, Cranfills Gap, Texas. Small town and rural patronage.

DAY THE BOOKIES WEPT, THE: Joe Penner, Betty Grable—Did not think they would like this one but they had a lot of laughs out of it and pleased and that's what counts. Running time, 63



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minutes. Played March 8-9.—Robert Dittrich, Viking Theatre, Cranfills Gap, Texas. Small town and rural patronage.

FLYING DEUCES: Laurel and Hardy, Jean Parker—Best picture these two have made in quite a while. Was enjoyed by everyone. Did above average for this type of picture. Here's hoping RKO makes more with Laurel and Hardy. Running time, 69 minutes. Played January 12-13.—Rohert Dittrich, Viking Theatre, Cranfills Gap, Texas. Small town and rural patronage.

HUNCHBACK OF NOTRE DAME, THE: Charles Laughton, Sir Cedric Hardwicke, Maureen O'Hara—This just goes to prove that just spending a wad of money in settings, costumes, mohs, stars, etc., don't mean a thing to film fans. A flop, yes, a hig flop. Running time, 114 minutes. Played April 6-7.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighhorhood patronage.

HUNCHBACK OF NOTRE DAME, THE: Charles Laughton, Sir Cedric Hardwicke, Thomas Mitchell, Maureen O'Hara—Not so good. Women stayed away and the men laughed at the monster. No entertainment. Why do they make shows like this? Played March 31-April 1.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

LITTLE ORVIE: John Sheffield, Ernest Truex—A nice little program picture that will appeal to everybody if you can get them in. A picture that will make grown-ups realize that they were kids once themselves. Running time, 66 minutes. Played March 22-23.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

MARINES FLY HIGH: Richard Dix, Chester Morris, Lucille Ball—Disappointed, some expecting more of an air picture, but it did all right. Running time, 65 minutes. Played March 15-16.—Rohert Dittrich, Viking Theatre, Cranfills Gap, Texas. Small town and rural patronage.

MARSHAL OF MESA CITY: George O'Brien, Virginia Vale—Better than average horse opera. George O'Brien well liked here. Played March 29-30.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

MEET DR. CHRISTIAN: Jean Hersholt, Dorothy Lovett—Good. Audience reaction satisfactory, though they have seen this same plot worked out in several previous doctor yarns. Jean Hersholt is fine for the role. In conjunction with "Music in My Heart" we did a nice Palm Sunday business. Played March 17-18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MILLIONAIRE PLAYBOY: Joe Penner, Linda Hayes—This is one of the best pictures Penner has ever made. Lots of laughs. Very good show for Bank Night. Running time, 64 minutes. Played April 9-11.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

NURSE EDITH CAVELL: Anne Neagle, Edna May Oliver, May Rohson, George Sanders, Zasu Pitts—To be run on the days we ran this picture it did very well. Running time, 10 reels. Played Decemher 26-27.—Robert Dittrich, Viking Theatre, Cranfills Gap, Texas. Small town and rural patronage.

SWISS FAMILY ROBINSON: Thomas Mitchell, Edna Best, Freddie Bartholomew—One of the best shows that RKO ever had. Done some extra business. Played March 3-4.—Ray H. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

THAT'S RIGHT, YOU'RE WRONG: Kay Kyser, Adolphe Menjou, Lucille Ball—This picture done some extra business, but it's awfully weak. Played March 6-7.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

THAT'S RIGHT, YOU'RE WRONG: Kay Kyser and His Orchestra, Adolphe Menjou, May Rohson, Edward Everett Horton, Lucille Ball.—This one had everything it takes to make a good picture and pleased everyone. You won't go wrong by booking this one in on any day. If the second Kyser picture is as good as this one, our headaches are over. Running time, 96 minutes. Played February 7.—Robert Dittrich, Viking Theatre, Cranfills Gap, Texas. Small town and rural patronage.

THAT'S RIGHT, YOU'RE WRONG: Kay Kyser and His Orchestra, Adolphe Menjou, May Robson, Edward Everett Horton, Lucille Ball—Fine fun. Good business. Played March 29-30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

VIGIL IN THE NIGHT: Carole Lombard, Anne Shirley, Brian Aherne—An excellent show, but it failed to do any business. Played March 24-25.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rual patronage.

Twentieth Century-Fox

BLUE BIRD, THE: Shirley Temple, Spring Byington, Eddie Collins—A beautiful fairy tale that kept the adults away in droves. It's a shame, too, because this picture is as restful as a two-week vacation and as colorful as a paint chart. Eddie Collins rises another 25 per cent in my estimation for his good job in this film. Sure would like to see him cast in more pictures. It's a grand show but what a problem child at the box office! Running time, 83 minutes. Played April 13-16.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

THREE MORE JOIN CONTRIBUTORS

New contributors to "What the Picture Did for Me" in the past fortnight include the following:

ED. FRENKEL, Century Theatre, Mobile, Ala.

LOUIS PERRETTA, Crescent Theatre, Mahonington, Pa.

J. P. SEMYAN, Liberty Theatre, Lilly, Pa.

Mr. Perretta will be remembered for contributions to the department half a decade ago, his last report having been in the issue of May 5, 1934.

CISCO KID AND THE LADY: Cesar Romero, Marjorie Weaver—Very, very good, as far as I could find out. Pleased 100 per cent. Running time, 73 minutes. Played April 5-6.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

GRAPES OF WRATH, THE: Henry Fonda, Jane Darwell, John Carradine, Charley Grapewin, Dorris Bowdon—Fox made a good picture out of this controversial novel. Fine characterizations all the way through. Jane Darwell perfect as the mother and Fonda does his part in the role in great shape. But with "Of Mice and Men" along the same line, only not so good, it is just ahout all I think that the public wants of this type. I may be wrong, hut I think that the public are ripe for some singing and dancing show. Although "Broadway Melody of 1940" did not set the world afire at the box office, I'm still of the opinion that good ones will hit later this season.—A. E. Hancock, Columhia Theatre, Columhia City, Ind. General patronage.

HEAVEN WITH A BARBED WIRE FENCE: Jean Rogers, Glenn Ford—No drawing power hut pleased what few that came to see it. Running time, 62 minutes. Played March 20-21.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

HIGH SCHOOL: Jane Withers, Joe Brown, Jr.—The picture was well received, especially hy the younger folk. As this picture concerns high school, all high school pupils will go for it. Played on a Friday and Saturday to average business. Running time, 74 minutes. Played April 5-6.—J. P. Semyan, Liberty Theatre, Lilly, Penna. Small town patronage.

HONEYMOON'S OVER, THE: Stuart Erwin, Marjorie Weaver—Satisfactory program picture. Running time, 70 minutes. Played April 5-6.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

INSPECTOR HORNLEIGH ON HOLIDAY: Gordon Harker, Alastair Sim—English picture, hard to understand, slow mystery story. No drawing power. Second day's run did not net enough to pay my operator. Running time, 87 minutes. Played April 3-4.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

QUICK MILLIONS: Jed Prouty, Spring Byington—Although "Jones Family" liked here, business was poor, snow and slippery roads being responsible, probahly. Played March 9.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

ROAD TO GLORY, THE (Reissue): Fredric March, Lionel Barrymore, Warner Baxter, June Lang—I repeated this and lost money. War pictures don't mean a thing. Played March 12.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

SWANEE RIVER: Don Ameche, Al Jolson, Andrea Leeds—See report on Paramount's "Gulliver's Travels." H Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

TOO BUSY TO WORK: Spring Byington, Jed Prouty, Joan Davis—Amusing. Joan Davis stole all honors and kept our crowd happy. Played March 29-30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TOO BUSY TO WORK: Spring Byington, Jed Prouty. Joan Davis—A fair show; not as good as the rest of the Jones Family. Played March 22-23.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

United Artists

CHUMP AT OXFORD: Laurel and Hardy—The funniest Laurel and Hardy picture I've seen. It kept the crowd in an uproar. The story was weak but that is not unusual for the type of picture. Our patrons would like them hetter in two-reelers. Running time, 60 minutes. Played March 27.—J. J. Sanderson, State Theatre, Loris, S. C. Rural and small town patronage.

CHUMP AT OXFORD, A: Laurel and Hardy—Just

(*Continued on following page*)



Al. Tec *says*



AL. TEC

There are worries that *nobody* can take off an exhibitor's shoulders. Choice of product, for example, and exploitation. Those are the essentials of showmanship. But *technical* problems are worries that *can* be delegated. Delegate problems of sound, of projection room repairs and replacements, to the leading service organization of your industry: namely, Altec.

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(*Continued from preceding page*)

another Laurel and Hardy with a few new gags and lots of old ones. However, they draw, so we should worry. Running time, 63 minutes. Played March 31-April 1.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

FOUR FEATHERS: Ralph Richardson, John Clements, June Duprez, C. Aubrey Smith—This was a good picture that did not please as well as it could have, due to the English dialogue. Some said they could not understand it. Action scenes and color held it up. As a whole it pleased those who saw it. Running time, 115 minutes. Played February 1-2.—Robert Dittrich, Viking Theatre, Cranfills Gap, Texas. Small town and rural patronage.

FOUR FEATHERS: John Clements, Ralph Richardson, C. Aubrey Smith, June Duprez—A show that don't mean a thing in a small town. Played March 5. —Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

HOUSE ACROSS THE BAY: Joan Bennett, George Raft—Very good picture of its kind.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HOUSEKEEPER'S DAUGHTER: Joan Bennett, Adolphe Menjou—Very good. Lots of laughs. Well liked. Business fair. Played March 27-28.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

INTERMEZZO, A LOVE STORY: Leslie Howard, Ingrid Bergman, Edna Best—Attention, Mr. C. V. Schofield of Lansing, Iowa. This picture left the box office cold, so cold that the cashier's fingers were in such a condition that they had to be rubbed in snow to try and warm them. All kidding aside, this certainly is not a picture for any small town to play. Just pay for it and forget it. Artistically—well, artistry does not pay the bills, we are sorry to state and this one certainly did not. Running time, 70 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MAN IN THE IRON MASK: Louis Hayward, Joan Bennett—A swell show, but farmers don't come for this, so it didn't do any business. Played March 13-14.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

OF MICE AND MEN: Burgess Meredith, Lon Chaney, Jr., Betty Field—This was a swell picture of its type but it failed to draw in our territory. I heard only two people say they liked it. It just isn't the type to please in a small town. Running time, 99 minutes. Played March 21-22.—J. J. Sanderson, State Theatre, Loris, S. C. Rural and small town patronage.

SLIGHTLY HONORABLE: Pat O'Brien, Ruth Terry—A very good picture but did not draw. Those who did see it seemed to like it. Running time, 85 minutes. Played March 24-25.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

Universal

CALL A MESSENGER: Billy Halop, Huntz Hall, Mary Carlisle, Larry Crabbe, El Brendel—Excellent. This is a good story for these "Dead Enders" and "Little Tough Guys." Plenty tough still but on the right side of the law. Thrilling entertainment with lots of comedy. El Brendel good. Played March 22-23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CODE OF THE STREETS: Frankie Thomas, Harry Carey. The Little Tough Guys—Played to worst business of year, due in part to storm and in part to lack of money in this section. Played March 16.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

DANGER ON WHEELS: Richard Arlen, Andy Devine, Peggy Moran—The Arlen-Devine series is a good little action group for our house. Universal can number the series among its assets. Running time, 61 minutes. Played April 13-16.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

DESTRY RIDES AGAIN: Marlene Dietrich, James Stewart—A very good high class western with lots of humor in it. Should please any audience. Running time, 94 minutes. Played March 24-25.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

DOUBLE ALIBI: Wayne Morris, Margaret Lindsay —Fair for double feature houses.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

IT'S A DATE: Deanna Durbin, Kay Francis, Walter Pidgeon—The best Durbin so far. Very well directed. Cast excellent.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

IT'S A DATE: Deanna Durbin, Kay Francis, Walter Pidgeon—I think this is by far the best picture Deanna has made. We played this picture on Monday and Tuesday and enjoyed a good business. Running time, 100 minutes. Played April 1-2.—Morris Littman, Sylvan Theatre, Rutherfordton, N. C. Small town patronage.

MA! HE'S MAKING EYES AT ME: Tom Brown, Constance Moore—Just another average picture with the boy finding out he loves the girl at the end. Running time, 63 minutes. Played March 19-21.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

MY LITTLE CHICKADEE: Mae West, W. C. Fields—Our better judgment told us not to play this picture, but we disregarded and were sorry. Enough said!—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

NEWSBOYS HOME: Jackie Cooper, Wendy Barrie, Edmund Lowe, "Little Tough Guys"—Very fine action picture which is most suitable for small towns. Had we not had bad weather, we think we would have enjoyed good business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RISKY BUSINESS: George Murphy, Dorothea Kent, El Brendel—Good programer. Box office still under cloud. Played March 2.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SUN NEVER SETS, THE: Douglas Fairbanks, Jr., Basil Rathbone—Severe snowstorm kept them away. Those who saw this expressed satisfaction. Played March 23.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

TOWER OF LONDON: Basil Rathbone, Boris Karloff—Well done, but depressing story makes poor entertainment to pep up anyone's jaded nerves. Business fair. Played March 20-21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WHEN TOMORROW COMES: Irene Dunne, Charles Boyer—This picture is not a small town picture, which proved so by our poor receipts.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Warner Brothers

BROTHER RAT AND A BABY: Priscilla Lane, Wayne Morris, Jane Bryan Eddie Albert—Fair comedy. This replaced "Invisible Stripes" on account of roads blocked with snow. However, was enjoyed by my patrons who pay the shot. Running time, 89 minutes. Played April 4.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

GRANNY GET YOUR GUN: May Robson, Harry Davenport—She came, she saw and she conquered. As good a little comedy as you will have seen in a long time, and this one did all right for itself at the box office. Just a good show for a weekend bill. Running time, 66 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

IT ALL CAME TRUE: Ann Sheridan, Humphrey Bogart, Jeffrey Lynn—Ann is improving. Most of my patrons that saw the picture agree with me on this. Humphrey Bogart was extra good. This is a good show. Play it as soon as you can and play it up big. You will not be disappointed. Running time, 97 minutes. Played April 8-9.—Morris Littman, Sylvan Theatre, Rutherfordton, N. C. Small town patronage.

IT ALL CAME TRUE: Ann Sheridan, Jeffrey Lynn, Humphrey Bogart—A dandy picture. Pleased nearly everyone. Ann Sheridan very good. She is a coming star. Running time, 95 minutes. Played April 14-16.—R. L. Matson, Crystal Theatre, Flandreau, S. D. General patronage.

KING OF THE LUMBERJACKS: John Payne, Gloria Dickson—Ran on double bill on Friday-Saturday. A dandy little picture. Running time, 60 minutes. Played April 11-12.—R. L. Matson, Crystal Theatre, Flandreau, S. D. General patronage.

ROARING TWENTIES, THE: James Cagney, Humphrey Bogart, Priscilla Lane, Jeffrey Lynn—A very good show, but for some reason doesn't do any business. Played March 10-11.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

VIRGINIA CITY: Errol Flynn, Miriam Hopkins, Alan Hale—When they take 'em out of doors, and get some authentic outdoor shorts, then we have a picture that is right down our alley as this one was, and the cast, yeah boy, they were right in there pitching, and it had that tough hombre, Alan Hale, who, when he socks them, they stay socked. He is popular with our patrons.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Short Features

Columbia

ANDY CLYDE GETS SPRING CHICKEN: Broadway Comedies—Andy Clyde always brings a laugh to our rural lads.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CHARM BRACELET, THE: Phantasies Cartoons—Just passing fair.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

COMMUNITY SING NO. 5: Gypsy Songs—The gypsy songs in this subject were okay. I would rate this reel as fair. Running time, 10 minutes.—J. P. Semyan, Liberty Theatre, Lilly, Penna. Small town patronage.

HECKLER, THE: Charley Chase—The best Chase comedy yet. Running time, 17 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

MOTHER GOOSE IN SWING TIME: Color Rhapsodies—A caricature of Hollywood's famous that is just about average, as the animation is terrible. Sound track is very poor, but still it may please, as the public likes this kind. Running time, nine minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

OH, YOU NAZTY SPY: 3 Stooges—A very good comedy with the Three Stooges and very timely, as you can tell from the title. Running time, 18 minutes. —Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

OILY TO BED, OILY TO RISE: Three Stooges—One of their funniest and best.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ROCKIN' THRU THE ROCKIES: 3 Stooges—Very good comedy for weekend date. Running time, 18 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

ROUGH HOUSE FIESTA: Sport Thrills—A very good Sport with four wrestlers in the ring at the same time. Running time, 1 reel.—Joe Schiendele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

SKIING TECHNIQUE: Sport Thrills—Very neat and interesting.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SKINNY THE MOOCHER: Charley Chase—These shorts may be silly, but the patrons laugh and that's why I buy them. Running time, 16 minutes—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

TEACHER'S PEST: Charley Chase—Real good. Play it on weekends. Your farm lads will eat it up.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THREE SAPPY PEOPLE: Three Stooges—Plenty of old fashion pie throwing that the audiences just ate up. Absolutely tops in comedy but give it extra notice in your advertising and it will pay for itself. The only trouble is that the laughter drowns out the dialogue. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WASHINGTON PARADE NO. 3: Federal Bureau of Investigation—A good short on the inside workings of the F. B. I. Running time, 2 reels.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

WORLD OF 1960 (FUTURAMA): Cinescopes—Interesting.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WORM'S EYE VIEW, A: Scrappy Cartoons—Columbia substituted this for us but we have no kicks, as this is better than anything they have given us this season. Just a good cartoon. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Metro-Goldwyn-Mayer

BOOKWORM, THE: Cartoons—A swell cartoon with lots of laughs.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

DREAM OF LOVE, A: Musical Comedies—OK for music lovers, but not for small town. Running time, 18 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

MAD MAESTRO, THE: Cartoons—The music was OK, but the animation did not come up to par. Running time, 8 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

MAINTAIN THE RIGHT: Pete Smith Specialties—A good plug for De Mille's forthcoming "Northwest Mounted Police." This company has something that all the balance of the producers strive for but do not reach. Excellent. Will fit into any program. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NORTHWARD HO!: MGM Miniatures—Just a a piece of advertising for "Northwest Passage," so, if you do not play this ahead of the feature, it is just a waste of film. It is nothing more than a trailer that grew up. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ONE MOTHER'S FAMILY: Cartoons—Excellent. Lots of laughs. Running time, 8 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

ONE MOTHER'S FAMILY: MGM Cartoons—A real outstanding cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RADIO HAMS: Pete Smith Specialties—Interesting subject on radio communications. Running time, 8 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

SEATTLE, GATEWAY TO THE NORTHWEST: FitzPatrick Traveltalks—Just another traveltalk. We have better scenery right here. Running time, 9 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

SET 'EM UP: Pete Smith Specialties—A very good short on bowling, and very timely. Running time, 10

minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

STUFFIE: Peter Smith Specialties—This one-reel drama about two dogs is excellent entertainment. Running time, 10 minutes.—E. M. Freihurger, Paramount Theatre, Dewey, Okla. Small town patronage.

WANTED—A MASTER: Peter Smith Specialties—Very good. Running time, 8 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

WHAT'S YOUR I. Q.?: Pete Smith Specialties—This is a novelty that the people seem to like. Short enough to be interesting. Running time, 8 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

Paramount

ALADDIN AND HIS WONDERFUL LAMP: Popeye the Sailor—Very good. Running time, 16 minutes. —Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

BLUE DANUBE, THE: Symphonic Series—Nicely done. A few pictorial scenes might help this series go in popular appeal. Music good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STEALIN' AIN'T HONEST: Popeye the Sailor—Usual.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RKO Radio

DONALD'S LUCKY DAY: Walt Disney Cartoons—Excellent short, hut Disney's shorts don't mean a thing here any more. If you've seen one, you've seen them all.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

FIVE TIMES FIVE: Dionne Quintuplets—Excellent, hut who's interested in the Quints? Running time, 18 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

INFORMATION PLEASE: No. 7—These subjects ain't so good. They don't mean a thing. Recording very poor. Running time, 8 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

KENNEDY THE GREAT: Edgar Kennedy Comedies—Fair. Kennedy slipping. Running time, 18 minutes. —Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

MARCH OF TIME NO. 7: Vatican of Pius XII—A very educational and instructive subject. Should prove of interest to all Catholics. Running time, 18 minutes.—J. P. Semyan, Liberty Theatre, Lilly, Penna. Small town patronage.

MARCH OF TIME NO. 7: Vatican of Pius XII—Very timely, and it gives people glimpses of Vatican City which they would see no place else. Running time, 18 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

NAVAJO LAND: Reelisms—Just a fair short of the Navajo Indians. Running time, 10 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

RING MADNESS: Leon Errol Comedies—A good two-reeler. Leon Errol always funny. Running time, 18 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

SCRAPPILY MARRIED: Leon Errol Comedies—A good two-reeler. Running time, 8 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

WINTER PLAYGROUND: RKO Pathe Sportscope—Enjoyed the winter sports in this one.—J. P. Semyan, Liberty Theatre, Lilly, Penna. Small town patronage.

WRONG ROOM, THE: Leon Errol Comedies—Very good. Leon Errol good. Running time, 18 minutes.—Fay S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

Twentieth Century-Fox

HARVEST TIME: Terry-Toons—Very good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JUST A LITTLE BULL: Terry-Toons—Very good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SKY FIGHTERS: Adventures of the Newsreel Cameraman—Spectacular photography. Fine short.—L. A. Irwin, Palace Theatre, Penacoek, N. H. General patronage.

VALLEY OF 10,000 SMOKES: Father Hubbard's Alaskan Adventures—Excellent.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Universal

CAFE BOHEME: Mentone Musical Comedies—Mostly good entertainment.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LIFE BEGINS FOR ANDY PANDA: Lantz Colored Cartoons—These Panda cartoons are very good. Running time, 8½ minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

LIFE BEGINS FOR ANDY PANDA: Lantz Colored Cartunes—Very good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

AFRICA SQUEAKS: Looney Tunes—This burlesque on "Stanley and Livingstone" is very good. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ARTIE SHAW AND ORCHESTRA: Melody Masters—Very good. Running time, 8 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

BLUE BARRON AND HIS ORCHESTRA: Melody Masters—Good orchestra short. Running time, 8 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

CLYDE LUCAS AND ORCHESTRA: Melody Masters—Good orchestra short. Running time, 8 minutes. —Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

DAFFY DUCK AND DINOSAUR: Merrie Melodies—Better than average cartoon. Running time, 8 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

DEAN OF THE PASTEBOARD: Vitaphone Varieties—Be sure and play this. Most constructive, showing card sharks and the nut-games.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FAT CHANCE, A: Johnny Perkins—A good two-reeler with lots of laughs. Running time, 18 minutes. —Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

IT'S THE McCOY; Clyde McCoy and his Orchestra—A good orchestra short. Running time, 8 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

LARRY CLINTON AND ORCHESTRA: Melody Masters—Excellent orchestra short. Running time, 8 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

ROBIN HOOD MAKES GOOD: Merrie Melodies—Very good. Running time, 8 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

ROMANCE IN RHYTHM: Carl Hoff and Orchestra—One of the best Melody Masters. Running time, 1 reel.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

RUSS MORGAN AND HIS ORCHESTRA: Melody Masters—As poor a hand short as we have had from Vitaphone. We would advise you passing this one up. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SEEING RED: Red Skelton—Very good. Like a vaudeville show. Red Skelton very good. Running time, 16 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

SLAP HAPPY PAPPY: Looney Tunes—Very good cartoon, burlesquing Bing Crosby and Eddie Cantor.—E. M. Freihurger, Paramount Theatre, Dewey, Okla. Small town patronage.

SWING OPERA, A: Broadway Brevities—Real good. Your audience will sure appreciate this swing classic. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SWING STYLES: Melody Masters—An exceptionally good reel. Running time, 1 reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

TEDDY THE ROUGH RIDER: Sidney Blackmer—A very good story of Theodore Roosevelt's rise to the presidency. Running time, 19 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

THUGS WITH DIRTY MUGS: Merrie Melodies—Very good. Running time, 8 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

VAUDEVILLE INTERLUDE: Vitaphone Varieties—Excellent short. Held interest. Running time, 8 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

VINCENT LOPEZ AND HIS ORCHESTRA: Melody Masters—Not so good; too noisy. Running time, 8 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

WILL OSBORNE AND ORCHESTRA: Melody Masters—The finest orchestra short I've played. Running time, 8 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

WORLD'S FAIR JUNIOR: Broadway Brevities—My patrons got a big kick out of these kids. Some very clever youngsters, and entertaining for both old and young. Running time, 2 reels.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Small town and rural patronage.

Serial

Republic

ZORRO'S FIGHTING LEGION: Reed Hadley—This serial is better than I expected, based on seeing the first two chapters. The plot is well motivated, the production values are better than in most serials, some new players that you should hear more from. If it continues as it has started, it will be classed as a superior serial.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.



IN COURTS

Stockholder Suit Filed in Virginia

In a suit filed in Roanoke, Va., this week three stockholders asked for the appointment of a receiver for the National Theatre Corporation, charging misfeasance, misconduct and mismanagement in the conduct of the affairs of the corporation. The suit was brought by W. B. Huddleston, Lucy E. Peters and Elizabeth P. Broun, in their own behalf and on behalf of all other stockholders similarly situated, and was directed against Elmore D. Heins, president of the corporation; Henry D. Scholz, vice-president and treasurer; Benjamin S. Smith, manager of the American theatre; the Sun Investment Corporation, and the National Theatre Corporation.

It was charged that Messrs. Heins, Scholz and Smith had exercised their control of the National Theatre Corporation to secure the payment of excessive rent on the American theatre building to the Sun Investment Company, owner of the building, which corporation they are alleged to control. The bill of complaint also charges that Saks and Company, which occupies a store in the building, fails to pay adequate rent.

Paramount Sued by Writers over "Wings"

Wallace Moir and Louis Lamont, writers and trustees of the estate of Frank Hawks, aviator, this week sued Paramount in superior court in Los Angeles for $2,200,000 damages, charging plagiarism of material written by the three Paramount's "Men with Wings."

The plaintiffs claim that Paramount used portions of "Cavalcade of the Air," written by them in 1934. It is also charged that Paramount had their story for five months before rejecting it.

Action Cites War

Rose J. Hexter, operator of the Breeze theatre, Philadelphia, has filed suit in common pleas court there against Universal, claiming damages of $1,950 because the distributor failed to deliver "All Quiet on the Western Front" according to contract early in September when the European war broke out, holding the film until December. The plaintiff claims exhibition of the film at the time war started would have increased the normal two-day earnings of the Breeze from $50 to $2,000.

RKO Decision Affirmed

The appellate division of the New York supreme court on Friday unanimously affirmed the decision of Justice Fedinand Pecora denying an injunction to the Caron Perfume Company, in its suit against RKO involving the film "Primrose Path."

Warner Suit Filed

A plagiarism suit against Warner Brothers has been filed in federal court in New York by Beatrice M. Gottlieb and Bertrand Robinson. The plaintiffs charge that Warners infringed their play "It's Your Fault," in the film, "Racket Busters."

Universal Sued

Fritz Rotter and Angela Sherwood have filed suit in superior court in Los Angeles against Universal, asking $150,000 in which they charge unauthorized use of portions of their story, "Love on a Leash," in the film, "It's a Date."

INCORPORATIONS

The following companies have been recently incorporated at Albany, N. Y.:

Recreation, Inc., $20,000 capital stock in dollar shares by David H. Jackman, John E. Cosgrove and Edwin E. Lindgren, New York City.

Mozart Films, Inc., 200 shares, no par value, by Peter A. Lewis, Manhattan; Florence Abramson and Josephine Langfelder, Brooklyn.

Ruth Amusement Corporation, motion picture apparatus, 100 shares, no par value, by Frank Schwartz, Bela Spiegel and Herman H. Danowit, all of Brooklyn.

Todo Picture Corporation, motion picture machinery, 200 shares, no par value, by Robert Morris, Barnett M. Kaplan and Solomon Granett, New York City.

Merle Amusement Corporation, by Harold J. Sherman and I. Jack London, Manhattan; and M. H. Litman, Brooklyn.

Paul Berney Productions, Inc., 200 shares, by Joseph L. Hochman, Paul L. Berney and Lillian B. Cohen, New York City.

Ford Leary, Inc., by Milton E. Pickman and Mathilde Lewis, Brooklyn, and Ford Leary, Whitestone, L. I.

Mario Theatre Corporation by Myron J. Glantz, Benjamin Davidson and Annette Graifer, New York City.

Empire Expositions, Inc., 100 shares, no par value, by Robert M. Seals, Alva E. Lamberton and Claude F. Ratliffe, Jr., New York City.

Film Associates, Inc., 200 shares of stock, by Aldous Huxley, Palisades, Cal.; Gerald Heard, Hollywood, and Felix Greene, New York City.

Manfried Pictures Corporation, 200 shares, by Louis Friedman, R. E. Bernstein and Isidor Mates, Manhattan, with Abraham Gross and Lillian Gries, Brooklyn, and Anna F. Reilly, Bronx.

Bronx Melba Theatre, Inc., Bronx, 200 shares, by F. Wittes, M. Lohrfield and F. Brown, New York City.

Pinebrook, Limited, an English concern authorized to conduct cinematograph, television films and motion pictures, has filed a statement and designation with the New York secretary of state. The New York office is at 608 Fifth Avenue, in charge of Spencer M. Reis, director, and M. L. Axworthy, secretary.

A change in name from Eliot Pictures Corporation to Non Theatrical Pictures Corporation has been filed in Albany, N. Y., by Robert Delson, New York City.

International 16mm Corporation by Sayre R. Klein, P. F. Ringel and Florence Kates, Manhattan.

The Tensolite Corporation, film of all kinds, by Henry D. Minich, Clinton H. Blake and Edward I. Devlin, Jr., Manhattan.

Comedy, Inc., Brooklyn, by Albery Lustig, Herbert Landes and John M. Sultana, Brooklyn.

B. L. B. Productions, Inc., by Herman I. Meltzer, Ruth Hirsch and Ann Kira, Manhattan.

New Faces of 1940, Inc., 200 shares no par value by Leonard Sillman, John L. Horgan, Jr. and Hyman I. Bucher, Manhattan.

Perial Amusement Corporation, Brooklyn, $10,000 capital stock, by Lew Preston and Semetta Rozan, Valley Stream, L. I., and Faye Wehl, Manhattan.

Ameta Film Corporation, 100 shares, by Nikita Heurvitch, Richard M. Monfried and Max Monfried, Manhattan.

Fame Films, Inc., 200 shares, by Lincoln Rosen, John E. Browne and Hortense Hademan, Manhattan.

Gloria Pictures Corporation, $50,000 capital stock in $100 shares, by Leo Taub, Harold M. Geller and Helen Willner, Manhattan.

O. & J., Inc., with 100 shares of stock, by Harold O. Johnson, John S. Olsen and A. S. Cutler, Manhattan.

Producers' Releasing Corporation, with 1,000 shares of stock, by Robert Benjamin, Brooklyn; Seymour Peyser and Sidney Freidberg, New York.

Piccoli, Inc., with 100 shares, by John J. Wildberg, Theresa Blumberg and Cheryl Crawford, all of New York.

Campbell-Ewald Moves

Campbell-Ewald Company of New York, Inc., advertising agency, have moved their offices from the old U. S. Rubber Company Building to the Rubber Company's new building in Rockefeller Center.

Ross Business Increases

Harry A. Ross, president of Ross Federal Research Corporation, this week announced that in the first quarter of 1940 Ross Federal business increased 108 per cent over the same period of 1939 and "1939 was considered a good year for research," he said. The company is celebrating its 10th anniversary this month.

OBITUARIES

Robert Hale Dies; Was British Star

Robert Hale, 66, one of the first British actors to make an outstanding success in revues, died at Maidenhead, Berkshire, England, April 18th. Mr. Hale was the father of Binnie and Sonnie Hale.

He appeared in many plays throughout his years on the British stage and in the last four years devoted much time to motion pictures, including "Storm in a Teacup," "A Spot of Bother," "It's Love Again" and "The Compulsory Wife."

Charles S. Tainter Dies in San Diego

Charles Sumner Tainter, physicist and inventor, once associated with Alexander Graham Bell, died in San Diego, Cal., last Saturday night at the age of 85. He leaves a widow, Laura F. Tainter.

While lay writers have termed Mr. Tainter "father of the talkies," the term does not apply. He did work in the 80's on the recording of sound waves photographically on glass discs. They could be played, in a fashion, by the use of the selenium cell, an evolutionary ancestor of today's photo-electric cell. This, however, was done prior to the arrival of the motion picture on the screen and was without relation to pictures.

J. B. Johnston Dies

J. B. Johnston, 79, father of W. Ray Johnston, president of Monogram, died April 22nd at his home in Waterloo, Ia. Mr. Johnson is survived by his widow, five sons and a daughter.

James Savage

James S. Savage, Sr., 78, well known South Buffalo showman, died in Mercy Hospital, Buffalo, April 19th two hours after he was found shot through the temple in the bedroom of his home. He retired several years ago.

Steven Bauer

Steven Bauer, 60, former president and business manager of the Motion Picture Theatre Owners of Wisconsin, died in Milwaukee April 20th. He operated theatres in Milwaukee and Plymouth and was a partner in a film delivery service.

Set Projectionists Banquet

The Boston Projectionists Local 182 is having a celebration and banquet next Wednesday to mark the organization's 30th anniversary. Thad C. Barrows is president of the organization which is affiliated with the International Alliance of Theatrical Stage Employees, and Joe Rosen is treasurer.

Remodeling Star Theatre

The Star theatre at Unity, Saskatchewan, operated by S. Stone, is being remodeled and redecorated and an air conditioning system is being installed.

Garrett Becomes an Editor

Charles B. Garrett, formerly with Monogram in New York, is now editor of *Mundo Filmico Cubano* at Havana.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

On the Tapping of More Boxoffice Power

Until one primary weakness of exhibition is corrected, little of this industry anxiety about the greater need of showmanship can be translated into action. Let every last one of us line up and shoot "showmanship"; let there be conceived the most elaborate plan to hypodermic exploitation activities. It will mean nothing more than nothing unless every theatreman concerned is carefully measured for the individual job of showmanship he himself is able to perform, then allowed as much or as little weight as he can carry.

Up to now, efforts to increase grosses generally have been predicated upon the idea that every manager has the capabilities of doing an equal job. In other words, if one man puts over a whale of a campaign it is immediately expected that others can duplicate his success. Results do not always measure up to these expectations.

* * *

Whether they really believe it, or choose to believe it to fit in with organizational procedure, too many bossmen profess to see little difference between the exploitation abilities of different men. If a man is supposed to be a manager, they argue, it follows that he is supposed also to be an able showman. And there's your rub. Showbusiness has never seen the time when every man in it was a showman.

The obvious need for greater showmanship will be satisfied providing the industry stops kidding itself. Showmanship is where you find it and not where you want it to be.

* * *

That far, that good. But where from there?

Take the naturals, the born showmen whose work is automatically proficient, who are never at a loss for the profitable thing to do at the right time. Instead of confining these bright boys to one situation, let them be given more to do in the exploitation of other units, in addition to their own. Back these leaders up with the next line of troops, the men not so naturally gifted but willing and conscientious enough to keep plugging ahead at all times to learn more and do better. In this classification are those sufficiently conscious of showmanship values to follow through successfully in advancing the plans laid out by the shock-troops.

Here, then, gentlemen, is a plan that can proceed without interruption of normal routine and rates the enthusiastic support of all concerned. Particularly should it be welcomed in situations without the assistance of home office advertising departments.

The plan will invite top men to turn on more showmanship power. It will give eager-to-learn theatremen an unequalled opportunity to build their personal standings. It will mean that advertising will function with less waste. It should eventually see the discarding of restrictive budgets made necessary by profitless spending.

The extra business that must be forthcoming as a result, and which is not now being had, will not only provide for whatever added expenses are assumed but also the important matter of deserved remuneration for the laddies who bring it in.

If something is to be done, this is it. Showbusiness is not keeping store. The selling of entertainment is an intangible product not to be vended in the manner of packaged goods.

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A POINT TO CONSIDER

The Simplex advertising in a recent issue of *Better Theatres* makes more than one point in indicating that the fanciest exploitation cannot bring the customers back if the projection is not up to par. The copy theme also touches off a thought on the virtues of showmanship as applied to modern equipment, and why more of it is not being done by the theatreman himself.

If it is obvious that good equipment makes good business, then it is equally obvious that this important contribution to theatre entertainment be given the plugging it rates.

▽ ▽ ▽

The Big Hand this week to Round Tabler William T. Powell, recently appointed by Herman Rifkin, president, to the general managership of Liberty Theatres, with headquarters in Springfield, Mass. "Bill" rates the earnest wishes of all of us for the biggest kind of a success in the new situation.

A-Mike Vogel

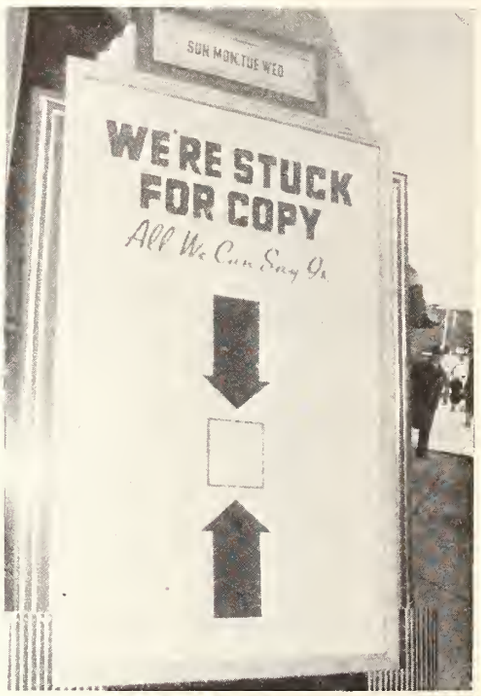
Round Table In Pictures



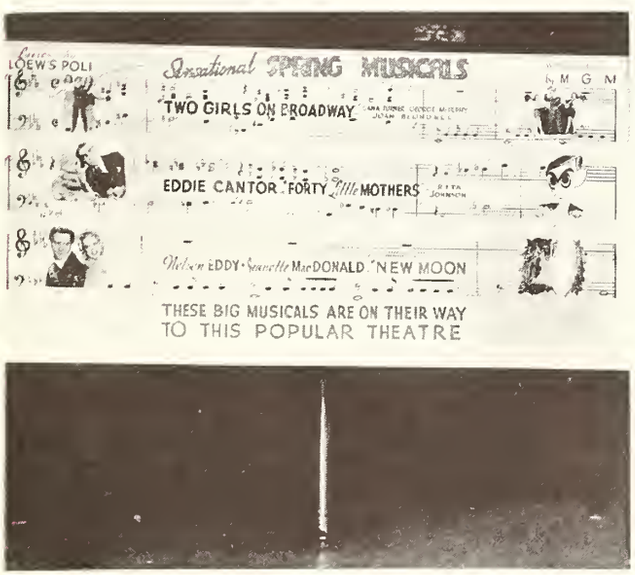
(Above) The perambulating 24-sheet stand makes an appearance in Reading, Pa., for the date on "Dr. Cyclops" at the Embassy. Manager Paul E. Glase used the stunt on all trolley lines four days ahead.



(Left) Also perambulating was the bookshop for "My Son, My Son", in Cleveland, Milt Harris promoting store for books and an attendant for the Buick car. The theatre merely supplied the banners.



(Above) Small typed message centered on lobby 40 by 60 for "Mr. Smith", and pointed up with copy and arrows, stopped a lot of readers out front at Warners' Rhodes, Chicago, according to Manager E. R. Erickson.



(Above) Special musical lobby board to exploit coming musicals at Loew's Poli, Waterbury, was highlighted by Manager Ed Fitzpatrick with still cutouts mounted on beaverboard standing out from background. Automatic phonograph behind setpiece played hit songs from the various pictures.



(Above) Employees of the Fox Strand dressed to resemble the Joad Family in the picture rode about town to advertise "Grapes of Wrath" at the Fox Strand, Hays, Kansas. The vehicle, a 1926 Hudson, the same model used in the picture, was discovered by Manager B. F. Adcock, who holds door together at extreme right. In addition to covering the city streets and immediate areas, float was entered in a community parade.

Pratt Ties 'Swiss' To Promotion for Honeymooner Isle

As a promotion for a Florida property, an island near Tampa, on the west coast, offers were made to newly married couples to spend their honeymoons on the isle, as guests of the owner. The stunt broke a lot of space nationally. In addition, it was tied in locally by Manager Billy Pratt, for his date on "Swiss Family Robinson" at the Paramount, Atlanta, Ga.

The Round Tabler promoted one of the dailies to carry the hookup as a five-day contest, in which local newlyweds were invited to try for the role of real-life "Robinsons." The paper plugged it strongly with feature stories, heads, and art, the illustrations being shots of the island itself and stills.

Contest required that winners be married for the first time. Entrants were asked to send pictures and personal background data, such as where they were married, ages, etc. In addition, short letter giving reasons for wanting to go was also necessary. Contest narrowed down to 10 finalists, who were chosen by local heads of the Better Films committee. Winning couple was selected by owner of the property, the finalists being guests of Pratt to see the picture. Additional publicity was secured later with stories from the selected pair on the island, the paper also running shots of the newlyweds enjoying their unique vacation.

To be noted in all the publicity was the repetition of the name of the picture in reference to the contest and those taking part, beside the usual theatre mentions.

"LET'S HEAR FROM YOU"

Nelson Promotes Business Through School Banquets

This is the time of the year that schools are preparing to hold their Junior and Senior banquets, writes Glenn H. Nelson, in describing his promotion to bring these affairs to Findlay, Ohio, from the drawing area to build up attendance at the Warner Harris. From past experience, Nelson knows that the students prefer holding these events away from the home town. So he has arranged with a leading restaurant, directly across from the theatre, to cater to the schools at a special rate. This information has been conveyed to the various groups by letter which also notes the nearness of the Harris and facilities for entertainment after the banquets. Nelson has effected special prices for the groups and reserved space for seating, this being stressed in the letter.

Nelson reports a number of definite contracts as a result, with groups running from 30 to 70. Bookings are made for off nights and bring in business not usually to be had otherwise. In addition, the Round Tabler feels that this favorable introduction to his theatre will help bring more regular business.

"LET'S HEAR FROM YOU"

Excuse It, Please

In the issue of April 20th we inadvertently moved Wally Caldwell from Loew's Valentine, in Toledo, to Dayton. Wally has not shifted, and is still in Toledo.

WIRES ON LATEST DATES

"Wanted" Police Cards Work For "Apollo" in Hartford

Top attention-getter "Johnny Apollo" was 11x14 police card of large cut Tyrone Power, copy above reading "Wanted: Johnny Apollo", and theatre credits below cut. Cards distributed all over town as well as "lost" on trolleys and buses. Same idea used in imprinting bags from six downtown stores, and in heralds, house-to-house.

Also had ushers in theatre during intermission week ahead walking up and down aisles with "Paging Johnny Apollo". Proved effective and amusing.

JACK A. SIMONS,
Manager, Loew's Poli, Hartford.

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Newspaper Contest Tops "Meet Again" in Kansas City

Eight-day tiein with Journal ahead through third day of run, "'Til We Meet Again", readers asked answer to theme of picture, "Is it right or wrong for those who have no tomorrows to take their love today?" Planted cards all hotels, night clubs, restaurants, on cocktail named after title. Department stores tied in on going-away luggage. Landed Woolworth window and counter displays Westmore products. Full-page roto section story in pictures Sunday ahead. Also fashion art three times prior.

LAWRENCE LEHMAN,
Manager, RKO Orpheum, Kansas City.

▽

Highlight "'Til We Meet Again" converted foreign language test in pressbook into radio contest most ways to say title in foreign languages, for 50 guest tickets. Used numbered heralds for lucky tiein in lobby. Landed fashion windows.

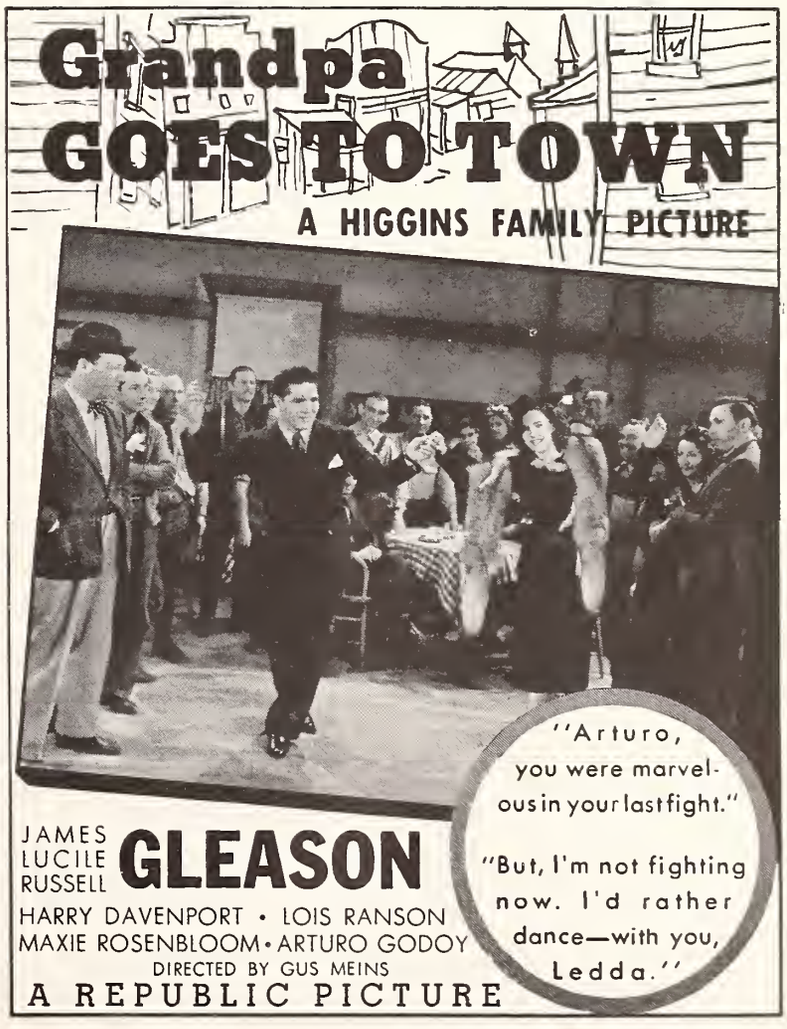
J. F. ROGERS,
Manager, State, Harrisburg.

▽

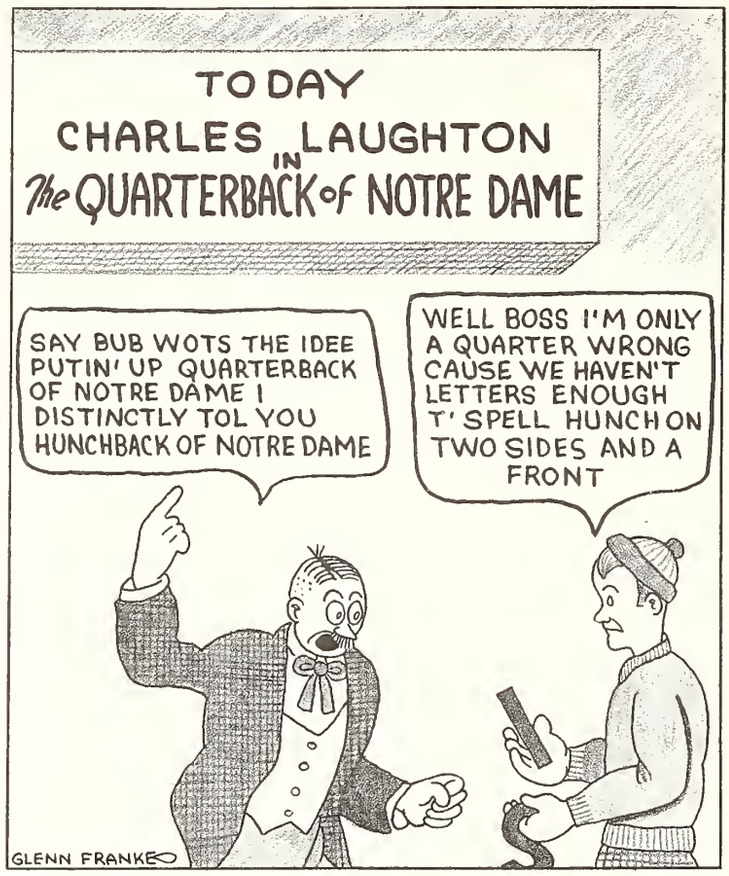
Gene Autry Week Promoted For "Border" in Athens

First western this type to play theatre, "South of the Border" tied in with music shops on Gene Autry Week, plugging star and title in all ads. Tiein with company controlling 200 machines in drawing area, to plug record as hit of the week. Station WGAU ran contest for tickets to those guessing how many times recording played over that station. Popular hillbilly band played hit song on all dates, announcing theatre dates, playing concert each day in front of theatre, also paraded streets.

P. E. McCOY,
Manager, Georgia, Athens, Ga.



SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of Glenn Franke, Cheviot, Ohio.

Local O'Hara-Butler Search Proves Highly Effective

Much was made locally over the search for the town's Rhett Butler and Scarlett O'Hara in connection with A. J. Kalberer's opening on "Gone With the Wind" at the Indiana, in Washington, Ind. Winning couple so determined by votes were driven to the theatre for the gala opening after having attended a special dinner party held in their honor at cooperating cafe. Broadcast was held in lobby where the winning couple was interviewed together with the maids of honor, all of whom wore period costumes. Papers were generous in covering the event with stories and art work.

Through cooperation of leading merchants gifts were promoted for the couple who were entertained by the theatreman. Restaurants featured drinks named for the stars, replica gown was planted in store window and played up in the newspapers.

"LET'S HEAR FROM YOU"

Kelley's "Bluebird" Contest

For the opening of "The Bluebird" at his Music Box Theatre, Seattle, Manager Ron Kelley arranged a tie-up with the Seattle *Star* on a children's picture coloring contest. Each day for five days the *Star* published an outline drawing made from a still from the film, with full information about the picture. Children of readers were to color the drawings after having seen the picture, and the best set of five colored pictures was awarded a cash prize. Additional prizes of tickets were also awarded.

Teaser Stunts Featured By Jones for "Time"

Ushering in his campaign on "Borrowed Time" at the Saenger, in Pine Bluff, Ark., Manager Paul Jones as a teaser distributed envelopes to a selected list with copy inside reading "There is a story of an apple and an apple tree that you will remember for years to come. Watch the papers for announcements and then borrow the time to see it." Attached to each envelope was a real apple. Novelty cards were also distributed with pennies pasted to them and copy, "I'll lend you a cent if you'll borrow the time to see," etc.

Numerous window displays were effected, each carrying appropriate copy tied to the picture. Through cooperation of local police department, safe drivers were presented with passes to the show, announcement on safety award stunt running in papers four days ahead. Newspaper coverage included contest with prizes going to those submitting best accounts of near fatal accidents.

"LET'S HEAR FROM YOU"

Notaro's Co-Op Ads

Reported as a first-time that it has ever been done locally, was the double truck promoted by Round Tabler Pat Notaro for his run of "Young Tom Edison" at the Warner Columbia, in Sharon, Pa., in addition to which utilities company took a large ad which was tied directly to the picture. For Gene Krupa's personal appearance and broadcast, Notaro also received two cooperative ads amounting to 33 inches of free space.

Edison Plaque Hung In Railroad Station

Loew's theatre, Indianapolis, called public attention to "Young Tom Edison" and "Edison the Man" by hanging a plaque in honor of Edison at the Western Union booth in the Indianapolis Union station. Edison was a telegrapher there when he was 17 years old.

Lieut. Governor Henry F. Schricker placed the plaque. Arrangements were made by Ward Farrar, Loew's manager, and Wade W. Willman, M-G-M branch manager, with the cooperation of A. G. Dudley of the Western Union. Prominent citizens attended luncheon given by the theatremen preceding the ceremony.

"LET'S HEAR FROM YOU"

Teaser Feather Cards Used By Andrews for "Passage"

Prior to the opening of "Northwest Passage" at the Royal, in Guelph, Ontario, Round Tabler Stan Andrews distributed tinted cards attached to which were small colored feathers which folks were asked to wear as a good luck charm and reminder to see the picture. Also included on card was entire cast and picture plug.

At no cost to the theatreman was the publishing of a Deanna Durbin fashion mat in local paper as his advance on "It's a Date." Running three columns, picture and playdates were plugged. In addition, numerous window displays were landed in all of which stills of the star were prominently displayed.

"LET'S HEAR FROM YOU"

DiPesa Promotes "Raffles" Contests

To stimulate interest in his date on "Raffles" at Loew's State and Orpheum, in Boston, Joe DiPesa tied the Boston *Daily Record* into a "Confucius Say" contest with a different cartoon each day for three weeks. Second contest in the Boston *Traveler* ran four days offering tickets to contestants correctly identifying scene stills from various pictures. Serialization was also run, special "how to get rich quick" strip planted in Polish paper and for street bally, "Raffles" man-about-town dressed in tux, etc., distributed tiein heralds.

On "Northwest Passage," DiPesa tied up the English high school classes with presentation of an autographed copy of the book to the best student in the senior English class. Contacting local "Sons of the American Revolution" a special evening was held at the theatre, numerous editorials landed in newspapers and a flock of art and stories in advance of opening.

"LET'S HEAR FROM YOU"

Stoltz "Diamond" Tiein

Guarded by uniformed policemen in his lobby was the exhibit of replicas of world famous gems and used by Arnold Stoltz to exploit "Adventure in Diamonds" at the Avon, in Utica, N. Y. Papers picked up the stunt running stories to the effect that armored truck delivered the jewels each morning and called for them at night. Through cooperation of local merchant, a diamond was given away each night of run through a lucky number contest.

43 SHARE 40 "FORTNIGHTER" HONORS

The second two-week preliminary period of the Second Quarter of the 1940 Quigley Awards finds Fortnight Appointments voted among circuit, independent and overseas theatremen.

These honors go to 40 entries, shared by 43 entrants, with double credits assigned in three instances, as noted. Represented in the list below are 16 different circuits.

STAN ANDREWS
Capitol, Guelph, Ont., Can.

E. C. CALLOW
Warners, Philadelphia, Pa.

JACK CAMPBELL
Capitol, Brampton, Ont., Can.

CHRIS CHAMALES
Roxy, Delphi, Ind.

MAX COOPER
Cove, Glen Cove, L. I.

MOON CORKER
Palace, Athens, Ga.

FRANCIS DEERING
Loew's, Houston, Tex.

E. V. DINERMAN
RKO, Cincinnati, O.

BOB FULTON
Paramount, Waterloo, Ia.

ED GOTH
St. George, Staten Island, N. Y.

KEN GRIMES
Warner, Erie, Pa.

EMIL GROTH
RKO 86th Street, New York City

JOHN HEINZ
RKO Keith, Flushing, N. Y.

DON JOHNSON
Gayety, Chicago, Ill.

GUS LAMPE
HARVEY COCKS
Strand, Syracuse, N. Y.

ED LAMOUREUX
Empire, Windsor, Ont., Can.

HAROLD LEAND
Revere, Revere, Mass.

MILLARD LEE
Arcade, Lake Charles, La.

JACK LEXEY
Broadway, Philadelphia, Pa.

AL LIPPE
Loew's State, Newark, N. J.

CLEMENTE LOCOCO
DOMINGO LEONE
Cine Opera, Buenos Aires, Argentina

J. R. MACEACHRON
Paramount, Jackson, Tenn.

SEYMOUR MORRIS
Palace, Lockport, N. Y.

FRANK MURPHY
Loew's State, Syracuse, N. Y.

GLENN NELSON
Harris, Findlay, O.

PAT NOTARO
Columbia, Sharon, Pa.

EDWARD PENN
"BILL" SORENSON
Fox Arlington, Santa Barbara, Cal.

LES POLLOCK
Loew's, Rochester, N. Y.

JIMMY REDMOND
Bonham, Fairbury, Neb.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

DWIGHT SEYMOUR
Erie, Hugo, Okla.

FRANK SHAFFER
Dixie, Staunton, Va.

CHUCK SHANNON
Boulevard, Pittsburgh, Pa.

JOHN SCHULTZ
Liberty, Sharon, Pa.

LOUIS STEIN
Roosevelt, Newark, N. J.

CHARLES TAYLOR
Buffalo, Buffalo, N. Y.

"CHICK" TOMPKINS
Hoosier, Whiting, Ind.

J. R. WHEELER
Roxy, LaPorte, Ind.

"BOB" UNGERFELD
RKO, Newark, N. J.

ANSEL WEINSTEIN
RKO 58th Street, New York City

As the Second Quarter gets well under way, entrants are again informed that those who earn "Fortnights" most often will receive first consideration in the Quarter-Master judging.

For those still uninformed, the rules and regulations of the Quigley Awards are published on a following page of this section. Interested theatremen are requested to read and note.

"Pinocchio" Dance Routine Tied to Clubs by Granara

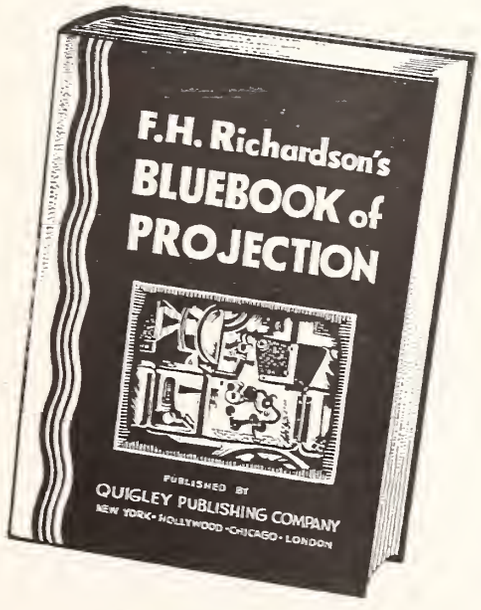
Numerous were the tieups arranged by Jack Granara for opening of "Pinocchio" at the RKO Keith Memorial in Boston, which also included presentation for two weeks of a "Pinocchio" dance routine as part of the regular floor show at popular night clubs, which featured nine dancing girls wearing picture masks and three blue fairies. Running about 10 minutes, full theatre announcement and music from the film were included. Same group of girls drove to theatre opening day in fleet of cabs timed to arrive as the Governor with his family drove up. Photos and stories landed in dailies.

Complete campaign on music was carried out through special radio programs, music wrappers printed and distributed, public address system in lobby played tunes from the picture, weekly feature "Story Behind a Song Hit" in Sunday paper carried words on "When You Wish Upon a Star" and mentioned the theatre and announcement heralds were sent out by direct mail through salesmen tieup with Victor.

"LET'S HEAR FROM YOU"

Steinkritz's "Confucius" Gag

Going along on the tide of the "Confucius Say" craze, Manager Morris Steinkritz at the Rogers Theatre, in Brooklyn, distributed small tinted heralds, front cover of which carried numerous sayings, winding up with "Confucius Say: One picture equals 10,000 words especially if picture is 'Mr. Smith Goes to Washington.'" Inside spread and back cover were devoted to picture and playdate credits.



$7.25 Postpaid

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Newly Revised

with

SOUND TROUBLE SHOOTING CHARTS

AND ALPHABETICAL INDEX

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QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK

THEATRE PROMOTION ANALYZED IN COURSE

Advertising, Publicity and Exploitation Weighed by Training School Speakers

On this page is set down the concluding article detailing the subject matter covered in the eight-week course for ushers and assistant managers recently sponsored by Mitchell Wolfson and Sidney Meyer, Miami Wometco circuit heads, and directed by Round Tabler Sonny Shepherd, skipper of the circuit's Lincoln in Miami Beach. The first article on this school, attended by 125 of the personnel, was run in last week's issue.

Newspaper advertising and publicity constitute 95 per cent of a campaign, Hal Kopplin, Wometco ad head, told the students in his advertising discourse on "Selling the Show." Seven per cent of a picture's anticipated gross was devoted to these items, he said. The best form of advertising, to Kopplin's mind, is the trailer and next, newspapers.

Wometco maintains its own complete art department, and prepares its own ads, Kopplin explained, because they feel that the cosmopolitan audiences in Miami and Miami Beach, where many a world premiere is held during the winter season, presents special problems.

Audience Taste Determines Approach

Anyone aspiring to theatre managership must learn his audience's tastes if he expects to advertise his films successfully, Kopplin warned. Then as an example, he explained the change in emphasis, from love interest to less love interest to robustness to plain outright gusto, that was used for instance in "The Real Glory" as it moved from the Lincoln Theatre on the Beach, around the circuit to the Miami, the Mayfair and finally to the Capitol, which is in the secondary commercial section of the city.

In the discussion of publicity before the group, Sonny Shepherd laid out the many lines of attack by presenting the newspaper man's side of the picture as well as the theatreman's.

One of the most important things which Shepherd brought out was encouraging the boys to make friends with all the newspapermen no matter if they were only cub reporters for they some day will be city editors and critics, Shepherd indicated. Know each man by his first name and all about him, he said. The theatreman pointed out the need in contacting all departments of the paper in addition to the drama and motion picture section. There were stories to be had on the society, women's, children's, cooking and grocery pages, he said.

Shepherd Discusses Publicity

Shepherd advised the class in the actual laying out of stories for proper newspaper presentation. Illustrated by use of press sheets, he brought out interesting plans for using the stories therein by changing them around to localize the angles. He also discussed how to figure advertising budgets against approximate grosses.

Shepherd urged the men to learn something about journalism before they attempted to write a story, and showed many cases of why amateurs bungled, how little respect newspaper men had for those who try to "put something over."

"Editors welcome the right kind of material and will even sit down with you and help you plan a stunt in order that it will have interest to readers—after all the editor has to keep interest in his newspaper as well as you do in your theatre. If you 'stink up' a paper with a lot of useless publicity for the mere value of space grabbing, it not only will not sell your merchandise, but will tend to leave the reader a bit dubious of the entire paper and thus lessen the value of the sheet for your ads."

Exploitation on world premieres was shown by examples of what had happened in previous campaigns at the Lincoln Theatre, which Shepherd manages. How to put over campaigns and make tieups was thoroughly gone over with the boys.

Books on journalism, publicity, management of theatres and the Managers' Round Table section of MOTION PICTURE HERALD were used as examples to show the group how to take advantage of the material contained therein. Shepherd took several issues of the HERALD and pointed out various stunts in the Managers' Round Table Department which could be worked in various Wometco theatres, showing the men how to localize the stunt to fit their own situations.

Booking Procedure Explained

The ramifications of "Distribution and Booking" were in the hands of Walter Klements, Wometco's booker, who explained how films are sold approximately a year before production, and then traced the evolution of a film from the West Coast to the East for preview by the National Board of Review, and final distribution through the country's exchanges.

Booking sheets were passed out among the usher-students as Klements took up, point by point, the complicated processes by which the exchange and the exhibitor use to keep films moving from theatre to theatre accurately and on time. Contracts, shipping instructions, exchange problems and the special handling of road shows were all covered in Klement's address.

To aid in the booking of "B" pictures, Wometco screens them for all the managers, usually once a week. After the showing, opinions are registered on Prevue Sheets, Klements explained, which Mr. Meyer examines carefully before deciding to accept or reject a certain film for a certain theatre.

Finds Accidents Controllable

On the subject of Workmen's Compensation Insurance, Allen Fuller, stressed that accidents are controllable, the controlling force being commonsense and thoughtfulness. Many accidents have befallen ushers because they walked down an aisle backwards and tripped over a patron's leg. Other sources of theatre accidents to employees, are in washrooms and locker rooms from soap or other slippery substances on the floors and from open locker doors, Fuller pointed out.

Falls constitute the majority of accidents to patrons, Joseph Williamson, insurance adjuster, declared, in pointing out that 92 per cent of such mishaps are preventable. Torn carpets, holes in the floor, nails or screws in seats, broken seat backs are the most frequent causes, he said.

The "use of the stage" was described by Gordon Spradley and Mark Chartrand, in stressing the value of special events, especially for neighborhood theatres. Aside from fashion shows, beauty contests, personal appearances, Boy Scout demonstrations, and other special stunts, the theatremen dwelt upon the circuit's own pet, the Mickey Mouse Club, developed by Shepherd and now active every Saturday afternoon in all neighborhood houses.

The workings of the organization were explained, each club having officers as any other social club with a Chief Mickey, Song Bearers, etc., selected by the children. Every club has its own band, which Spradley and Chartrand consider essential to a club's success. The most important thing, they emphasized from a manager's point of view, is never to fail to send each member a birthday card, and on time. A miss will bring down wrath on a manager's head, they said.

Need of Watchfulness Stressed

With more than four million dollars being disbursed yearly by his department, mainly in small amounts, accuracy is essential on the part of everyone. Larry Johnson, head of Wometco's accounting department maintained. "Isolated instances of carelessness are relatively unimportant," he said, "but in the operation of 22 theatres such as ours, carelessness will attain the status of major losses."

Every employee should regard everything that enters a theatre as just so much cash, whether it is advertising paper, film, or supplies, he continued. "A gallon of soap isn't only a gallon of soap, but a dollar and twenty cents in cold cash. If you spill a fourth of it, you have literally thrown away about 30 cents."

Wolfson Urges Community Cooperation

At the conclusion of the course, Wometco staged a banquet at which Mr. Wolfson urged all the employees to participate eagerly and earnestly in all civic and community activities. "For Wometco Theatres and for you, individually, to prosper," he declared, "it is necessary for this community to grow and prosper. In spite of every efficiency we might develop, we cannot go ahead unless the community grows." Civic clubs are looking for workers like you. Take pride in your work, whether it be in Wometco Theatres or for your community. And let Miamians know that the men and women in Wometco Theatres are willing to give unselfishly of time, effort and ability to make our community a better place to live, for ourselves and our neighbors."

Based on the talks made and subject matter covered in the eight weeks series of lectures, is a manual now in preparation by the circuit for distribution among the personnel.

"LET'S HEAR FROM YOU"

School System Cooperates On "Geronimo" Opening

Week ahead of "Geronimo" date at the Rialto Theatre, in Woodbury, N. J., Manager Gene Stutenroth succeeded in having the American history and English classes begin a study of the life of the Indian chief, with all students required to submit an essay on the subject two days prior to opening. The six best selected by the teachers' committee were rewarded with passes, announcements made in assembly and school paper.

Another newspaper break was landed since Preston Foster, appearing in the picture is a local boy from a town nine miles distant from the theatre and his wife had been born in Woodbury. By arrangements with the Paramount Studio, Foster sent a telegram to Stutenroth greeting his old friends in both counties. Wire was blown up for display board in front of theatre in addition to letter of good wishes to the star which patrons were asked to sign.

Campaign Briefs On Recent Dates In Various Parts

Since the grandmother of the baby appearing in "Eternally Yours" is a resident of Delaware, Ohio, Johnny Manuel of Schine's Strand for that date contacted the studios and obtained special stills of the child which were used for window displays and lobby flashes. In addition, the grandmother who is employed by the school system obliged by permitting the posting of the pictures on bulletin boards two days ahead of opening.

▽

For "A Child Is Born" at the Jefferson Theatre, in Punxsutawney, Pa. Mrs. Marietta McCartney promoted local children's shop for main window display of infants' apparel which was directly tied into the picture. Large credit cards and scene stills were prominently planted.

▽

Eight-foot replica of "Grapes of Wrath" book was used as a street bally by Manager Erwin Westerman of the Casino Theatre, in Milaca, Minn., as advance for that date. Inside book was an endless belt on which there were 15 stills running on two drums powered by a small motor. Stills could be seen through a window eight by 10 inches in the back of the book. A switch operated by the public controlled the power so that they could stop it and look at one still.

▽

As a buildup for their weekly stage shows, publicist George Shafer, working with Pete Egan at the Palace, in Calgary, has been running a small gossip column called "Party Patter." Planted day before the shows, it contains news about the artists and behind the scene happenings. Column which is promoted gratis is by-lined by George.

▽

As advance on the Louis-Godoy at the Morin Theatre, in Brookville, Ind. Dale Morin circularized special list culled from the telephone book. In addition, the theatreman mailed his monthly program to fight fans within a radius of 15 miles.

▽

As a teaser in advance of "Too Many Husbands" at the Paramount in Brattleboro, Vt., Manager Clifford Boyd mailed government postcards with copy reading "In all fairness to our patrons, we feel that you ought to be told that Jean Arthur, star of 'Mr. Smith Goes to Washington' and many other great hits, has 'Too Many Husbands' and its going to create a good deal of excitement and comment with Fred MacMurray and Melvyn Douglas when it starts," etc. We thought you'd like to know." Another gag was the distribution of tinted letters, signed by Jean and carrying picture copy.

▽

Lobby stunt was arranged by Marlowe Conner at the Avalon, in Chicago consisting of a boy seated at phone making dates, sign at table reading "This boy is smart, he's making a date with His Girl Friday." Girl at opposite side of lobby also at phone had card with copy "His Girl Friday is smart, she accepts." And connecting the two was larger placard reading "Now it's your turn to make a date with His Girl Friday."

Rules for the Quigley Awards

Awards are now voted on single exploitations and not on complete campaigns as formerly. This includes goodwill and institutional ideas, as well as those on pictures.

▽

Each Quarter is divided into two-week preliminary contests.

▽

Winners in each preliminary are appointed Fortnighters.

▽

Entries of Fortnighters in each Quarter are judged for Quarter-Master Plaques, Medals, Citations.

▽

Quarter-Master Plaque, Medal and Citation Winners are appointed Quarter-Masters.

▽

Entrants registering the best records of Quigley Plaques, Medals and Citations in the four Quarters will be eligible for the Grand Awards judging.

▽

There are no classifications of population or situation. Everyone starts from scratch.

▽

There are no deadlines. All entries will be considered in the period in which they are received.

▽

All product is eligible—features, shorts, serials. Also stage shows, amateur presentations, etc.

▽

More than one idea may be included in one entry but Preliminary Awards will be voted for best individual idea.

▽

No fancy entries are necessary. With the usual "evidence", submit brief description and "reasons why" an entry should be considered.

▽

At this writing, the second Fortnight of the Second Quarter has passed with four more to go until the end of the Second Quarter. It is to be kept in mind that, with everything equal, theatremen who score more often in the Fortnighters will receive greater consideration in voting the Quarter-Master Awards.

Safety Short Made By De Grazia Tied to Accident Drive

Since Arizona state officials have lately been concerned over the increase in highway driving accidents, it was the idea of Ted De Grazia, to produce a short on the subject for general exhibition and especially as a buildup for the Lyric in Bisbee. The Round Tabler's past experiences in producing local pictures and newsreels stood him in good stead. With the sponsorship of local merchants who paid the costs, plus the cooperation of those who took the various parts, the resulting short was responsible for a tiein with the county for a Safety Week during the national celebration of the event. Titled "Toll of the Highway," the short told a dramatic story, graphically presented by the theatreman and his volunteer crew of writers, actors and production assistants.

Given a week's date at the theatre, attendance was stimulated during the showing with the advertised appearances of name speakers representing various organizations, which endorsed the picture. Among these was the state safety council, the Mayor, the Sheriff. Others which cooperated included the Elks, lunch clubs, Boy Scouts, church and fraternal bodies. Much was made of the event in the papers, which devoted space to all the locals who had to do with the filming. Radio stations also carried plugs, all the campaign including frequent mention of theatre and date.

For further local interest, De Grazia worked up a photo contest wherein amateurs were invited to take shots of the many window and street displays plugging the picture. Guest tickets were given as prizes, with extra advertising used to build up the offer. Joad family.

"LET'S HEAR FROM YOU"

McDonough's "Blondie" Co-op

Leading men's haberdasher cooperated with Jim McDonough for "Blondie on a Budget" date at the Grand, in Galt, Ontario, by running a six-column co-op ad, banner line across top to the effect that Blondie would have had to go on a budget if she bought at, etc. Featured also in the ad, in addition to title, theatre and playdates were thumbnails of the various characters in the picture which were directly tied to some piece of wearing apparel to be purchased at the store.

"LET'S HEAR FROM YOU"

Promotes Union on "Wrath"

In a strictly industrial town with a strong union organization, Karl Lindstaedt at the Paramount, in Austin, Minn., for "Grapes of Wrath," contacted head of local union for breaks in their paper; in addition, members were urged to see the picture. As a further buildup for the date, photos of the Joad family were planted on bulletin boards and through cooperation of union headquarters, head of each department made an announcement to their men and women in the plant that the first 300 people paying their dues that week would receive a picture.

personalities

MARTIN BURNETT
manager of Loew's Theatre, in Dayton, Ohio, has been transferred to Loew's Penn, Pittsburgh. SAM GILMAN moves from Harrisburg, into the Dayton house, with WILLIAM ELDER of the Bijou, New Haven, replacing Gilman in Harrisburg. Stanley Barlup succeeds Elder.

▽

MAURICE BAILEY
of Westville Theatre Corp., announces that ground has been broken for a new theatre at Whalley Avenue, New Haven.

▽

BUD ERWIN
manager of the Strand, Carlisle, Pa., is now manager of the Riviera, Scranton, Pa., while CARL HERMANN, formerly at the Riviera, is now manager of the Strand.

▽

JIM HOBBS
former manager of the Ritz, Treverton, Pa., and the Ritz at Coplay, Pa., is now managing the Ritz in Sheppton, Pa., succeeding Gilbert Wolfe, who went to the Ritz in Coplay.

▽

WILLIAM WALSH
former assistant at the Comerford, Wilkes-Barre, has been promoted to manager since EDGAR SIMONIS has been named district manager.

▽

FRANK HENSON
formerly manager of Loew's Theatre, in Canton, Ohio, has been appointed manager of Loew's, in Akron, replacing JACK FLEX, who is no longer connected with the company. ORVILLE CROUCH, formerly relief manager, has been assigned Henson's old post.

▽

GEORGE SHARF
who while in the Loew home office publicity department studied law at night, was promoted to a place in the MGM legal department.

▽

CHET FREEDMAN
is now managing the Park Theatre, in Brooklyn.

▽

FRED FORD
former manager of the Malco, Memphis, has joined RKO as an exploitation director, covering the Memphis and New Orleans exchange territories.

▽

EDDIE LEWIS
is now managing the St. George Theatre, in Brooklyn, N. Y.

▽

J. W. ENGLISH
is rebuilding the Seminole at Homestead, Fla. House was recently burned to the ground.

▽

JACK GARBER
former press agent for Ted Weems takes the position vacated by EDDIE SOLOMON on the B&K publicity staff, Chicago, Solomon joining 20th Century Fox in New York.

▽

BEN KNOBLE
will reopen the Moshulu, Bronx, N. Y.

Birthday Greetings

Albert F. Badeau	Paul Kessler
R. J. Baker	Raymond Klein
Ray Baker	Natalie T. Kunze
Carl Baumgartner	Gilbert G. Lamkin
Jack P. Blitt	Millard Lee
Bill Bohling	Louis Liss
Ray W. Bowman	J. R. MacEachron
Duncan Campbell	Mort Margolius
Joseph J. Caras	Ray B. Martin
Edwin P. Dalton	Truman Moulder
Clifford T. Deane	Arthur S. Murch
F. Elliott	Jack Murray
H. W. Evans	Gerald J. Novak
Frank C. Foresman	Bill Nye
Fred E. Forry	Ernest G. Paschoal
Robert A. Gilmore	Charles E. Payne
J. E. Gladfelter	John F. Power
Clarence E. Golder	Al Reh
Leonard Grossman	Frederick Ross
Homer H. Harman	Sam F. Roth
Merton Harrington	David S. Rubin
Jack D. Harris	Theodore E. Ruth
Edgar Hart	John W. Shively
Fred C. Heniser	Alfred A. Simon
Gilbert L. Higgins	Fred H. Sourbeck, Jr.
Herrwood E. Hobbs	Fred C. Souttar
F. E. Howland	Charles Steinman
Paul M. Hooven	Cliff H. Swick
Carl Hughes	Jesse V. Tamblingson
A. B. Jeffris	Henry R. Tobin
Clayton E. Jones	Maurice Verbin
Marshall Jones	Michael Weshner
LeRoy Kenneth	William H. Whyte

Showmen's Calendar

JUNE

1st	Kentucky Admitted to Union — 1792
	Tennessee Admitted to Union — 1796
	Gertrude Michael's Birthday
2nd	Hedda Hopper's Birthday
	Johnny Weismuller's Birthday
6th	Nathan Hale Born—1755
9th	John Howard Payne Born—1791
10th	Benjamin Franklin Drew Lightning from Clouds—1752
14th	Flag Day
15th	Charter of Boy Scouts of America Granted—1916
	Arkansas Admitted to Union — 1836
16th	Stan Laurel's Birthday
	Father's Day
17th	Ralph Bellamy's Birthday
18th	Jeanette MacDonald's Birthday
20th	Errol Flynn's Birthday
21st	Longest Day in Year (First Day of Summer)
23rd	William Penn Signed Treaty of Peace with Indians—1683
28th	Polly Moran's Birthday
30th	Glenda Farrell's Birthday

J. C. EDING
has reopened the Community Theatre, Aurelia, Ia.

▽

JACK MILLER
who formerly operated the Lenox Theatre, Philadelphia, has taken over the State at Emaus, Pa., from J. FOREMAN CORBETT.

▽

TED MORRIS
of the Essaness circuit, Chicago has moved from the West End to the Mode; ROY ZERMEIN from the Mode to the 400 and JACK BURDICK from the Vogue to the Mode.

▽

GEORGE LOFINK
has left the Fabian circuit in Albany to join Universal exchange in Kansas City as district booker, succeeding JOSEPH ROGATNICK, now head booker at the Des Moines office.

▽

A. A. LACY
has opened a house at Carl Junction, Mo., and another at Jasper, Mo.

▽

GEORGE ZIBILICH
is now managing the reopened Happyland, in New Orleans.

▽

STANLEY TAYLOR
has opened the Gloster Theatre, Gloster, Miss.

▽

NORMAN SAMAHA
is managing the new Rex, in Hammond, La.

▽

FRED PERRY
formerly with Comerford Theatres in Scranton and Binghamton is in New York working on a deal and will announce his new connection shortly.

▽

GERRY DOIG
is managing the Scott Theatre, in Waldron, Ark.

▽

CLIFF DUNN
will open a new theatre at Alma, Ark.

▽

RALPH NEAL
has been made manager of the Lane Theatre at Rolfe, Iowa, replacing FRANK CORNWELL, who has been transferred to another Lane house.

▽

R. E. FOWLER
formerly of the Lake Theatre, at Lake Providence, La., is the new manager of the Arcade at Brookhaven, Miss., succeeding CLYDE NOBLE, temporary manager following transfer of EDDIE BOYLE to the Rex at Abbeville, La.

▽

ED MAY
formerly at Schine's Hippodrome, in Corbin, Ky., has been transferred to the Circuit's Paris, in Paris, Ky.

▽

DAVE MARTIN
has been transferred from the United Artists Theatre, in Inglewood, Cal., to the Fox Granada.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKO
Adventure in Diamonds, Mel.....Para
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Alias the Deacon, Com.....Univ
Allegheny Uprising, 006, Mel.....RKO
All at Sea, Com.....Foreign
All Quiet on the Western Front, 4073, Mel. Univ
All This and Heaven Too, Mel.....FN
All Women Have Secrets, 3914, Mel.....Para
Amateur Detective, Mel.....Mono
Amazing Mr. Williams, Com.-Mel.....Col
American Gang Busters, Mel.....St. Rts
And One Was Beautiful, Mel.....MGM
Andy Hardy Meets Debutante, Com.....MGM
Angel from Texas, An, Mel.....FN
Anne of Windy Poplars, Mel.....RKO
Another Thin Man, 13, Com.-Mel.....MGM
Arizona, Mel. .....Col
Arizona Kid, The, 951, West.....Rep

B

Babes in Arms, 9, Mus.-Com.....MGM
Babies for Sale, Mel.....Col
Bachelor Mother, 932, Com.....RKO
Bad Lands, 933, West.....RKO
Bad Little Angel, 10, Com.....MGM
Bad Man from Red Butte, West.....Univ
Baker's Wife, The, Com.....Foreign
Balalaika, 17, Mus.....MGM
Band Wagon, Mus.....Foreign
Barricade, 026, Mel.....20th-Fox
Beau Geste, 3902, Mel.....Para
Beware Spooks! Com.....Col
Beyond Tomorrow, 031, Mel.....RKO
Big Guy, The, 4016, Mel.....Univ
Bill of Divorcement, 028, Mel.....RKO
Biscuit Eater, The, Mel.....Para
Billy the Kid Returns, 851, West.....Rep
Black Diamonds, Mel.....Univ
Black Eyes, Mel.....Foreign
Black Friday, 4018, Mel.....Univ
Blackmail, 5, Mel.....MGM
Blazing Six Shooters, West.....Col
Block K Rides Tonight, West.....Col
Blondie Brings Up Baby, Com.....Col
Blondie on a Budget, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com. (C).....20th-Fox
Boys from Syracuse, Mus.-Com.....Univ
Brat, The, Com.....20th-Fox
Briggs Family, The, Mel.....Foreign
Brigham Young, Mel.....20th-Fox
British Intelligence, 416, Mel.....WB
Broadway Melody of 1940, 21, Mus.....MGM
Boom Town, Mel.....MGM
Broken Strings, Mel.....St. Rts
Brother Rat and a Baby, 406, Com.....WB
Brother Orchid, Mel.....WB
Buck Benny Rides Again, Com.....Para
Bullet Code, 083, West.....RKO
Bullets for Rustlers, West.....Col
Buried Alive, Mel.....Producers
Busman's Honeymoon, Mel.....MGM

C

Cafe Hostess, Mel.....Col
Call a Messenger, 4020, Mel.....Univ
Calling All Marines, 912, Mel.....Rep
Calling Philo Vance, 420, Mel.....WB
Castle on the Hudson, Com.-Mel.....FN
Cat and the Canary, The, 3909, Mel.....Para
Chalked Out, Mel.....FN
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charlie McCarthy, Detective, 4011, Com..Univ
Chasing Danger, 941, Mel.....20th-Fox
Chasing Trouble, 3917, Mel.....Mono
Cheyenne Kid, The, 3962, West.....Mono
Chicken Wagon Family, Com.....20th-Fox
Child Is Born, A, 415, Mel.....WB
Chip of the Flying U, 4060, West.....Univ
Chump at Oxford, Com.....UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
Citadel of Silence, Mel.....Foreign
City of Chance, 023, Mel.....20th-Fox
City in Darkness, 021, Mel.....20th-Fox
Claudine, Mel. .....Foreign
Come On, George, Com.....Foreign
Congo Maisie, 19, Mel.....MGM
Conspiracy, 935, Mel.....RKO
Contraband, Mel. .....Foreign
Convicted Woman, Mel.....Col
Courageous Dr. Christian, 030, Mel.....RKO
Covered Trailer, 915, Com.....Rep
Covered Wagon Days, 965, West.....Rep
Covered Wagon Trails, West.....Mono
Cowboy from Sundown, West.....Mono
Cowboys from Texas, 962, West.....Rep
Crashing Thru, 3936, Mel.....Mono
Crooked Road, Mel.....Rep
Cross Country Romance, Mel.....RKO
Curtain Call, 027, Mel.....RKO

D

Dancing Co-ed, 3, Com.....MGM
Danger Ahead, 3939, Mel.....Mono
Danger Flight, 3816, Mel.....Mono
Danger on Wheel, 4055, Mel.....Univ
Dark Command, 901, Mel.....Rep
Date with Destiny, A, Mel.....Para
Days of Jesse James, 953, West.....Rep
Day the Bookies Wept, The, 902, Com...RKO
Day-Time Wife, 020, Mel.....20th-Fox
Dead End Kids on Dress Parade, Com.-Mel. .....WB
Death of a Champion, 3901, Mel.....Para
Desperate Trails, The, 4058, West.....Univ
Destry Rides Again, 4002, Mel.....Univ
Devil Is an Empress, Mel.....Foreign
Disputed Passage, 3908, Mel.....Para
Dr. Cyclops, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, Mel.....FN
Dr. Kildare's Strange Case, 30, Mel.....MGM
Dr. O'Dowd, Mel.....Foreign
Doctor Takes a Wife, The, Com.....Col
Doctors Don't Tell, Mel.....Rep
Double Alibi, Mel.....Univ
Double Deal, 4034, Mel.....St. Rts
Down Went McGinty, Mel.....Para
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel.....FN

E

Earl of Chicago, 18, Mel.....MGM
Earthbound, 034, Mel.....20th-Fox
East Side Kids, 3924, Mel.....Mono
Edison, the Man, 36, Mel.....MGM
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, 3917, Mel.....Para
End of a Day, 9, Mel.....Foreign
Enemy Agent, 4033, Mel.....Univ
Englishman's Home, An, Mel.....Foreign
Episode, Mel.....WB
Entente Cordiale, Mel.....Foreign
Escape, The, Mel.....20th-Fox
Escape to Paradise, 945, Mus.....RKO
Espionage Agent, 462, Mel.....FN
Eternally Yours, Mel.....UA
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel.....RKO

F

Face Behind the Scar, Mel.....Foreign
Farmer's Daughter, The, 3927, Com.....Para
Fast and Furious, 6, Mel.....MGM
Fatal Hour, 3907, Mel.....Mono
Fifth Avenue Girl, 934, Com.....RKO
Fight for Life, Mel.....St. Rts
Fight for Peace, The, 3831, Mel.....Mono
Fighting Gringo, 986, West.....RKO
Fighting Mad, 3937, West.....Mono
Fighting 69th, 451, Mel.....FN
Five Little Peppers Abroad, Com.....Col
First World War, 062, Mel.....20th-Fox
Five Little Peppers at Home, Com.....Col
Flight Angels, Mel.....FN
Florian, 29, Mel.....MGM
Flying Deuces, 010, Com.....RKO
Foreign Correspondent, Mel.....UA
Forgotten Girls, 920, Mel.....Rep
40 Little Mothers, 34, Com.....MGM
Four Feathers, Mel. (C).....UA
Four Sons, 047, Mel.....20th-Fox
Four Wives, 453, Mel.....FN
Framed, 4032, Mel.....Univ
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, Com.....Para
Fugitive at Large, Mel.....Col
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, Mel.....FN
Full Confession, 003, Mel.....RKO

G

Gambling on the High Seas, Mel.....WB
Gangs of Chicago, Mel.....Rep
Gaucho Serenade, West.....Rep
Gentleman from Arizona, 3912, West. (C) Mono
George and Margaret, Com.....Foreign
George Washington Carver, Mel.....St. Rts
Geronimo, 3918, Mel.....Para
Ghost Breakers, The, Com.-Mel.....Para
Ghost Comes Home, The, 27, Com.....MGM
Ghost Valley Raiders, 991, West.....Rep
Girl In Room 313, 051, Mel.....20th-Fox
Girl Must Live, Com.....20th-Fox
Golden Boy, Mel.....Col
Golden Gloves, Mel.....Para
Gold Star Mothers, Mel.....Producers
Gone With the Wind, Mel. (C).....MGM
Goose Step, Mel.....Producers
Granny Get Your Gun, Mel.....WB
Grandpa Goes to Town, 922, Com.....Rep
Grapes of Wrath, The, 040, Mel.....20th-Fox
Great Victor Herbert, The, 3916, Mus....Para
Green Hell, 4011, Mel.....Univ
Gulliver's Travels, 3915, Cartoon (C)....Para

H

Half a Sinner, 4040, Mel.....Univ
Have It Your Own Way, Mel .....RKO
Hawaiian Nights, 4024, Mus.....Univ
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
Hell's Harbor, Mel.....St. Rts
Henry Aldrich, No. 2, Com.....Para
Henry Goes Arizona, 2, Com.....MGM
Here I Am a Stranger, Mel.....20th-Fox
Hero for a Day, 4035, Mel.....Univ
Heroes in Blue, 3919, Mel.....Mono
Hidden Enemy, Mel.....Mono
Hidden Gold, West.....Para
Hidden Menace, Mel.....Foreign
Hidden Power, Mel.....Col
High School, 028, Com.....20th-Fox
His Girl Friday, Mel.....Col
Hi-Yo Silver, 129, West.....Rep
Hollywood Cavalcade, Mel. (C).....20th-Fox
Honeymoon in Bali, 3904, Com.....Para
Honeymoon Deferred, 4038, Mel.....Univ
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Hoots, Mon! Com.....Foreign
Hot Steel, 4056, Mel.....UA
Horrors of War, Mel.....St. Rts
House Across the Bay, Mel.....UA
Housekeeper's Daughter, Com.....UA
House of Seven Gables, 4013, Mel.....Univ
Howards of Virginia, The, Mel.....Col
Human Monster, The, 3916, Mel.....Mono
Hunchback of Notre Dame, 015, Mel.....RKO

I

I Can't Give You Anything But Love, Baby, Mus. .....Univ
If I Had My Way, Mus.....Univ
I Love You Again, Mel.....MGM
In Name Only, 936, Mel.....RKO
In Old Missouri, 921, Com.....Rep
In Old Monterey, 847, West.....Rep
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel.....UA
Invisible Killer, The, Mel.....Producers
Invisible Man Returns, 4009, Mel.....Univ
Invisible Stripes, 408, Mel.....WB
Irene, 024, Mus.....RKO
Irish Luck, Mel.....Mono
Island of Doomed Men, Mel.....Col
Isle of Destiny, 017, Mel. (C).....RKO
I Take This Oath, Mel.....St. Rts
I Take This Woman, 26, Mel.....MGM
It All Came True, Mel.....WB
It's a Date, 4001, Mus.-Com.....Univ
I Want a Divorce, Mel.....Para
I Was An Adventuress, 038, Mel.....20th-Fox

J

Jamaica Inn, 3906, Mel.....Para
Jeepers Creepers, 914, Com.....Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel. .....MGM
Johnny Apollo, 042, Mel.....20th-Fox
Jones Family in Quick Millions, Com. 20th-Fox
Judge Hardy and Son, 16, Com.....MGM
Just Like a Woman, Mel.....Foreign

K

Kansas Terrors, The, 951, West.....Rep
Katia, Mel. .....Foreign
Keep Him Alive, Mel.....Col
Kid from Santa Fe, The, West.....Mono
Kid Nightingale, 411, Mel.....WB
Killers of the Wild, Mel.....St. Rts
King of the Lumberjacks, Mel.....WB
Knights of the Range, 3923, West.....Para
Konga, the Wild Stallion, Mel.....Col

L

La Conga, Com.....Univ
Lady Dick, Mel.....FN

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(*Continued from preceding page*)

Lambeth Walk, Com.....MGM
Land of the Six Guns, West.....Mono
Last Desire, Mel.....Foreign
Laugh It Off, 4026, Mel.....Univ
Law of the Pampas, 3955, West.....Para
Law of the Texan, West.....Col
Legion of Lost Flyers, 4053, Mel.....Univ
Legion of the Lawless, 082, West.....RKO
Let George Do It, Com.....Foreign
Life of Giuseppi Verdi, Mus.....Foreign
Life of Knute Rockne, Mel.....WB
Light of the Western Stars, West.....Para
Lights Out in Europe, Documentary...Foreign
Light That Failed, The, 3921, Mel.....Para
Lillian Russell, 045, Mus.....20th-Fox
Lion Has Wings, Mel.....UA
Little Accident, 4019, Com.....Univ
Little Miss Mollie, Mel.....Foreign
Little Orvie, 020, Com.....RKO
Little Old New York, 031, Mel.....20th-Fox
Llano Kid, 3913, West.....Para
Lone Wolf Meets a Lady, Mel.....Col
Lone Wolf Strikes, Mel.....Col
Long Voyage Home, Mel.....UA
Lost on the Western Front, Mel.....Foreign
Lost Squadron, The, 994, Mel.....RKO
Louise, Mus .....Foreign
Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Partners, Com.-Mel.....RKO
Lucky Texan, West.....Mono

M

Mad Empress, The, 420, Mel.....WB
Main Street Lawyer, 905, Mel.....Rep
Ma! He's Making Eyes at Me, 4022, Com. Univ
Man from Dakota, 24, Mel.....MGM
Man from Oklahoma, West.....Producers
Man from Montreal, 4054, Mel.....Univ
Man from Tumbleweeds, West.....Col
Man in the Iron Mask, Mel.....UA
Man Who Wouldn't Talk, 030, Mel..20th-Fox
Man With Nine Lives, Mel.....Col
Marines Fly High, 018, Mel.....RKO
Marriage In Transit, 046, Com.....20th-Fox
Married and In Love, 014, Mel.....RKO
Marseillaise, Mel. .....Foreign
Marshal of Mesa City, 081, West.....RKO
Marx Brothers "At the Circus," 8, Com.MGM
Maryland, 050, Mel (C).....20th-Fox
Meet Dr. Christian, 005, Mel.....RKO
Melody Ranch, West.....Rep
Men Without Souls, Mel.....Col
Mercy Plane, Mel.....Producers
Mexican Spitfire, 016, Com.-Mel.....RKO
Midas Touch, The, Mel.....Foreign
Middle Watch, The, Com.....Foreign
Midnight Limited, Mel.....Mono
Mikado, The, 4044, Mus. (C).....Univ
Millionaires in Prison, Mel.....RKO
Millionaire Playboy, 022, Com.....RKO
Mill on the Floss, Mel.....Foreign
Miracle on Main Street, Mel.....Col
Mirele Efros, Mel.....Foreign
Missing Evidence, 4028, Mel.....Univ
Mr. Smith Goes to Washington, Com.....Col
Mr. Washington Goes to Town, Mel....St Rts
Mr. Wong in Chinatown, 3807, Mel.....Mono
Money to Burn, 917, Com.....Rep
Monkey Into Man.....Foreign
Mortal Storm, The, Mel.....MGM
Murder in the Air, Mel.....WB
Murder on the Yukon, 3928, Mel.....Mono
Music in My Heart, Mus.....Col
Mutiny in the Big House, 3803, Mel....Mono
Mutiny on the Blackhawk, 4051, Mel....Univ
My Favorite Wife, 025, Com.....RKO
My Little Chickadee, 4004, Com.....Univ
My Son Is Guilty, Mel.....Col
My Son, My Son, Mel.....UA
Mysterious Mr. Reeder, Mel.....Mono
Mystery in Swing, Mel.....St Rts.
Mystery of Room 13, Mel.....Foreign
My Wife's Relatives, 810, Com.-Mel.....Rep

N

Nancy Drew and the Hidden Staircase, 419, Mel. .....WB
New Frontier, 868, West.....Rep
New Moon, 31, Mus.....MGM
Nick Carter, Master Detective, 15, Mel..MGM
Night at Earl Carroll's, Mus.....Para
Night of Nights, 3912, Mel.....Para
Night Work, 3849, Com.....Para
Ninotchka, 7, Com.....MGM
No Exit, Mel.....Univ
No Place to Go, 469, Mel.....FN
North Sea Patrol, Mel.....Foreign
Northwest Mounted Police, Mel. (C)....Para
Northwest Passage, 25, Mel. (C).....MGM
Nurse Edith Cavell, 001, Mel.....RKO

O

Of Mice and Men, Mel.....UA
Oh, Johnny, How You Can Love, 4021, Mel. .....Univ
Oklahoma Frontier, 4059, West.....Univ
Oklahoma Terror, West.....Mono
Old Lady 31, Com.....MGM
Old Maid, The, 452, Mel.....FN
On Your Toes, 463, Mus.....FN
One Hour to Live, 4030, Mel.....Univ
One Night in Paris, Mel.....Foreign
One of the Boston Bullertons, Com.-Mel..Univ
$1,000 a Touchdown, 3903, Com.....Para
One of the Finest, Mel.....Producers
One Million B.C., Mel.....UA
One Wild Night, Mel.....20th-Fox
On Their Own, 044, Com.....20th-Fox
On the Night of the Fire, Mel.....Foreign
Opened By Mistake, Com.....Para
Our Leading Citizen, 3850, Com.-Mel....Para
Our Neighbors—the Carters, 3911, Com...Para
Our Town, Mel.....UA
Outpost of the Mounties.....Col
Outside These Walls, Mel.....Col
Overland Mail, 3857, West.....Mono
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (G).....UA

P

Pack Up Your Troubles, 011, Com...20th-Fox
Pals of the Saddle, West.....Mono
Pals of the Silver Sage, West.....Mono
Parole Fixer, 3920, Mel.....Para
Passport to Alcatraz, Mel.....Col
Phantom Raiders, Mel.....MGM
Phantom Strikes, The, 3923, Mel.....Mono
Pier 13, Mel.....20th-Fox
Pinocchio, 091, Cartoon (C).....RKO
Pioneer Days, 3961, West.....Mono
Pioneers of the Frontier, West.....Col
Pioneers of the West, 964, West.....Rep
Prairie Law, West.....RKO
Pride and Prejudice, Com.....MGM
Pride of the Blue Grass, 418, Mel.....WB
Pride of the Navy, 822, Mel.....Rep
Primrose Path, The, 023, Com.-Mel.....RKO
Proud Valley, The, Mel.....Foreign
Private Lives of Elizabeth and Essex, The, 402, Mel. (C).....WB
Public Deb, No. 1, Mel.....20th-Fox

Q

Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, Mel.....Para
Queen of the Yukon, Mel.....Mono

R

Raffles, Mel .....UA
Rains Came, The, Mel.....20th-Fox
Rancho Grande, 942, West.....Rep
Range War, 3954, West.....Para
Real Glory, The, Mel.....UA
Rebecca, Mel. .....UA
Remember? 11, Com.....MGM
Remember the Night, 3919, Mel.....Para
Renegade Trail, 3859, West.....Para
Reno, 008, Mel.....RKO
Return of Dr. X, 464, Mel.....FN
Rhythm of the Rio Grande, 3953, West..Mono
Riders from Nowhere, West.....Mono
Riders of Destiny, West.....Mono
Riders of the Frontier, West.....Mono
Riders of Pasco Basin, 4062, West.....Univ
Rio, 4014, Mel.....Univ
Road Back, 4074, Mel.....Univ
Road to Glory, 061, Mel.....20th-Fox
Road to Singapore, 3926, Mus.....Para
Roaring Twenties, The, 403, Mel.....WB
Rocky Mountain Rangers, West.....Rep
Roll, Wagons, Roll, 3951, West.....Mono
Rose Marie, 643, Mus.....MGM
Rovin' Tumbleweeds, 848, West.....Rep
Rulers of the Sea, 3910, Mel.....Para

S

Sabotage, 913, Mel.....Rep
Safari, Mel .....Para
Saga of Death Valley, 952, West.....Rep
Sagebrush Family Trails West, West..Producers
Sagebrush Trail, West.....Mono
Sailor's Lady, 052, Mel.....20th-Fox
Saint's Double Trouble, 021, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
Saint Takes Over, The, Mel.....RKO
Sandy Is a Lady, Com.....Univ
Santa Fe Marshal, 3956, West.....Para
Santa Fe Stampede, 863, West.....Rep
Saps at Sea, Com.....UA
Saturday's Children, Com.-Mel.....WB
Scandal Sheet, Mel.....Col
Scatterbrain, Com. .....Rep
Sea Hawk, Mel.....WB
Secret Four, The, 3918, Mel.....Mono
Secret of a Model, Mel.....St. Rts
Secret of Dr. Kildare, 12, Mel.....MGM
Sentence, The, Mel.....WB
Seventeen, 3924, Com.....Para
Shipyard Sally, 018, Com.....20th-Fox
Shooting High, 041, West.....20th-Fox
Shop Around the Corner, 20, Mel.....MGM
Showdown, 3957, West.....Para
Sidewalks of London, 3922, Mel.....Para
Singapore, Mel.....Col
Skeleton on Horseback, Mel.....Foreign
Ski Patrol, Mel.....Univ
Sky Bandits, Mel.....Mono
Sky Patrol, 3815, Mel.....Mono
Slightly Honorable, Mel.....UA
Smashing the Money Ring. Mel.....FN
Smuggled Cargo, 825, Mel.....Rep
Son of the Navy, Mel.....Mono
Song of the Windmills, Mus.....Foreign
Sons of the Sea, Mel.....Foreign
So This Is London, 043, Com.....20th-Fox
South of the Border, 941, West.....Rep
South of Pago Pago, Mel.....UA
South to Karanga, Mel.....Univ
Spies of the Air, Mel.....Foreign
Spy for a Day, Com.....Foreign
Stage Coach War, West.....Para
Stanley and Livingstone, Mel.....20th-Fox
Star Dust, 036, Mel.....20th-Fox
Star Maker, The, 3851, Mus.....Para
Stars Look Down, The, Mel.....Foreign
Still Water, Com.....Foreign
Stop, Look and Love, 008, Com.....20th-Fox
Strange Cargo, 23, Mel.....MGM
Stranger from Texas, The, West.....Col
Street of Memories, Mel.....20th-Fox
Strike Up the Band, Mus.-Com.....MGM
Student Nurse, Mel.....WB
Sudan, Mel. .....St. Rts.
Sued for Libel, Mel.....RKO
Susan and God, Com.....MGM
Swanee River, 017, Mus (C).....20th-Fox
Swift Justice, West.....Producers
Swiss Family Robinson, 019, Mel.....RKO

T

Taming of the West, West.....Col
Tear Gas Squad, Mel.....WB
Television Spy, 3907, Mel.....Para
Terror, The, Mel.....Foreign
Tevya, Mel. .....Foreign
Texas Rangers Ride Again, Mel.....Para
Texas Renegades, West.....Producers
Texas Stagecoach, West.....Col
That's Right, You're Wrong, 011, Mus...RKO
That They May Live, Mel.....Foreign
They Came by Night, 033, Mel.....20th-Fox
They Drive by Night, Mel.....Foreign
They Drive by Night, Mel.....WB
They Shall Have Music, Mel.....UA
Thief of Bagdad, Mel. (C).....UA
This Man In Paris, 3865, Mel.....Para
Those High Grey Walls, Mel.....Col
Those Were the Days, Com.-Mel.....Para
Thousand Dollar Marriage, Com.....RKO
Thou Shalt Not Kill, 916, Mel.....Rep
Three Cheers for the Irish, Mel.....FN
Three Men from Texas, West.....Para
Three Sons, 004, Mel.....RKO
Thunder Afloat, 4, Mel.....MGM
'Til We Meet Again Mel.....FN
Tomboy, Mel. .....Mono
Tom Brown's School Days, 029, Mel.....RKO
Too Busy to Work, 016, Com.....20th-Fox
Too Many Husbands, Com.....Col
Torrid Zone, Mel.....FN
Torpedo Raider, 3925, Mel.....Mono
Torture Ship, Mel.....Producers
Tower of London, 4012, Mel.....Univ
Traitor Spy, Mel.....Foreign
20 Mule Team, 35, Mel.....MGM
20,000 Men a Year, 013, Mel.....20th-Fox
Tropic Fury, 4052, Mel.....Univ
Turnabout, Com.-Mel.....UA
21 Days Together, Mel.....Col
Two Bright Boys, 4017, Mel.....Univ
Two Fisted Rangers, West.....Col
Two Girls on Broadway, Mel.....MGM
Two Thoroughbreds, 013, West.....RKO
Typhoon, Mel. (C).....Para

U

U-Boat 29, Mel.....Col
Ultimatum, Mel. .....Foreign
Under-Pup, The, 4010, Mel.....Univ
Untamed, Mel. (C).....Para

V

Vengeance of the Deep, Mel.....Foreign
Vigil in the Night, 007, Mel.....RKO
Villain Still Pursued Her, Com.....RKO
Village Barn Dance, 919, Mus.-Com.....Rep
Virginia City, Mel..... WB
Viva Cisco Kid, 039, Mel.....20th-Fox

W

Wagons Westward, Mel.....Rep
Wall Street Cowboy, 857, West.....Rep
Waterloo Bridge, Mel.....MGM
Way of All Flesh, Mel.....Para
We Are Not Alone, 458, Mel.....FN
Westbound Stage, 3952, West.....Mono
Westerner, The, Mel.....UA
West of Carson City, 4061, West.....Univ
West of the Divide, West.....Mono
What a Life, 3995, Com.....Para
When Tomorrow Comes, 3003, Com.-Mel..Univ
Winter Carnival, Mel.....UA
Witness Vanishes, The, 4027, Mel.....Univ
Wizard of Oz, 949, Mus. (C).....MGM
Wolf of New York, 918, Mel.....Rep
Women, The, I, Com.-Mel.....MGM
Women in War, Mel.....Rep
Women Without Names, 3925, Mel.....Para

Y

You Can't Fool Your Wife, Com.....RKO
Young As You Feel, 032, Com.....20th-Fox
Young Buffalo Bill, 954, West.....Rep
Young People, The, Com.....20th-Fox
Young Tom Edison, 28, Mel.....MGM
You're Not So Tough, Mel.....Univ
Yukon Flight, 3938, Mel.....Mono

Z

Zanzibar, Mel. .....Univ.

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger (†) symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G) 107	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	85	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Beware Spooks (G) 109	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	63	Oct. 28,'39
Blazing Six Shooters (G) 104	Charles Starrett-Iris Meredith-Sons of the Pioneers	Apr. 4,'40†	63	Mar. 16,'40
Blondie Brings Up Baby (G) 108	P. Singleton-A. Lake-L. Simms	Nov. 9,'39†	69	Nov. 11,'39
Blondie on a Budget (G) 107	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†	73	Mar. 2,'40
Bullets for Rustlers 105	Charles Starrett-Lorna Gray	Mar. 5,'40†	58	
(See "In the Cutting Room." Nov. 25,'39.)				
Cafe Hostess (A) 110	Preston Foster-Ann Dvorak	Nov. 30,'39†	63	Jan. 20,'40
Convicted Woman (G) 106	Rochelle Hudson-June Lang-F. Inescort-L. Lane-G. Ford	Jan. 31,'40†	66	Mar. 2,'40
Doctor Takes a Wife, The 110	L. Young-R. Millard-G. Patrick	Apr. 25,'40†	88	Apr. 27,'40
Five Little Peppers at Home 105	Edith Fellows-Dorothy Peterson	Feb. 8,'40†	65	
(See "In the Cutting Room." Jan. 13,'40.)				
Fugitive at Large (G) 109	Jack Holt-Patricia Ellis	Dec. 7,'39†	65	Aug. 5,'39
Golden Boy (A) 101	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia	Sept. 5,'39†	101	Aug. 19,'39
(Exploitation: Oct. 21,'39, pp. 66; Nov. 4,'39, p. 66.)				
Hidden Power (G) 108	Jack Holt-Gertrude Michael	Sept. 7,'39†	60	May 27,'39
His Girl Friday (A) 101	C. Grant-R. Russell-R. Bellamy	Jan. 18,'40†	92	Jan. 13,'40
(Exploitation: Jan. 27,'40, pp. 71, 75; Feb. 24,'40, p. 55; Mar. 2,'40, p. 58.)				
Kongo, the Wild Stallion 106	Fred Stone-Rochelle Hudson	Aug. 30,'39	65	
Lone Wolf Strikes, The (G) 106	Warren William-Joan Perry	Jan. 26,'40†	67	Feb. 10,'40
Man With Nine Lives, The 104	Boris Karloff-Jo Ann Sayers-Roger Pryor	Apr. 18,'40†		
Men Without Souls 103	John Litel-Rochelle Hudson	Mar. 14,'40†	62	
(See "In the Cutting Room." Feb. 17,'40.)				
Miracle on Main Street 102	Margo-W. Abel-L. Talbot	Oct. 28,'39†	78	
Mr. Smith Goes to Washington (G) 109	Jean Arthur-Jas. Stewart-Edw. Arnold-Claude Rains-Guy Kibbee-Eugene Pallette	Oct. 19,'39†	130	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65; Jan. 20,'40, p. 69; Feb. 3,'40, p. 74.)				
Music in My Heart (G) 107	Tony Martin-Rita Hayworth-Edith Fellows-Eric Blore	Jan. 18,'40†	70	Jan. 13,'40
My Son Is Guilty (G) 102	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63	Jan. 20,'40
Outpost of the Mounties 105	Charles Starrett-Iris Meredith-Sons of the Pioneers	Sept. 14,'39†	63	
Outside the Three Mile Limit (G) 106	J. Holt-D. Purcell-I. Ware	Mar. 7,'40†	65	Feb. 17,'40
Pioneers of the Frontier 107	Bill Elliott-Linda Winters	Feb. 1,'40†	58	
Scandal Sheet 109	O. Kruger-O. Mumson-N. Harrigan	Oct. 16,'39†	67	
Stranger from Texas, The 104	Charles Starrett-Lorna Gray-Sons of the Pioneers	Nov. 2,'39†	54	
Taming of the West 103	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
Texas Stagecoach (G) 105	Charles Starrett-Iris Meredith	Mar. 20,'40	59	Mar. 30,'40
Those High Grey Walls (G) 106	Walter Connolly-Iris Meredith	Sept. 21,'39†	82	Oct. 28,'39
Too Many Husbands (A) 102	Jean Arthur-Fred MacMurray-Melvyn Douglas	Mar. 21,'40†	84	Mar. 9,'40
Two Fisted Rangers 106	Charles Starrett-Lorna Gray-Sons of the Pioneers	Jan. 4,'40†	62	
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	79	Apr. 15,'39
(Reviewed under the title, "Spy in Black.")				

Coming Attractions

Arizona ..... Jean Arthur-Wm. Holden
Babies for Sale ..... Glenn Ford-Rochelle Hudson ..... May 9,'40†
Black K Rides Tonight ..... Bill Elliott-Luana Walters
Five Little Peppers Abroad* ... Edith Fellows-Tommy Bond
Fugitive from a Prison Camp ... Jack Holt-Marian Marsh
Howards of Virginia, The ..... Cary Grant-Martha Scott-Richard Carlson-Sir Cedric Hardwicke
Island of Doomed Men ..... Peter Lorre-Rochelle Hudson ..... May 16,'40†
Keep Him Alive* ..... Jack Holt-Vicki Lester ..... May 23,'40†
Lone Wolf Meets a Lady, The ... Warren William-Jean Muir ..... May 2,'40†
Man from Tumbleweeds, The ... Bill Elliott-Iris Meredith
Passport to Alcatraz ..... Jack Holt-Noah Beery, Jr. ..... June 6,'40† ... 59
(See "In the Cutting Room." Jan. 27,'40.)
Singapore* ..... Melvyn Douglas-Miriam Hopkins
21 Days Together ..... Vivien Leigh-Laurence Olivier

FIRST NATIONAL
(See Warner Brothers)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And One Was Beautiful (G) 82	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 5,'40†	70	Apr. 6,'40
Another Thin Man (G) 10	Myrna Loy-William Powell-Ruth Hussey-Virginia Grey	Nov. 17,'39†	102	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 68; Feb. 24,'40, p. 52; Mar. 16,'40, p. 61.)				
Babes in Arms (G) 9	Mickey Rooney-Judy Garland-Charles Winninger-Henry Hull	Oct. 13,'39†	97	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70; Dec. 2,'39, pp. 74, 76; Dec. 9,'39, p. 96; Dec. 16,'39, p. 69.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72	Oct. 28,'39
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 61; Mar. 30,'40, p. 88.)				
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	61	Sept. 9,'39
Broadway Melody of 1940 (G) 21	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†	*100	Feb. 10,'40
(Exploitation: Apr. 6,'40, p. 55.)				
Congo Maisie (A) 19	Ann Sothern-John Carroll-Rita Johnson	Jan. 19,'40†	70	Jan. 20,'40
Dancing Co-ed (G) 5	Lana Turner-Richard Carlson	Sept. 29,'39†	64	Sept. 23,'39
(Exploitation: Dec. 16,'39, p. 69; Jan. 6,'40, p. 72; Feb. 3,'40, p. 73.)				
Dr. Kildare's Strange Case (G) 30	L. Ayres-L. Barrymore-L. Day	Apr. 12,'40†	77	Apr. 6,'40
Earl of Chicago (G) 18	Robert Montgomery-Reginald Owen-Edward Arnold	Jan. 5,'40†	67	Dec. 30,'39
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73	Oct. 7,'39
Florian (G) 29	Robert Young-Helen Gilbert	Mar. 29,'40†	93	Mar. 30,'40
Forty Little Mothers (A) 34	Eddie Cantor-Rita Johnson-Bonita Granville	Apr. 26,'40†	90	Apr. 20,'40
Ghost Comes Home, The (G) 27	Frank Morgan-Billie Burke-Ann Rutherford	Mar. 8,'40†	79	Mar. 2,'40
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67	
(See "In the Cutting Room." Aug. 12,'39.)				
I Take This Woman (G) 26	Spencer Tracy-Hedy Lamarr	Feb. 2,'40†	97	Feb. 3,'40
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan	Dec. 1,'39†	70	Dec. 9,'39
Judge Hardy and Son (G) 15	Lewis Stone-Mickey Rooney-Cecilia Parker-Fay Holden	Dec. 22,'39†	*90	Dec. 10,'39
(Exploitation: Feb. 10,'40, p. 69; Feb. 24,'40, p. 52; Mar. 16,'40, p. 61.)				
Lambert Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†	66	Apr. 22,'39
Man from Dakota (G) 24	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†	*74	Feb. 17,'40
Marx Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64, 66; Dec. 9,'39, p. 35; Dec. 16,'39, p. 68; Jan. 6,'40, p. 72.)				
Nick Carter, Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60	Dec. 9,'39
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110	Oct. 14,'39
(Exploitation: Jan. 13,'40, pp. 52, 53; Jan. 27,'40, p. 72; Feb. 10,'40, p. 70; Feb. 24,'40, p. 55.)				
Northwest Passage (G) 25	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†	126	Feb. 17,'40
(Exploitation: Mar. 2,'40, pp. 65, 67; Apr. 6,'40, p. 59.)				
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	63	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Secret of Dr. Kildare (G) 12	Lionel Barrymore-Lew Ayres-Lraine Day-Helen Gilbert	Nov. 24,'39†	85	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 73.)				
Shop Around the Corner (G)	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40†	100	Jan. 6,'40
(Exploitation: Jan. 27,'40, pp. 65, 67; Mar. 2,'40, p. 68.)				
Strange Cargo (A) 23	Clark Gable-Joan Crawford-Peter Lorre-Ian Hunter	Mar. 1,'40†	113	Mar. 9,'40
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58; Nov. 4,'39, p. 64; Dec. 2,'39, p. 74.)				
Two Girls on Broadway (G) 83	J. Blondell-L. Turner-G. Murphy	April 19,'40†	73	Apr. 20,'40

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101	Aug. 12,'39
	(Exploitation: Aug. 25,'39, pp. 84, 87; Sept 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83; Sept. 23,'39, pp. 66, 73; Sept. 30,'39, p. 61; Oct. 7,'39, pp. 63, 64; Oct. 14,'39, pp. 62, 66; Oct. 21,'39, pp. 62, 66; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, pp. 96, 98; Dec. 23,'39, p. 59; Jan. 13,'40, p. 56; Apr. 6,'40, p. 60.)			
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134	Sept. 2,'39
	(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60, 61; Oct. 21,'39, p. 66; Oct. 23,'39, p. 72; Nov. 4,'39, p. 65; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, p. 97; Dec. 30,'39, p. 65; Jan. 20,'40, p. 72.)			
Young Tom Edison (G) 28	Mickey Rooney-Gene Reynolds-Virginia Weidler-Fay Bainter-George Bancroft	Mar. 15,'40†	85	Feb. 17,'40
	(Exploitation: Mar. 9,'40, pp. 77, 79; Apr. 6,'40, p. 69; Apr. 13,'40, p. 66; Apr. 20,'40, p. 56.			

Coming Attractions

Andy Hardy Meets Debutante	M. Rooney-J. Garland-L. Stone-Cecilia Parker - Fay Holden - Ann Rutherford			
	(See "In the Cutting Room," Apr. 6,'40.)			
Boom Town	Clark Gable - Spencer Tracy - Claudette Colbert-Hedy Lamarr			
Busman's Honeymoon	Robt. Montgomery - Constance Cummings			
Edison, the Man 36	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn	May 10,'40†		
	(See "In the Cutting Room," Mar. 30,'40.)			
Gone With the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland		228	Dec. 16,'39
	(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40, p. 48.)			
I Love You Again*	William Powell-Myrna Loy			
Mortal Storm, The	Margaret Sullavan-James Stewart-Robert Young			
New Moon 31	Jeannette MacDonald - Nelson Eddy - Mary Boland			
	(See "In the Cutting Room," Jan. 27,'40.)			
Old Lady 31*	C. Coburn-B. Bondi-B. Burke			
Phantom Raiders	Walter Pidgeon-Florence Rice			
Pride and Prejudice	Greer Garson-Lawrence Olivier-Mary Boland-Maureen O'Sullivan			
Strike Up the Band*	M. Rooney-J. Garland-J. Prelsser			
Susan and God	J. Crawford - F. March - Rita Quigley-R. Hussey-J. Carroll-B. Cabot	May 31,'40		
Twenty Mule Team 35	W. Beery-L. Carrillo-A. Baxter	May 3,'40	83	
Waterloo Bridge	Vivien Leigh-Robert Taylor	May 17,'40†		
	(See "In the Cutting Room," Apr. 20,'40.)			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chasing Trouble (G) 3917	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†	64	Feb. 3,'40
Cheyenne Kid, The 3962	Jack Randall-Louise Stanley	Feb. 20,'40†	50	
	(See "In the Cutting Room," Feb. 17,'40.)			
Covered Wagon Trails	Jack Randall	Apr. 10,'40†		
	(See "In the Cutting Room," Mar. 16,'40.)			
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60	
Danger Ahead 3939	James Newill	Jan. 10,'40†	60	
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65	Oct. 28,'39
East Side Kids (G) 3924	Dennis Moore-Vince Barnett	Feb. 10,'40†	62	Feb. 24,'40
Fatal Hour (G) 3907	Boris Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†	68	Jan. 20,'40
Fight for Peace, The (A) 3831	Documentary	Sept. 30,'39	63	Apr. 30,'38
Fighting Mad 3937	James Newill	Nov. 5,'39†	60	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	76	Dec. 9,'39
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61	Nov. 25,'39
Hidden Enemy 3922	Warren Hull-Kay Linaker	Jan. 20,'40†	63	
Human Monster, The (A) 3916	Bela Lugosi	Mar. 9,'40†	76	Nov. 18,'39
	(Reviewed under the title, "Dark Eyes of London.")			
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58	Aug. 26,'39
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56	Jan. 27,'34
Midnight Limited (G)	Marjorie Reynolds-John King	Mar. 20,'40†	61	Mar. 23,'40
Mr. Wong In Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70	July 22,'39
Murder on the Yukon 3928	James Newill	Feb. 25,'40†		
Mutiny In the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83	Oct. 14,'39
	(Exploitation: Oct. 28,'39, p. 70.)			
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	50	
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51	Nov. 18,'39
Pals of the Silver Sage	Tex Ritter	Apr. 20,'40†		
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58	Nov. 18,39
Pioneer Days 3961	Jack Randall	Jan. 25,'40†	51	
	(See "In the Cutting Room," Jan. 13,'40.)			
Rhythm of the Rio Grande (G) 3953	Tex Ritter-Susan Dale	Mar. 2,'40†	53	Apr. 27,'40
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58	Jan. 27,'34
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	58	Sept. 9,'39
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52	Dec. 23,'39
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55	June 24,'39
Secret Four, The (A) 3918	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85	June 24,'39
	(Reviewed under the title, "Four Just Men.")			
Sky Bandits	James Newill-Louise Stanley	Apr. 15,'40†		
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61	Sept. 23,'39
Son of the Navy (G)	J. Parker-J. Dunn-M. Spellman	Mar. 30,'40†	72	Apr. 6,'40
Torpedo Raider 3925	B. Mackay-B. Balfour-J. Mills	Feb. 28,'40†		
Tomboy (G)	Jackie Moran-Marcia Mae Jones	Apr. 20,'40†	70	Apr. 27,'40
Westbound Stage (G) 3952	Tex Ritter	Dec. 15,'39†	56	Feb. 24,'40
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55	Jan. 20,'34
Yukon Flight 3938	James Newill-Louise Stanley	Dec. 5,'39†	60	
	(See "In the Cutting Room," Nov. 18,'39.)			

Coming Attractions

Amateur Detective	Frankie Darro	May 23,'40†		
Cowboy from Sundown	Tex Ritter	May 9,'40†		
Kid from Santa Fe, The	Jack Randall	May 16,'40†		
Land of the Six Guns	Jack Randall-Louise Stanley	May 2,'40†		
	(See "In the Cutting Room," Apr. 20,'40.)			
Mysterious Mr. Reeder, The (G)	Will Fyffe	Apr. 30,'40	77	Mar. 11,'39
	(Reviewed under the title, "The Mind of Mr. Reeder.")			
Queen of the Yukon		May 31,'40†		
Riders from Nowhere*	Jack Randall-Margaret Roach			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Diamonds (G)	Isa Miranda-George Brent	Apr. 5,'40†	76	Jan. 20,'40
	(Exploitation: Jan. 20,'40, p. 56.)			
All Women Have Secrets (A) 3914	Jos. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	74	Dec. 9,'39
	(Exploitation: Mar. 2,'40, p. 64.)			
Beau Geste (G) 3902	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor	Sept. 15,'39†	114	July 22,'39
	(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64; Nov. 4,'39, pp. 64, 66, 67.)			
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74	Oct. 29,'39
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67	Sept. 2,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	91	Oct. 21,'39
Dr. Cyclops (G)	Albert Dekker-Janice Logan	Apr. 12,'40†	77	Mar. 9,'40
	(Exploitation: Mar. 16,'40, p. 59.)			
Emergency Squad (G) 3917	W. Henry-R. Page-L. Campbell	Jan. 5,'40†	58	Jan. 13,'40
Farmer's Daughter, The (G) 3927	Martha Raye-Charlie Ruggles	Mar. 29,'40†	61	Feb. 17,'40
French Without Tears (A)	Ray Milland-Ellen Drew	Apr. 19,'40†	67	Nov. 11,'39
Geronimo 3918	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90	Nov. 25,'39
	(Exploitation: Apr. 13,'40, p. 64.)			
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91	Dec. 2,'39
	(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 80; Feb. 10,'40, p. 70; Mar. 2,'40, p. 68.)			
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77	Dec. 16,'39
	(Exploitation: Dec. 23,'39, p. 56; Jan. 27,'40, p. 71; Feb. 3,'40, pp. 72, 74, 76, 78; Feb. 17,'40, pp. 54, 55; Mar. 2,'40, p. 68; Mar. 23,'40, p. 61; Mar. 30,'40, pp. 88, 90.)			
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	95	Sept. 16,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99	May 27,'39
	(Exploitation: Oct. 7,'39, p. 66.)			
Knights of the Range (G) 3923	Russell Hayden-Jean Parker	Feb. 23,'40†	70	Feb. 24,'40
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39	74	Oct. 21,'39
Light of the Western Stars (G)	V. Jory-R. Hayden-N. Beery, Jr.	Apr. 19,'40†	65	Apr. 20,'40
Light that Failed, The (G) 3921	R. Colman-W. Houston-I. Lupino	Feb. 9,'40†	99	Dec. 23,'39
	(Exploitation: Feb. 10,'40, p. 70; Feb. 17,'40, p. 53.)			
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70	Nov. 4,'39
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	86	Nov. 25,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62	Aug. 12,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73	Sept. 20,'39
	(Exploitation: Dec. 16,'39, p. 67.)			
Our Leading Citizen (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88	Aug. 5,'39
	(Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)			
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85	Nov. 4,'39
Parole Fixer (G) 3920	W. Henry-V. Dale-R. Paige	Feb. 2,'40†	60	Feb. 17,'40
Range War (G) 3954	William Boyd-Russel Hayden	Sept. 8,'39†	66	Aug. 5,'39
Remember the Night (G) 3919	Barbara Stanwyck - Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†	94	Jan. 13,'40
	(Exploitation: Jan. 27,'40, p. 71; Mar. 30,'40, p. 87; Apr. 20,'40, p. 57.)			
Renegade Trail 3859	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58	
	(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)			
Road to Singapore (G) 3926	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†	85	Feb. 24,'40
	(Exploitation: Mar. 9,'40, p. 79; Mar. 23,'40, p. 60; Mar. 30,'40, p. 87.)			
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Margaret Lockwood-Will Fyffe	Nov. 17,'39†	97	Sept. 16,'39
	(Exploitation: Feb. 24,'40, p. 55.)			
Santa Fe Marshal (G) 3956	William Boyd-Russell Hayden	Jan. 26,'40†	68	Jan. 13,'40
Seventeen (G) 3924	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†	78	Feb. 24,'40
	(Exploitation: Mar. 2,'40, p. 65.)			
Showdown (G) 3657	Wm. Boyd-Russell Hayden	Mar. 8,'40†	63	Mar. 2,'40
Sidewalks of London (A) 3922	Charles Laughton-Vivien Leigh	Feb. 16,'40†	86	Feb. 10,'40
	(Exploitation: Feb. 17,'40, p. 53.)			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Star Maker, The (G) 3851	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94.	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, pp. 63, 66; Nov. 4,'39, pp. 66, 67; Dec. 9,'39, p. 98.)				
Television Spy (G) 3907	Judith Barrett-Wm. Henry	Oct. 20,'39†	60.	Oct. 14,'39
This Man in Paris (A) 3865	Barry K. Barnes-Valerie Hobson	Aug. 18,'39	86.	July 8,'39
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct. 6,'39†	79.	Sept. 23,'39
(Exploitation: Nov. 11,'39, p. 66; Jan. 6,'40, p. 72.)				
Women Without Names (G) 3925	Ellen Drew-Robert Paige	Mar. 15,'40†	63.	Feb. 24,'40

Coming Attractions

Biscuit Eater, The (G)	Billy Lee- Helene Millard	May 24,'40†	*80.	Apr. 13,'40
Buck Benny Rides Again (G)	Jack Benny - Ed "Rochester" Anderson-Andy Devine	May 3,'40†	*82.	Apr. 20,'40
Date with Destiny, A	B. Rathbone-E. Drew-J. Howard			
(See "In the Cutting Room," Mar. 30,'40.)				
Down Went McGinty	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug. 9,'40†		
(See "In the Cutting Room," Feb. 10,'40.)				
Ghost Breakers, The	B. Hope-P. Goddard-R. Carlson			
Golden Gloves	Jean Cagney-Richard Denning	Aug. 2,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				
Henry Aldrich, No. 2	Jackie Cooper-Leila Ernest			
(See "In the Cutting Room," Apr. 20,'40.)				
Hidden Gold	W. Boyd-H. Hayden-R. Rogers	June 7,'40†		
I Want a Divorce	Joan Blondell-Dick Powell			
Night at Earl Carroll's, A*	Ken Murray-Rose Hobart			
Northwest Mounted Police	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard			
Opened by Mistake	C. Ruggles-R. Paige-J. Logan	May 10,'40†		
Queen of the Mob	Ralph Bellamy - Jean Cagney - Wm. Henry-Blanche Yurka	June 28,'40†		
(See "Women from Hell," "In the Cutting Room," Feb. 10,'40.)				
Safari	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				
Stage Coach War	Wm. Boyd-Russell Hayden	July 12,'40†		
(See "War Along the Stage Coach Trail," "In the Cutting Room," Jan. 20,'40.)				
Texas Rangers Ride Again*	J. Howard-E. Drew-M. Robson			
Those Were the Days	Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser	June 21,'40†		
(See "At Good Old Siwash," "In the Cutting Room," Dec. 30,'39.)				
Three Men from Texas*	W. Boyd-R. Hayden-A. Clyde			
Typhoon	Dorothy Lamour-Robert Preston	May 17,'40†		
(See "In the Cutting Room," Oct. 28,'39.)				
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff	July 5,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Way of All Flesh	A. Tamiroff - Wm. Henry - G. George-M. Angelus-J. Cagney	May 31,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov. 6,'39†	62.	
Goose Step (G)	Roland Drew-Steffi Duna	Oct. 29,'39†	84.	Nov. 25,'39
(Reviewed under the title, "Beasts of Berlin.")				
Invisible Killer, The (G)	Grace Bradley-Roland Drew	Nov. 14,'39†	61.	Feb. 24,'40
Mercy Plane	James Dunn-Frances Gifford	Dec. 4,'39†	58.	
(See "In the Cutting Room," Dec. 9,'39.)				
Texas Renegades	Tim McCoy	Jan. 21,'40†		
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†	64.	
(See "In the Cutting Room," Sept. 16,'39.)				
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan. 14,'40†		

Coming Attractions

Gold Star Mothers	
Man from Oklahoma	
One of the Finest	
Swift Justice	Tim McCoy

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept. 29,'39†	61.	Oct. 14,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66.	Sept. 9,'39
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66.	Nov. 11,'39
Covered Wagon Days 965	Three Mesquiteers	Apr. 22,'40†	56.	
(See "In the Cutting Room," Apr. 6,'40.)				
Cowboys from Texas (G) 962	Three Mesquiteers	Nov. 29,'39†	57.	Dec. 9,'39
Dark Command (G) 901	J. Wayne-C. Trevor-W. Pidgeon	Apr. 15,'40†	94.	Apr. 13,'40
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec. 20,'39†	63.	Dec. 23,'39
Forgotten Girls (G) 920	Louise Platt-Donald Woods	Mar. 15,'40†	68.	Mar. 23,'40
Ghost Valley Raiders (G) 991	Donald Barry-Lona Andre	Mar. 26,'40†	57.	Apr. 6,'40
Grandpa Goes to Town (G) 922	James, Lucille, Russell Gleason	Apr. 19,'40	66.	Apr. 20,'40
Heroes of the Saddle (G) 963	Three Mesquiteers	Jan. 12,'40†	56.	Jan. 20,'40
Hi-yo Silver (G) 129	Silver Chief - Chief Thunder - Cloud - Lynn Roberts	Apr. 10,'40	69.	Apr. 20,'40
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73.	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 65.)				
In Old Missouri 921	Weaver Bros. & Elviry	Apr. 17,'40†	67.	
(See "In the Cutting Room," Mar. 30,'40.)				
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	60.	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57.	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72.	Nov. 11,'39
Money to Burn (G) 917	Jas., Lucile & Russell Gleason	Dec. 28,'39†	69.	Dec. 30,'39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57.	Aug. 19,'39
Pioneers of the West (G) 964	Three Mesquiteers	Mar. 12,'40†	56.	Mar. 16,'40
Rancho Grande (G) 942	G. Autry-S. Burnette-J. Storey	Mar. 22,'40†	68.	Mar. 30,'40
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64.	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	69.	Oct. 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22,'39†	58.	Nov. 25,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62.	Aug. 28,'39
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec. 15,'39†	71.	Dec. 18,'39
Thou Shalt Not Kill (A) 916	Charles Bickford-Owen Davis, Jr.-Doris Day	Dec. 22,'39†	68.	Dec. 16,'39
Village Barn Dance (G) 919	Richard Cromwell - Doris Day - Lulu Belle & Scotty	Jan. 30,'40†	74.	Feb. 3,'40
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,'39	66.	Sept. 9,'39
Wolf of New York (G) 918	Edmund Lowe - Rose Hobart - James Stephenson	Jan. 25,'40†	69.	Jan. 27,'40
Young Buffalo Bill (G) 954	R. Rogers-G. Hayes-P. Moore	Apr. 12,'40†	59.	Apr. 20,'40

Coming Attractions

Crooked Road, The	Edmund Lowe-Irene Hervey
(See "In the Cutting Room," Apr. 20,'40.)	
Doctors Don't Tell	J. Wayne-C. Coburn-S. Gurie
Gangs of Chicago	L. Lane-L. Nolan-B. MacLane
Gaucho Serenade	G. Autry-S. Burnette-J. Storey
Melody Ranch	Gene Autry-Smiley Burnette
Rocky Mountain Rangers	Three Mesquiteers-R. Towne
Scatterbrain	Judy Canova
Wagons Westward	Chester Morris-Anita Louise-O. Munson-B. Jones-G. Hayes
Women in War	E. Janis-W. Barrie-P. Knowles

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois (G) 009	R. Massey-R. Gordon-M. Howard	Apr. 19,'40†	110.	Jan. 27,'40
(Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Mar. 16,'40, p. 59; Apr. 6,'40, pp. 56, 57.)				
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81.	Oct. 28,'39
(Exploitation: Jan. 6,'40, pp. 66, 67; Mar. 30,'40, p. 90.)				
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82.	July 1,'39
(Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70; Oct. 14,'39, pp. 60, 64.)				
Bad Lands (G) 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39	70.	Aug. 19,'39
Bullet Code (G) 083	George O'Brien-Virginia Vale	Apr. 12,'40	58.	Apr. 13,'40
(See "In the Cutting Room," Dec. 30,'39.)				
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59.	Aug. 26,'39
Courageous Dr. Christian (G) 030	Jean Hersholt-Dorothy Lovett	Apr. 5,'40†	67.	Mar. 30,'40
Curtain Call (G) 027	B. Read-J. Archer-H. Vinson	Apr. 26,'40†	*60.	Apr. 13,'40
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	64.	Sept. 16,'39
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec. 22,'39	62.	Dec. 9,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67.	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59.	Aug. 26,'39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83.	Aug. 26,'39
(Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68; Nov. 4, 39, p. 65.)				
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65.	Oct. 14,'39
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept. 8,'39†	73.	Aug. 26,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†	115.	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 63.)				
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94.	Aug. 5,'39
(Exploitation: Sept. 16,'39, pp. 84, 85; Sept. 30,'39, p. 61; Nov. 11,'39, p. 68.)				
Isle of Destiny (G) 017	W. Gargan-W. Ford-J. Lang	Mar. 8,'40†	83.	Mar. 9,'40
Legion of the Lawless (G) 082	George O'Brien-Virginia Vale	Jan. 5,'40†	59.	Nov. 25,'39
Little Orvie (G) 020	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†	66.	Mar. 9,'40
Marines Fly High (G) 018	R. Dix-C. Morris-L. Ball	Feb. 2,'40†	68.	Feb. 17,'40
Married and in Love (G) 014	Alan Marshall - Barbara Read - Helen Vinson-Patric Knowles	Jan. 19,'40†	59.	Dec. 18,'39
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62.	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70.	Oct. 21,'39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan. 12,'40†	67.	Dec. 16,'39
Millionaire Playboy (G) 022	Joe Penner-Linda Hayes	Mar. 15,'40†	64.	Mar. 2,'40
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 29,'39†	97.	Aug. 26,'39
(Exploitation: Nov. 25,'39, p. 56.)				
Pinocchio (G) 091	Disney Feature Cartoon	Feb. 23,'40†	87.	Feb. 3,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 9,'40, p. 77; Mar. 16,'40, p. 59; Mar. 23,'40, p. 61; Apr. 6,'40, p. 57; Apr. 13,'40, pp. 65, 66; Apr. 20,'40, p. 57.)				
Primrose Path (A) 023	Gingers Rogers-Joel McCrea	Mar. 22,'40†	93.	Mar. 18,'40
(Exploitation: Apr. 6,'40, p. 57.)				
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73.	Nov. 18,'39
Saint's Double Trouble (G) 021	George Sanders-Helene Whitney-Bela Lugosi	Jan. 26,'40†	68.	Jan. 20,'40
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69.	Mar. 25,'39
Swiss Family Robinson (G) 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Feb. 16,'40†	91.	Feb. 3,'40
(Exploitation: Feb. 24,'40, p. 53; Mar. 2,'40, p. 65.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-May Robson - E. E. Horton - Lucille Ball	Nov. 24,'39†	91	Nov. 18,'39
(Exploitation: Jan. 13,'40, p. 56; Feb. 10,'40, p. 71.)				
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	72.	Sept. 30,'39
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec. 8,'39†	62.	Dec. 2,'39
Vigil in the Night (A) 007	Carole Lombard-Anne Shirley-Brian Aherne	Feb. 9,'40†	96.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 30,'40, p. 89.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anne of Windy Poplars	Anne Shirley-James Ellison	June 28,'40†		
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May 10,'40†	*85.	Mar. 30,'40
Bill of Oivorcement, A 028 (A)	Maureen O'Hara - Adolphe Menjou-Fay Bainter-H. Marshall	May 31,'40†	74.	Mar. 16,'40
Cross Country Romance	Gene Raymond-Wendy Barrie	Aug. 9,'40†		
Have It Your Own Way	Maureen O'Hara-Louis Hayward L. Ball-V. Fields-M. Carlisle	Aug. 23,'40†		
Irene (G) 024	Anna Neagle-Ray Milland-R. Young-M. Robson-B. Burke	May 3,'40†	101.	Apr. 20,'40
Lucky Partners	Ronald Colman-Ginger Rogers	Aug. 2,'40†		
Millionaires in Prison	Lee Tracy-Linda Hayes	July 12,'40†		
My Favorite Wife 025	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	May 17,'40†		
(See "In the Cutting Room," Mar. 2,'40.)				
Prairie Law	George O'Brien-Virginia Vale	June 7,'40†		
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug. 16,'40†	95.	Oct. 29,'39
(Reviewed under the title, "Sixty Glorious Years.")				
Saint Takes Over, The (G)	George Sanders-Wendy Barrie	June 7,'40†	*70.	Apr. 27,'40
Thousand Dollar Marriage	L. Errol-D. O'Keefe-A. Pearce	June 21,'40†		
Tom Brown's Schooldays 029	Sir Cedric Hardwicke-F. Bartholomew-Jimmy Lydon-Josephine Hutchinson	June 14,'40†		
Villain Still Pursued Her, The	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton			
You Can't Fool Your Wife	Lucille Ball-James Ellison	May 24,'40†		
(See "In the Cutting Room," Mar. 16,'40.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82.	Aug. 26,'39
Barricade (G) 026	Alice Faye-Warner Baxter	Dec. 8,'39†	71.	Dec. 16,'39
Blue Bird (G) 025	Shirley Temple-Spring Byington	Mar. 22,'40†	83.	Jan. 27,'40
(Exploitation: Apr. 20,'40, p. 57.)				
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74.	Aug. 26,'39
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar. 1,'40†	67.	Feb. 10,'40
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64.	Aug. 19,'39
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†	73.	Dec. 2,'39
City in Oarkness (G) 021	Sidney Toler-Lynn Barl	Dec. 1,'39†	74.	Nov. 18,'39
City of Chance (G) 027	Lynn Bari-Donald Woods	Jan. 12,'40†	57.	Dec. 30,'39
Oay-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†	72.	Nov. 18,'39
Orums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov. 10,'39†	103.	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 65; Jan. 13,'40, p. 56.)				
Elsa Maxwell's Hotel for Women (G) 001	Linda Oarnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Barl	Aug. 4,39†	83.	Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	58.	Nov. 11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†	77.	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 69.)				
First World War, The (reissue) (A) 062	Oocumentary	Oct. 27,'39†	78.	Nov. 17,'34
Free, Blonde and Twenty-one (A) 037	L. Bari-J. Davis-H. Wilcoxon	Mar. 29,'40†	67.	Feb. 17,'40
Grapes of Wrath, The (A) 040	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Oarwell	Mar. 15,'40†	128.	Jan. 27,'40
(Exploitation: Mar. 2,'40, p. 65; Mar. 9,'40, p. 77.)				
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62.	Oct. 7,'39
He Married His Wife (A) 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†	83.	Jan. 20,'40
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 20,'39†	83.	Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
High School (G) 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†	74.	Jan. 6,'40
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96.	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Oec. 9,'39, p. 94; Oec. 23,'39, p. 57; Oec. 30,'39, p. 65.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70.	Nov. 25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	74.	Nov. 18,'39
Johnny Apollo (A) 042	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr. 19,'40†	93.	Apr. 20,'40
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington,	Aug. 25,'39†	62.	Aug. 12,'39
Little Old New York (G) 031	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb. 9,'40†	100.	Feb. 10,'40
(Exploitation: Feb. 10,'40, p. 70.)				
Man Who Wouldn't Talk, The (G) 030	L. Nolan-J. Rogers-M. Marsh	Feb. 2,'40†	72.	Jan. 20,'40
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75.	Oct. 14,'39
Rains Came, The (G) 011	T. Poyer-M. Loy-G. Brent	Sept. 15,'39†	103.	Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101.	June 6,'36
Shipyard Sally (A) 018	Gracie Fields-Sidney Howard	Oct. 20,'39†	79.	July 29,'39
Shooting High (G) 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40†	65.	Mar. 9,'40
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101.	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64; Nov. 4,'39, p. 64; Nov. 11,'39, p. 67; Dec. 30,'39, p. 65.)				
Star Dust (G) 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr. 5,'40†	85.	Apr. 6,'40
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57.	Sept. 2,'39
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†	86.	Dec. 23,'39
(Exploitation: Feb. 24,'40, p. 55.)				
They Came by Night (G) 033	Will Fyffe-Phyllis Calvert	Feb. 23,'40†	73.	Mar. 16,'40
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65.	Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Nov. 17,'39†	84.	Oct. 28,'39
Viva Cisco Kid (G) 039	Cesar Romero-Jean Rogers	Apr. 12,'40†	70.	Mar. 23,'40
Young as You Feel (G) 032	Jed Prouty-Spring Byington	Feb. 16,'40†	59.	Feb. 3,'40

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brigham Young*	T. Poyer-L. Oarnell-J. Carradine-B. Donlevy-J. Darwell-J. Rogers-M. Astor-V. Price			
Charlie Chan's Murder Cruise 048	Sidney Toler-Marjorie Weaver	June 21,'40†	75	
(See "In the Cutting Room," Mar. 9,'40.)				
Brat, The	Jane Withers-Kent Taylor			
Earthbound 034	Warner Baxter-Andrea Leeds	June 7,'40†		
(See "In the Cutting Room," Mar. 16,'40.)				
Four Sons 047	D. Ameche-Mary Beth Hughes	June 14,'40†		
Girl in Room 313, 051	Kent Taylor-Florence Rice	July 12, 40†		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
I Was an Adventuress 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May 10,'40†		
Lillian Russel 045	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carrillo-Weber & Felds	May 24,'40†		
Lucky Cisco Kid 049	Cesar Romero-Evelyn Venable	June 28,'40†		
Marriage in Transit	Virginia Gilmore-Robt. Sterling	May 31,'40†		
Maryland 050	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles	July 5,'40†		
On Their Own (G) 044	Spring Byington-Ken Howell	May 17,'40†	*65.	Apr. 13,'40
Pier 13*	Lynn Barl-Lloyd Nolan			
Public Deb, No. 1	Brenda Joyce - Ralph Bellamy - G. Murphy - M. Auer - C. Ruggles			
Sailor's Lady 052	Jon Hall-Nancy Kelly	July 19,'40†		
(See "In the Cutting Room," Mar. 2,'40.)				
So This Is London (A) 043	Geo. Sanders-Berton Churchill	May 3,'40†	84.	Feb. 4,'39
Street of Memories*	Lynn Roberts-John McGuire			
Young People, The	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford (G)	Laurel and Hardy	Feb. 16,'40†	63.	Mar. 2,'40
(Exploitation: Apr. 20,'40, p. 56.)				
Eternally Yours (A)	Loretta Young - Oavid Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95.	Oct. 7,'39
(Exploitation: July 22,'39, p. 81; Dec. 30,'39, p. 66.)				
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115.	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62; Dec. 16,'39, p. 68.)				
House Across the Bay (G)	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George	Mar. 1,'40†	*85.	Mar. 2,'40
(Exploitation: Mar. 30,'40, p. 87.)				
Housekeeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80.	Sept. 16,'39
(Exploitation: Dec. 30,'39, p. 66.)				
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept. 22,'39†	70.	Sept. 30,'39
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson	Jan. 19,'40†	73.	Nov. 18,'39
(Exploitation: Oec. 23,'39, pp. 57, 59; Jan. 20,'40, p. 72; Mar. 16,'40, p. 80.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112.	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56; Oct. 28,'39, p. 70.)				
My Son, My Son (A)	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†	*117.	Mar. 9,'40
(Exploitation: Apr. 13,'40, p. 65.)				
Of Mice and Men (A)	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†	106.	Dec. 30,'39
(Exploitation: Jan. 20,'40, pp. 66, 67; Jan. 27,'40, p. 70; Feb. 3,'40, p. 78; Mar. 2,'40, p. 64.)				
One Million B.C. (G)	Carole Landis-Lon Chaney, Jr.-John Hubbard	Apr. 5,'40†	80.	Apr. 13,'40
(Exploitation: Apr. 13,'40, p. 65.)				
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78.	Dec. 30,'39
Raffles (G)	David Niven-Olivia de Havilland	Dec. 29,'39†	71.	Dec. 23,'39
(Exploitation: Jan. 20,'40, p. 67; Mar. 9,'40, p. 76.)				
Real Glory, The (G)	G. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96.	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62; Nov. 25,'39, p. 57; Jan. 6,'40, p. 72; Jan. 20,'40, p. 67; Mar. 23,'40, p. 61.)				
Rebecca (A)	Laurence Olivier-Joan Fontaine-Judith Anderson-Geo. Sanders	Apr. 12,'40†	130.	Mar. 30,'40
(Exploitation: Apr. 13,'40, p. 66; Apr. 20,'40, p. 57.)				
Slightly Honorable (A)	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	*85.	Jan. 13,'40
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101.	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p. 66; Oct. 14,'39, p. 62; Dec. 2,'39, p. 76.)				

Coming Attractions

Foreign Correspondent	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley
Long Voyage Home*	J. Wayne-T. Mitchell-I. Hunter-W. Lawson - B. Fitzgerald - Shields
Our Town	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin — May 24, '40†
(Exploitation: Mar. 30,'40, p. 87.)	
Saps at Sea	Laurel and Hardy — May 3,'40†
(See "Two's Company," "In the Cutting Room," Dec. 16,'39.)	
South of Pago Pago	Jon Hall - Victor McLaglen - Frances Farmer
Thief of Bagdad	Sabu-J. Duprez-C. Veidt
Turnabout	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor — May 17,'40†
(See "In the Cutting Room," Apr. 6,'40.)	
Westerner, The	Gary Cooper-Doris Davenport-Fred Stone-Lillian Bond
(See "In the Cutting Room," Feb. 10,'40.)	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Quiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93.	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70; Nov. 25,'39, p. 58; Dec. 2,'39, p. 73.)				
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78.	Dec. 2,'39
Black Friday (G) 4018	Boris Karloff-Bela Lugosi	Apr. 12,'40†	70.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
Call a Messenger (G) 4020	Billy Halop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 8,'39†	65.	Sept. 23,'39
Charlie McCarthy, Detective (G) 4011	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77.	Dec. 23,'39
Chip of the Flying "U" (G) 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55.	Jan. 27,'40
Danger on Wheels 4055	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†	61.	
Desperate Trails, The 4058	Johnny Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58.	
(See "In the Cutting Room," July 15,'39.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94.	Dec. 2,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Double Alibi (G) 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†	60.	Mar. 23,'40
Enemy Agent (G) 4033	Richard Cromwell-Helen Vinson	Apr. 19,'40	61.	Apr. 13,'40
First Love (G) 3002	Deanna Durbin-Helen Parrish-Robert Stack-Eugene Pallette-Leatrice Joy — Nov. 10,'39		84.	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66; Mar. 23,'40, p. 64.)				
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60.	
(See "In the Cutting Room," Nov. 18,'39.)				
Green Hell (G) 4041	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87.	Jan. 20,'40
Half a Sinner 4040	Heather Angel-John King	Apr. 5,'40†	59.	
Hawaiian Nights (G) 4024	J. Down-C. Moore-M. Carlisle	Sept. 8,'39†	65.	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran — Oct. 6,'39†		66.	
Honeymoon Deferred (G) 4038	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†	59.	Feb. 24,'40
House of Seven Gables (G) 4013	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40†	89.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
If I Had My Way	Bing Crosby-Gloria Jean — May 3,'40†			
(See "In the Cutting Room," Apr. 20,'40.)				
Invisible Man Returns (G) 4009	Vincent Price-Sir Cedric Hardwicke-Nan Grey — Jan. 12,'40†		81.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 66; Jan. 27,'40, p. 70; Mar. 16,'40, p. 58.)				
It's a Date (G) 4001	Deanna Durbin-Kay Francis-Walter Pidgeon	Mar. 22,'40†	*100.	Mar. 23,'40
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63.	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63.	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	63.	Nov. 4,'39
Ma! He's Making Eyes at Me (G) 4022	Tom Brown-Constance Moore	Mar. 15,'40†	61.	Apr. 6,'40
Man from Montreal 4054	R. Arlen-A. Devine-A. Gwynne	Dec. 8,'39†	60.	
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91.	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64.	Nov. 25,'39
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66.	Aug. 12,'39
My Little Chickadee (A) 4004	Mae West - W. C. Fields - Jos. Calleia - D. Foran - A. Nagel	Feb. 9,'40†	84.	Feb. 10,'40
Oh, Johnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†	63.	
(See "In the Cutting Room," Dec. 30,'39.)				
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58.	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59.	Nov. 11,'39
Riders of Pasco Basin 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†	56.	
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77.	Oct. 14,'39
Road Back (reissue) (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79.	June 26,'37
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†	92.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 72.)				
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62½	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70.	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88.	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58; Dec. 23,'39, p. 60.)				
West of Carson City 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55.	
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92.	Aug. 19,'39
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	65.	Oct. 28,'39
Zanzibar (G) 4025	Lola Lane-James Craig	Mar. 8,'40†	69.	Mar. 30,'40

Coming Attractions

Alias the Deacon	B. Burns-M. Auer-D. O'Keefe — May 17,'40† — 72.
(See "In the Cutting Room," Mar. 2,'40.)	
Bad Man from Red Butte* 4063	Johnny Mack Brown-Bob Baker-Fuzzy Knight — May 31,'40†
Black Diamonds	Richard Arlen-Andy Devine — May 10,'40†
Boys from Syracuse	Allan Jones - Martha Raye - Joe Penner - Chas. Butterworth
Hot Steel* 4056	Richard Arlen-Andy Devine
I Can't Give You Anything But Love, Baby	Johnny Downs-Peggy Moran — June 21,'40†
(See "In the Cutting Room," Apr. 6,'40.)	
La Conga Nights	Hugh Herbert-Dennis O'Keefe-Constance Moore — May 31,'40†
No Exit	W. Ford-K. Adams-D. Woods — June 7,'40†
One of the Boston Bullertons	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings
Sandy Is a Lady	Baby Sandy-Mischa Auer-Billy Lenhart-Kenneth Brown — June 14,'40†
(See "In the Cutting Room," Mar. 30,'40.)	
South to Karanga	C. Bickford-D. Foran-L. Desti.
Ski Patrol	Lull Deste-Philip Dorn — May 10,'40†
You're Not So Tough	"Dead End Kids"-Nan Grey

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel from Texas, An	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman — Apr. 27,'40†		69.	
(See "In the Cutting Room," Mar. 30,'40.)				
Castle on the Hudson (G)	John Garfield - Pat O'Brien - Ann Sheridan - Burgess Meredith — Feb. 17,'40†		*76.	Mar. 2,'40
(Exploitation: Feb. 24,'40, p. 53.)				
Dr. Ehrlich's Magic Bullet (G)	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	*100.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65; Mar. 9,'40, p. 79.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dust Be My Destiny (G) 461 (Exploitation: Nov. 11,'39, p. 66.)	John Garfield-Priscilla Lane	Sept. 16,'39†	88.	Aug. 19,'39
Espionage Agent (G) 462	Joel McCrea - Brenda Marshall-Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83.	Sept. 30,'39
Fighting 69th (G) 451 (Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 78; Feb. 24,'40, pp. 52, 56; Apr. 13,'40, p. 66.)	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†	90.	Jan. 13,'40
Four Wives (A) 453 (Exploitation: Jan. 20,'40, p. 66.)	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99.	Nov. 25,'39
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57.	
Old Maid (A) 452 (Exploitation: Oct. 1,'39, p. 62; Nov. 11,'39, p. 68; Dec. 16,'39, p. 68.)	Bette Davis - Miriam Hopkins - Geo. Brent-Jane Bryan	Sept. 1,'39†	95.	Aug. 5,'39
On Your Toes (G) 463	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94.	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55.	Dec. 9,'39
Return of Dr. X, The (G) 464 (Exploitation: Dec. 16,'39, p. 67.)	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62.	Dec. 2,'39
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Dec. 21,'39†	57.	Nov. 25,'39
Three Cheers for the Irish (G) (Exploitation: Apr. 20,'40, p. 58.)	Prisoilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40†	100.	Mar. 16,'40
'Til We Meet Again (G)	Merle Oberon - George Brent - Pat O'Brien-Geraldine Fitzgerald	Apr. 20,'40†	99.	Apr. 13,'40
We Are Not Alone (G) 458	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112.	Nov. 11,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia-Weidler	June 29,'40†		
Flight Angels (See "In the Cutting Room," Apr. 20,'40.)	Virginia Bruce-Dennis Morgan-R. Bellamy - J. Wyman - W. Morris	May 18,'40		
Fugitive From Justice	Roger Pryor-Lucille Fairbanks	June 15,'40†	53.	
Murder in the Air*	R. Reagan-J. Litel-L. Lys	June 1,'40†	55.	
Torrid Zone	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May 25,'40†		

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Intelligence (G) 416	Boris Karloff-Margaret Lindsay	Jan. 29,'40†	62.	Feb. 17,'40
Brother Rat and a Baby (G) 406 (Exploitation: Apr. 6,'40, p. 57.)	W. Morris-P. Lane-J. Bryan-R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	87.	Jan. 13,'40
Calling Philo Vance (G) 420	J. Stephenson-Margot Stevenson	Feb. 3,'40†	62.	Feb. 17,'40
Child Is Born, A (A) 415 (Exploitation: Dec. 9,'39, p. 96; Jan. 27,'40, p. 72; Feb. 3,'40, p. 75; Feb. 10,'40, p. 71; Feb. 24,'40, p. 53; Mar. 9,'40, p. 78; Mar. 16,'40, p. 61; Mar. 30,'40, pp. 88, 89; Apr. 6,'40, p. 57.)	Geraldine Fitzgerald - Jeffrey Lynn-Gladys George	Jan. 6,'40†	79.	Jan. 6,'40
Dead End Kids on Dress Parade (G)	Dead End Kids-John Litel	Nov. 18,'39†	62.	Nov. 4,'39
Granny, Get Your Gun	May Robson-Harry Davenport-Margot Stevenson	Feb. 10,'40†	56	
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	*80.	Jan. 6,'40
It All Came True (A) (Exploitation: Apr. 13,'40, p. 65.)	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40†	97.	Apr. 6,'40
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57.	Sept. 23,'39
King of the Lumberjacks (G)	John Payne-Gloria Dickson	Apr. 13,'40†	58.	Apr. 27,'40
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60	
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65.	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402 (Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53; Mar. 30,'40, pp. 86, 90.)	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106.	Sept. 30,'39
Roaring Twenties, The (G) 403 (Exploitation: Nov. 25,'39, p. 59; Feb. 17,'40, p. 54.)	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106.	Oct. 21,'39
Virginia City (G) (Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64.)	Errol Flynn - Miriam Hopkins - R. Scott-A.Hale-H. Bogart	Mar. 23,'40†	*115	Mar. 23,'40

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brother Orchid	Ann Sothern-Humphrey Bogart-Ralph Bellamy	June 8,'40†		
Episode*	O. de Havilland - J. Lynn - C. Winninger - J. Wyman - E. Albert			
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel	June 22,'40†		
Life of Knute Rockne, The	Pat O'Brien-Gale Page			
Mad Empress, The (G) 420 (Reviewed under the title, "Jaurez and Maxmilian.")	M. Novara-C. Nagel-L. Atwill		72.	Apr. 22,'39
Saturday's Children (A)	J. Garfield-A. Shirley-C. Rains	May 11,'40†	101.	Apr. 13,'40
Sea Hawk	E. Flynn-B. Marshall-A. Hale-C. Rains - F. Robson - U. O'Connor			
Sentence, The*	G. Brent-V. Bruce-B. Marshall			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Tear Gas Squad	D. Morgan-J. Payne-G. Dickson	May 4,'40†	55	
They Drive by Night*	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
American Gang Busters... (G)		Times	Apr. 20,'40	65.	Mar. 30,'40
George Washington Carver (G)	S. W. Carver	McDowell	Apr. 16, 40	69.	Apr. 20,'40
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39†	80	
Horrors of War (G)	Documentary	Merit	Feb. 7,'40	51.	Feb. 17,'40
Killers of the Wild	Joan Valerie	Fine Arts	Mar. 28,'40	57.	Apr. 13,'40
Pocomania (G)	Nina Mae McKinney.	Lenwal	Dec. 9,'39	65.	Dec. 9,'39

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Broken Strings (G)	Clarence Muse	International	*60.	Mar. 23,'40	
Double Deal (G)	Monte Hawley	International	*55.	Dec. 16,'39	
Fight for Life (A)	Myron McCormick	U. S. Film Service	69.	Mar. 16,'40	
I Take This Oath	Gordon Jones	Sig Neufeld			
Mr. Washington Goes to Town (G)	F. E. Miller	Buell	*55.	Apr. 20,'40	
Mystery in Swing (G)	Monte Hawley	International	*75.	Mar. 7,'40	
Secrets of a Model* (A)	Sharon Lee	Continental	May 4,'40	60.	Apr. 27,'40

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
All at Sea (G)	Sandy Powell	British Lion		74.	Dec. 9,'39
Baker's Wife, The (La Femme du Boulanger... (A)	Raimu	"Baker's Wife Inc."	Feb. 26,'40	98.	Mar. 2,'40
Band Wagon (G)	Arthur Askey	Central		85.	Feb. 24,'40
Black Eyes	Otto Kruger	Film Alliance...	May 15,'40		
Briggs Family, The (G)	Edward Chapman	Warner Bros.		69.	Apr. 13,'40
Citadel of Silence, The.. (A)	Annabella	Film Alliance...	Dec. 23,'39	90.	Dec. 30,'39
Claudine (A)	Blanchette Brunoy	French M.P. Cp.	Mar. 30,'40	82.	Apr. 6,'40
Come On, George (G)	George Formby	ABFD		88.	Dec. 2,'39
Contraband (G)	Conrad Veidt	Anglo-American.		91.	Apr. 13,'40
Devil Is an Empress, The (G)	Conrad Veidt	Columbia	Dec. 1,'39	70.	Dec. 9,'39
Dr. O'Dowd (A)	Shaun Glenville	Warner Bros.		76.	Mar. 2,'40
Englishman's Home, An.. (A)	Edmund Gwenn	United Artists		72.	Nov. 11,'39
Entente Cordial (G)	Victor Francen	Concord	Dec. 25,'39	110.	Jan. 6,'40
Face Behind the Sear, The	Griffith Jones	Film Alliance...	Feb. 29,'40	72.	Mar. 9,'40
George and Margaret (G)	Marie Lohr	Warner Bros.		77.	Apr. 6,'40
Hidden Menace, The (G)	Otto Kruger	Film Alliance...	Jan. 15,'40	59.	Apr. 13,'40
Hoots, Mon! (A)	Max Miller	Warner Bros.		77.	Dec. 23,39
Just Like a Woman	Gertrude Michael	Film Alliance...	Dec. 15,'40	74	
Katia (G)	Danielle Darrieux	Mayer-Burstyn..	Dec. 25,'39	90.	Dec. 2,'39
Last Desire (A)	Raimu	Transatlantic	Dec. 16,'39	100.	Jan. 6,'40
Let George Do It (G)	George Formby	ABFD		82.	Mar. 30,'40
Life of Giuseppi Verdi,.. The (G)	Fosco Giachetti	Esperia	Apr. 3,'40	111.	Apr. 6,'40
Lights Out in Europe (A)	Documentary	Mayer Burstyn..	Apr. 13,'40	66.	Apr.. 6,'40
Little Miss Molly	Maureen O'Hara	Film Alliance...	Mar. 5,'40	67	
Lost on the Western Front (G)	Paul Cavanaugh	World	Jan. 10,'40	63.	Jan. 20,'40
Louise (A)	Grace Moore	Mayer-Burstyn..	Feb. 2,'40	80.	Feb. 10,'40
Marseillaise (G)	Pierre Renoir	World	Nov. 3,'39	80.	Nov. 18.'39
Mayor's Dilemma, The (A) (Reviewed under the title, 'Les Otages.")	Charpin	Film Alliance	Apr. 22,'40	90.	Apr. 22,'39
Midas Touch, The (A)	Barry K. Barnes	Warner		68.	Dec. 30,'39
Middle Watch, The	Jack Buchanan	Pathe		75.	Dec. 30,'39
Mill on the Floss, The (G) (Exploitation: Dec. 23,'39, p. 58.)	Geraldine Fitzgerald.	Standard	Nov. 14,'39	90.	Feb. 13,'37
Mirele Efros (G)	Berta Gersten	Credo	Oct. 19,'39	90.	Nov. 4,'39
Monkey Into Man (A)		World	May. 1,'40	65.	Mar. 30,'40
Mystery of Room 13	Gibb McLaughlin	Film Alliance...	June 15,'40		
North Sea Patrol	Geoffrey Toone	Film Alliance...	Nov. 15,'39	69	
One Night in Paris	John Lodge	Film Alliance...	Feb. 15,'40		
On the Night of the Fire (A)	Ralph Richardson	General		94.	Jan. 6,'40
Proud Valley, The (A)	Paul Robeson	ABFD		77.	Jan. 27,'40
Skeleton on Horseback (G)	Hugo Haas	C.L. Import Corp.		78.	Feb. 24,'40
Song of the Windmills (Molinos de Viento) (G)	Maria Mercader	Atlas	Feb. 23,'40	73.	Mar. 2,'40
Sons of the Sea (G)	Leslie Banks	Grand National		83.	Dec. 23,'39
Spies of the Air	Barry K. Barnes	Film Alliance...	July 15,'40		
Spy for a Day (G)	Duggie Wakefield	Paramount		71.	Jan. 27,'40
Stars Look Down, The	Michael Redgrave	Grand National		103.	Jan. 27,'40
Still Waters (Acqua Cheta) (G)	Germana Paolieri	Modern	Nov. 18,'39		
Terror, The	Wilfrid Lawson	Film Alliance...	Apr. 15,'40		
Tevya (G)	Maurice Schwartz	Maymon	Feb. 5,'40	93.	Jan. 13,'40
That They May Live (A)	Victor Francen	Mayer-Burstyn..	Nov. 6,'39	87.	Dec. 30,'39
Traitor Spy	Bruce Cabot	Assoc. British		73.	Nov. 4,'39
Ultimatum (G)	Eric Von Stroheim	Hoffberg	Feb. 3,'40	73.	Feb. 24,'40
Vengeance of the Deep (G)	Lloyd Hughes	Astor	Feb. 22,'40	70.	Mar.. 2,'40

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (4-20-40) April 20, 1940. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
All American Blondes (11-11-39) 1423 ..... Andy Clyde	Oct.	20,'39†17....
Andy Clyde Gets Spring Chicken (12-30-39) 1426.	Dec.	15,'39†19....
A Plumbing We Will Go 1406 ..... (3 Stooges)	Apr.	19,'40†.2 rls.
Awful Goof, The, 1427..... Charley Chase	Dec.	22,'39†17....
Calling All Curs (9-9-39) 1401 ..... (3 Stooges)	Aug.	25,'39†17½..
Glove Slingers (1-6-40) 1425 ..... (All Star)	Nov.	24,'39†18....
Heckler, The (2-10-40) 1430 ..... Charley Chase	Feb.	16,'40†17....
Mr. Clyde Goes to Broadway 1429 ..... Andy Clyde	Feb.	2,'40†17....
Money Squawks 1432..... Andy Clyde	Apr.	5,'40† 2 rls.
Mooching Through Georgia (9-9-39) 9438 ..... (All Star)	Aug.	11,'39 19....
Nothing But Pleasure (2-24-40) 1428 ..... Buster Keaton	Jan.	5,'40†17½..
Oh, You Nazty Spy (2-24-40) 1404 ..... (3 Stooges)	Jan.	19,'40†18....
Oily to Bed, Oily to Rise (10-14-39) 1402 ..... (3 Stooges)	Oct.	6,'39 18½..
Pardon My Berth Marks (3-16-40) 1431 ..... Buster Keaton	Mar.	22,'40†16....
Rockin' Thru the Rockies. (3-16-40) 1405 ..... (3 Stooges)	Mar.	8,'40†18....
Skinny the Moocher 1421... Charley Chase	Sept.	8,'39†16½..
South of the Boudoir 1434. Charley Chase	May	17,540†.2 rls.
Static in the Attic 1422... Walter Catlett	Sept	22,'39†19....
Teacher's Pest 1424 ..... Charley Chase	Nov.	3,'39†16½..
Three Sappy People 1403.. (3 Stooges)	Dec.	1,'39†18½..
You're Next 1433..... Walter Catlett	May	3,'40†.2 rls.

CINESCOPES

Title	Rel. Date	Min.
Fashion Takes a Holiday (3-16-40) 1973.....	Mar.	8,'40†11....
Threads of a Nation, The (2-10-40) 1972	Feb.	9,'40†11....
World of 1960 (Futurama (1-6-40) 1971	Dec.	22,'39† 9....

COLOR RHAPSODIES

Title	Rel. Date	Min.
Blackboard Revue 1508....	Mar.	15,'40† 7....
Boy, a Gun and Birds, A (12-30-39) 1506	Jan.	12,'40† 7½..
Crop Chasers (10-14-39) 1502	Sept.	22,'39† 8....
Dreams On Ice (10-7-39) 1503	Oct.	20,'39† 6½..
Egg Hunt, The 1510.....	May	31,'40† 7½..
Greyhound and the Rabbit 1509	Apr.	19,'40† 7½..
Happy Tots' Expedition 1507	Feb.	9,'40†.6½..
Jitterburg Knights (9-9-39) 1501	Aug.	11,'39†.7....
Mother Goose In Swing-time 1505	Dec.	18,'39†.7....
Mountain Ears (11-11-39) 1504	Nov.	3,'39†.7....

COLUMBIA TOURS

Title	Rel. Date	Min.
Beautiful Switzerland (1-6-40) 1553	Nov.	17,'39†10....
Historic Cities of India 1552	Oct.	27,'39†10....
Holland and the Zuyder Zee (11-25-39) 1551	Sept.	15,'39†10....
Life in Paris 1554.....	Dec.	22,'39†11....
Morocco 9556	Aug.	11,'39.10½..
New Hampshire (3-30-40) 1555 ..... (color)	Feb.	9,'40†11....
Pleasure Bound in Canada 1557	May	3,'40†.1 rl..
Sojourn in India 9555.....	July	7,'39..9½..
Unveiling Algeria 1556....	Mar.	1,'40†.1 rl..

COMMUNITY SING (Series 4)

Title	Rel. Date	Min.
No. 1 (9-9-39) 1651 ..... (Crosby Hit Songs)	Aug.	4,'39†.9....
No. 2 1652 ..... (Old Time Songs)	Sept.	8,'39†.9½..
No. 3 1653 ..... (College Songs)	Oct.	13,'39†10....
No. 4 1654 ..... (Stephen Foster Songs)	Nov.	17,'39†11....
No. 5 (3-10-40) 1655 ..... (Gypsy Songs)	Dec.	29,'39†10....
No. 6 1656 ..... (Songs of Hit Parade)	May	10,'40†.1 rl..

FABLES CARTOONS

Title	Rel. Date	Min.
Park Your Baby (2-24-40) 1752	Dec.	22,'39†.6....
Little Lost Sheep 1751.....	Oct.	6,'39†.7....
Practice Makes Perfect 1753	Apr.	5,'40†.6....

FOOLS WHO MADE HISTORY

Title	Rel. Date	Min.
No. 1 (Elias Howe) (10-2-39) 1601	Sept.	1,'39†11....
No. 2 (Charles Goodyear) 1602	Oct.	6,'39†10½..

SPECIAL (HAPPY HOUR)

Title	Rel. Date	Min.
No. 1 (11-11-39) 1520 (Book of Books).....	Oct.	6,'39†10....
No. 2 1521 (Building of Boys)	Oct.	12,'39†11....

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Montmartre Madness (6-3-39) 9964	June	30,'39.10½ .

PHANTASIES CARTOON

Title	Rel. Date	Min.
Charm Bracelet, The (9-9-39) 1701	Sept.	1,'39†.6½..
Man of Tin 1704.....	Feb.	23,'40†.6½..
Millionaire Hobo 1702.....	Nov.	24,'39†.7....
Mouse Exterminator, The (3-16-40) 1703	Jan.	26,'40†.6½..

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Scrappy's Rodeo 9756.....	June	2,'39..6....

SCREEN SNAPSHOTS (Series 18)

Title	Rel. Date	Min.
No. 9 (5-20-39) 9859	May	12,'39.10....
No. 10 9860	May	26,'39.10....
No. 11 9861	June	15,'39.10....
No. 12 (8-19-39) 9862.....	July	28,'39.10....

(Series 19)

Title	Rel. Date	Min.
No. 1 (10-14-39) 1851 (Art of Makeup)	Sept.	22,'39†.9½..
No. 2 (11-18-39) 1852 (Training Animal Stars).	Nov.	10,'39†10....
No. 3 1853 (Novelty Parties)	Dec.	1,'39†10....
No. 4 1854 (Trip Thru Studios)	Jan.	5,'40†10....
No. 5 (3-16-40) 1855 (Art in Hollywood)	Feb.	23,'40†.1 rl..
No. 6 1856	Mar.	29,'40†.1 rl..
No. 7 1857	May	3,'40†.1 rl..
No. 8 1858	June	7,'40†.1 rl..

SPORT THRILLS

Title	Rel. Date	Min.
Big Fish (9-9-39) 9810....	Aug.	18,'39.10....
Bows and Arrows 1801.....	Oct.	6,'39†.9....
Catch of the Season.....	Apr.	19,'40†.1 rl..
Flying Targets (3-16-40) 1804	Feb.	16,'40†10....
Jai Alai (1-6-40) 1802....	Nov.	30,'39†.8½..
Jockeys Up (6-17-39) 9807.	June	2,'39..9½..
Rough House Fiesta 1805..	Mar.	8,'40†10....
Skiing Technique 1803.....	Jan.	19,'40†.9½..
Sport of Kings 1807.....	May	24,'40†.1 rl..
Technique of Tennis (6-17-39) 9808	June	30,'39..8½..
There Goes Rusty (8-26-39) 9809	July	15,'39.10½..
Tomorrow's Stars 1806.....	Apr.	19,'40†.1 rl..

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 3 (5-27-39) 9903 (Inside the Capitol).....	Apr.	28,'39.10....
No. 4 9904 (Library of Congress)	Aug.	4,'39.10....

1939-40

Title	Rel. Date	Min.
No. 1 (11-25-39) 1901..... (Smithsonian Institution)	Nov.	10,'39†11....
No. 2 (2-17-40) 1902 ..... (U. S. Treasury)	Dec.	29,'39†11....
No. 3 1903 ..... (Federal Bureau of Investigation)	Feb.	9,'40†11....
No. 4 1904 ..... (Social Security)	Apr.	26,'40†.1 rl..

MGM

CARTOONS (Color)

Title	Rel. Date	Min.
Bear that Couldn't Sleep (7-15-39) W-887 ,.....	June	10,'39..9....
Blue Danube, The (12-23-39) W-891	Dec.	16,'39..7....
Bookworm, The (9-16-39) W-889	Aug.	26,'39..9....
Fishing Bear, The (2-3-40) W-83	Jan.	20,'40†.8....
Home on the Range (3-30-40) W-85	Mar.	23,'40†.8....
Goldilocks and the Three Bears (7-23-39) W-888..	July	15,'39.11....
Mad Maestro, The (2-3-40) W-82	Dec.	30,'39†.8....
One Mother's Family (11-11-39) W-890	Sept.	30,'39..9....
Peace on Earth (12-9-39) W-81	Dec.	9,'39†.9....
Puss Gets the Boot (3-9-40) W-84	Feb.	10,'40†.9....
Rainy Day, A W-86.....	Apr.	20,'40†.1 rl..

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 23—Help Wanted (7-1-39) P-814 ..... Tom Neal-Jo Ann Sayers	June	10,'39.21....
No. 24—Think First (10-21-39) P-815 ..... Loraine Day-Ann Morriss	Sept.	9,'39.21....
No. 25—Drunk Driving (10-28-39) P-816 ..... Dick Purcell-Jo Ann Sayers	Oct.	28,'39.21....
No. 26—Pound Foolish (1-27-40) P-1 ..... Neil Hamilton-Lynn Carver	Dec.	23,'39†20....
No. 27—Know Your Money (2-3-40) P-2 ..... Dennis Morgan-Noel Madison	Jan.	27,'40†21....
No. 28—Jack Pot (4-13-40) P-3 ..... Tom Neal-Ann Morriss	Mar.	9,'40†19....

FITZPATRICK TRAVELTALKS

Title	Rel. Date	Min.
Calling on Colombia T-59..	Mar.	16,'40†.8....
Day on Treasure Island, A (9-30-39) T-51	Sept.	2,'39†11....
Land of Alaska Nellie (2-3-40) T-55	Dec.	23,'39†.9....
Natural Wonders of Washington State (10-21-39) T-52	Oct.	7,'39†.9....
Night Descends on Treasure Island (3-9-40) T-57.	Jan.	20,'40†.8....
Old Natchez (2-10-40) T-56	Dec.	30,'39†.9....
Quaint St. Augustine (12-2-39) T-53	Nov.	4,'39†.9....
Seattle, Gateway to Northwest (4-6-40) T-58.....	Feb.	17,'40†.9....
Sitka and Juneau T-60....	Apr.	13,'40†.9....
Valiant Venezuela (12-30-39) T-54	Nov.	25,'39†.9....

MGM MINIATURES

Title	Rel. Date	Min.
Ash Can Fleet (10-21-39) M-72 ..... Robert Warwick	Sept.	9,'39†11....
Door Will Open, A (4-13-40) M-78 ..... Dalies Frantz-Lynne Carver	Mar.	9,'40†11....
Failure at 50, A (11-18-39) M-73..... Truman Bradley-Jack Mulhall	Oct.	7,'39†10....
Mendelssohn's Wedding March (12-2-39) M-74...	Nov.	4,'39†.8....
Miracle at Lourdes (1-20-40) M-75 ..... G. P. Huntley, Jr.-Jo Ann Seyers (Sepia)	Dec.	30,'39†11....
Old South, The (2-3-40) M-77	Jan.	20,'40†11....
Northward Ho! (3-9-40) 80-X ..... (Sepia)	Feb.	10,'40†.9....
Rhumba Rhythm (9-9-39) M-71 ..... Mary Treen-Sally Payne (Sepia)	Sept.	2,'39†11....
Where Turf Meets Surf (2-24-40) M-78 ..... Mary Treen-Sally Payne (Sepia)	Jan.	6,'40†11....

OUR GANG

Title	Rel. Date	Min.
Alfalfa's Double (2-3-40) C-134	Jan.	20,'40†11....
All About Hash C-136.....	Mar.	30,'40†11....
Auto Antics (9-16-39) C-942	July	22,'39.10....
Big Premiere, The (3-30-40) C-135	Mar.	9,'40†10....
Captain Spanky's Showboat (10-28-39) C-131	Sept.	9,'39†11....
Dad for a Day (12-2-39) C-132	Oct.	21,'39†11....
Dog Daze (7-29-39).....	July	1,'39.11....
New Pupil, The C-137.....	Apr.	27,'40†11....
Time Out for Lessons (1-6-40) C-133	Dec.	2,'39†11....
Joy Scouts (7-29-39).....	June	24,'39.10....

PASSING PARADE (Sepia)

Title	Rel. Date	Min.
No. 6—(617-39) K-926.... (Yankee Doodle Goes to Town)	June	17,'39..9....
No. 7—Giant of Norway (7-22-39) K-927	June	24,'39.11....
No. 8—Story that Couldn't Be Printed (9-16-39) K-928	July	22,'39.11....
No. 9—One Against the World (9-16-39) K-929..	Aug.	19,'39.11....
No. 10—Unseen Guardians (10-14-39) K-930	Aug.	26,'39.11....
No. 11—Forgotten Victory (12-23-39) K-121 ..... (Sepia)	Dec.	9,'39†11....
No. 12—XXX Medico K-122 ..... (Sepia)	Mar.	30,'40†10....
No. 12—The Hidden Master K-123 ..... (Sepia)	Apr.	20,'40†.1 rl..

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Culinary Carving (8-12-39) S-910	July	1,'39..9....
Domineering Male, The (4-6-40) S-107	Mar.	30,'40†10....
Football Thrills of 1938 (10-14-39) S-912	Sept.	16,'39.10....
Let's Talk Turkey (12-2-39) S-101	Oct.	28,'39†11....
Maintain the Right (1-27-40) S-104	Jan.	13,'40†10....
Romance of the Potato (1-6-40) S-103..... (Sepia)	Dec.	9,'39†.9....
Set 'Em Up (10-21-39) S-913	Oct.	7,'39.10....
Ski Bird (11-25-39) S-102	Nov.	18,'39†.8....
Stuffie (3-9-40) S-106.....	Mar.	2,'40.11....
Take a Cue (9-16-39) S-911 ..... (Sepia)	Aug.	12,'39..8....
What's Your I. Q.? (3-9-40) S-105	Feb.	8,'40†.8....

ROBERT BENCHLEY

Title	Rel. Date	Min.
Day of Rest, The (10-21-39) F-141.....	Sept.	6,'39†.9....
Home Movies (3-9-40) F-144	Feb.	17,'40†.7....
How to Eat (7-8-39) F-958	June	10,'39.10....
See Your Doctor (12-23-39) F-142	Dec.	16,'39†.8....
That Inferior Feeling (1-27-40) F-143	Dec.	9,'39†.9....

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England 8830.	Nov.	15,'39†.2 rls.

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Rhythm on the Reservation (7-22-39) T8-10	July	7,'39..7....
Scared Crows, The (7-8-39) T8-9	June	9,'39..7....
Yip Yip Yippy (7-29-39) T8-6	July	28,'39..7....
Ants in the Plants (3-23-40) C9-3	Mar.	15,'40†.7....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
COLOR CLASSICS		
Barnyard Brat (7-15-39) C8-5	June	30,'39..7....
Busy Little Ants C9-3....	Feb.	23,'40†.1 rl..
Fresh Vegetable Mystery, The (10-14-39) C9-1....	Sept.	22,'39†.1 rl..
Kick in Time, A C9-4.....	May	3,'40†.1 rl..
Little Lambkin (2-24-40) C9-2	Feb.	2,'40†.7....
COLOR CRUISES		
Argentina K9-6	Apr.	5,'40†.1 rl..
Chile (1-6-40) K9-3.....	Nov.	10,'39†10....
Colombia (8-12-39) K8-7..	July	21,'39.10....
Cuba K9-4	Jan.	5,'40†.1 rl..
Ecuador (9-16-39) K9-1...	Sept.	1,'39†10....
Isle of Columbus K9-5....	Feb.	9,'40†.1 rl..
Peru (10-14-39) K9-2.....	Oct.	6,'39†.1 rl..
Rio de Janeiro K9-7.....	May	31,'40†.1 rl..
HEADLINERS		
Artie Shaw's Class in Swing (8-26-39) A9-1...	Sept.	8,'39†10....
Frankie Masters & Orch. (1-27-40) A9-5	Dec.	29,'39†11....
Geo. Olsen & His Music (3-23-40) A9-7	Mar.	15,'40†10....
Have You Met Yvett? A9-8	Apr.	19,'40†.1 rl..
Here's Hal (1-6-40) A9-4.	Nov.	24,'39†10....
Jimmy Dorsey & Orch. (2-24-40) A9-6	Feb.	2,'40†10....
Moments of Charm of 1940 (10-4-39) A9-2	Oct.	13,'39†11....
Phil Spitalny & Girl Or. Sweet Moments (9-9-39) A8-12	Aug.	11,'39.11....
Russ Morgan and Orch. Ted Fio Rito and His Orchestra (11-18-39) A9-2	Oct.	6,'39†11....
Tempo of Tomorrow (7-1-39) A8-11	June	2,'39.10....
Richard Himber and Orch.		
PARAGRAPHICS		
Bits of Life (1-6-40) V9-3	Nov.	17,'39†11....
Breaking the News (9-2-39) J8-12	Aug.	25,'39.10....
Busy Little Bears (11-18-39) V9-2	Oct.	20,'39†10....
Farewell Vienna (7-15-39) V8-11	June	23,'39.10....
Not So Dumb (3-23-40) V9-7	Mar.	15,'40†10....
Paramount Pictorial (2-24-40) V9-6	Feb.	16,'40†10....
Public Hobby No. 1 (9-16-39) V9-1	Sept.	22,'39†11....
Sugar Wind (2-3-40) V8-5.	Jan.	19,'40†10....
Television Preview V9-8...	Apr.	12,'40†.1 rl..
Touchdown Revlew (1-20-40) V9-4	Dec.	22,'39†10....
PARAMOUNT PICTORIAL (New Series)		
No. 11—(6-24-39) P8-11..	June	2,'39.10....
No. 12—(8-12-39) P8-12..	July	14,'39.10....
POPEYE THE SAILOR		
Females Is Fickle (3-23-40) E9-3	Mar.	8,'40†.7....
Ghosts Is the Bunk (7-22-39) E8-9	June	16,'39..7....
Hello How Am I? (8-12-39) E8-10	July	14,'39..7....
It's the Natural Thing to Do (8-26-39) E8-11....	July	28,'39..7....
My Feelins Is Hurt E9-5..	Apr.	5,'40†.1 rl..
Never Sock a Baby (11-25-39) E9-1	Nov.	3,'39†.6....
Shakespearean Spinach (2-3-40) E9-2	Jan.	19,'40†.7....
Stealin' Aint Honest E9-4.	Mar.	29.'40†.1 rl..
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (In Color)		
No. 6—(7-29-39) J8-6	Aug.	4,'39.11....
1939-40		
No. 1—J9-1	Sept.	15,'39†10....
No. 2—(12-2-39) J9-2	Nov.	3,'39†10....
No. 3—(1-20-40) J9-3	Dec.	15,'39†10....
No. 4—(2-24-40) J9-4		.10....
No. 5—J9-5	Apr.	19,'40† 1 rl..
GRANTLAND RICE SPORTLIGHTS		
No. 64—Death Valley Thrills (6-24-39) R8-12.	June	9,'39.10....
No. 65—Watch Your Step (8-19-39) R8-13	July	7,'39.10....
No. 66—Hydro Maniacs (9-9-39) R9-1	Sept.	1,'39†10....
No. 66—A Desert Adventure (9-16-39) R9-2	Sept.	22,'39†10....
No. 67—Catching Whoppers (9-16-39) R9-3	Oct.	13,'39†10....
No. 68—A Dog Is Born (11-11-39) R9-4	Nov.	3,'39†10....
No. 69—Aqua-Rhythm (11-18-39) R9-5	Nov.	24,'39†10....
No. 70—Judo Experts (1-27-40) R9-6	Dec.	8,'39†10....
No. 71—Bowling Skill (2-3-40) R9-7	Jan.	26,'40†10....
No. 72—Human Fish (3-2-40) R9-8	Feb.	23,'40†10....
No. 73—Two of a Kind (3-23-40) R9-9	Mar.	22,'40†10....
No. 74—The Blue Streak R9-10	Apr.	19,'40†.1 rl..
STONE AGE CARTOONS		
Ugly Dino, The B9-6.....	May	24,'40†.1 rl..
Way Back When a Nag Was Only a Horse (3-23-40) B9-2	Mar.	8,'40†.7.. .
Way Back When a Night Club Was a Stick B9-3.	Apr.	12,'40†.1 rl..
Way Back When a Triangle Had Its Points (2-24-40) B9-1	Feb.	9,'40†.7....
SYMPHONIC SERIES		
Blue Danube, The D9-1...	Sept.	29,'39†.1 rl..
Merry Wives of Windsor (11-18-39) D9-2		.9....
William Tell (1-6-40) D9-3	Nov.	24,'39†18....
UNUSUAL OCCUPATIONS (In Color)		
No. 6—(7-29-39) L8-6	June	16,'39.10....
(New Series)		
No. 1—(10-14-39) L9-1 ..	Oct.	13,'39†.1 rl..
No. 2—(12-16-39) L9-2 ..	Nov.	17,'39†11....
No. 3—(2-3-40) L9-3	Jan.	19,'40†10....

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Ring Madness 9370.....	June	30,'39.19....
Scrappily Married 03,703..	Jan.	12,'40†20....
Truth Aches 03,702.....	Nov.	3,'39†19....
Wrong Room, The (930-39) 03,701	Sept.	22,'39†19....
HEADLINERS		
No. 4—Sales Slips 93,604..	June	2,'39.17....
EDGAR KENNEDY COMEDIES		
Act Your Age (10-14-39) 03,401	Oct.	6,'39†18....
Feathered Pests 03,406.....	July	14,'39†16....
Kennedy the Great 03,402..	Dec.	8,'39†19....
Mutiny in the County 03,404	May	3,'40†17....
Slightly at Sea 03,403.....	Feb.	9,'40†16....
INFORMATION PLEASE		
No. 1—(10-14-39) 04,201..	Sept.	8,'39†10....
No. 2—(10-28-39) 04,202..	Oct.	6,'39†11....
No. 3—(12-2-39) 04,203..	Nov.	3,'39†10....
No. 4—(1-6-40) 04,204....	Dec.	1,'39†11....
No. 5—(2-3-40) 04,205....	Dec.	29,'39†10....
No. 6—(2-3-40) 04,206....	Jan.	26,'40†11....
No. 7—(4-6-40) 04,207....	Feb.	23,'40†10....
No. 8—(4-13-40) 04,208...	Mar.	22,'40†10....
MARCH OF TIME 1938-39		
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June	9,'39.19....
No. 12—The Movies March On (7-8-39) 93,112.....	July	7,'39.22....
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug.	4,'39.18....
1939-40		
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept.	1,'39†19....
No. 2—Battle Fleets of England (10-7-39) 03,102.	Sept.	29,'39†18....
No. 3—Uncle Sam — The Farmer (10-28-39) 03,103	Oct.	27,'39†18....
No. 4—Newsfronts of War —1940 (11-25-39) 03,104.	Nov.	24,'39†19....
No. 5—Crisis in the Pacific (12-23-39) 03,105	Dec.	22,'39†17....
No. 6—Republic of Finland, The (1-20-40) 03,106	Jan.	19,'40†18....
No. 7—Vatican of Pius XII (2-17-40) 03,107	Feb.	16,'40†18....
No. 8—Canada at War (3-9-40) 03,108	Mar.	15,'40†18....
No. 9—America's Youth—1940 (4-13-40) 03,109...	Apr.	12,'40†19....
NU-ATLAS PRODUCTIONS		
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May	12,'39.11....
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Blamed for a Blonde (10-14-39) 03,201	Oct.	20,'39†16....
Chicken Feed 03,203.....	Jan.	19,'40†18....
Coat Tails 03,202.....	Nov.	17,'39†18....
Goodness, a Ghost 03,205..	July	5,'40†16....
Marriage Go-Round 93,204.	July	28,'39.18....
Twinpuplets 03,204	Apr.	12,'40†20....
RAY WHITLEY COMEDIES		
Bandits and Ballads 03,502	Dec.	15,'39†17....
Corralling a Schoolmarm 03,504	June	14,'40†20....
Cupid Rides the Range (10-14-39) 03,501	Sept.	8,'39†18....
Molly Cures a Cowboy 03,503	Mar.	22,'40†19....
Sagebrush Serenade 93,504.	June	6,'39.19....
REELISMS		
Acres of Plenty (11-10-39) 04,602	Oct.	13,'39†.9....
American Royal (11-18-39) 04,603	Nov.	10,'39†.9....
Kennel Kings (8-26-39) 94,612	July	12,'39..9....
Men of Muscle (2-3-40) 04,605	Jan.	12,'40..9....
Navajo Land (2-30-40) 04,607	Mar.	1,'40†10....
Nevada Unlimited (9-16-39) 04,601	Sept.	15,'39†.8....
Pack Trip (9-16-30) 94,613.	Aug.	18,'39..9....
Siege (3-2-40) 04,608.....	Mar.	29,'40†10....
Vacation Diary (2-10-40) 04,606	Feb.	2,'40†.9....
West Wall (1-6-40) 04,604.	Dec.	8,'39†10....
Zoo (8-12-39) 94,612.....	July	21,'39..9....
RKO PATHE SPORTSCOPE		
Aquapoise (2-3-40) 04,306.	Jan.	19,'40†.9....
Devil Drivers (7-15-39) 94,311	June	16,'39..9....
Fly Casting (4-13-40) 04,308	Mar.	15,'40..9....
Court Favorites 04,309....	Apr.	12,'40†.9....
Gun Play (10-14-39) 04,301	Sept.	1,'39..9....
Hunting Hounds (11-18-39) 04,302	Sept.	29,'39†.9....
Ice Cutters (11-4-39) 04,303.	Oct.	27,'39†.9....
Pennant Chasers (4-13-40) 04,307	Feb.	16,'40†.9....
Riding the Crest (7-8-39) 94,312	July	14,'39..9....
Sky Game (12-30-39) 04,305	Dec.	22,'39†.9....
Winter Playground (12-23-39) 04,304	Nov.	24,'39†.9....
SPECIAL		
Five Times Five (9-16-39) 93,801	July	23,'39.20....
WALT DISNEY CARTOONS		
Autograph Hound, 94,116..	Sept.	1,'39..8....
Beach Picnic (5-27-39) 94,114	June	9,'39..8....
Bone Trouble 04,107.....	June	28.'40†.1 rl..
Billposters, The 04,105....	May	17,'40†.1 rl..
Donald's Dog Laundry 04,103	Apr.	5,'40†.8....
Donald's Vacation 04,109..	June	21,'40..1 rl..
Donald's Penguin (5-27-39) 94,117	Aug.	11,'39..8....
Fire Chief 04,114.....	Nov.	22,'40†.1 rl..
Gone with the Whirlwind 04,113	Nov.	1,'40†.1 rl..
Mickey's Magic Lamp.....	Aug.	2,'40†.1 rl..
Mr. Donald Steps Out 04,106	June	7,'40†.1 rl..
Mr. Mouse Takes a Trip 04,112	Oct.	11,'40†.1 rl..
Officer Duck 04,101.....	Sept.	22,'39†.8....
Put Put Trouble 04,108....	July	19,'40†.1 rl..
Riveters 04,102.....	Mar.	15,'40†.7....
Sea Scout 94,115.....	June	30.'39..8....
Tugboat Mickey 04,104....	Apr.	26,'40†.1 rl..
Window Cleaners 04,111...	Sept.	20,'40†.1 rl..

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Conquering the Colorado (8-26-39) 0201	Aug.	18,'39†11....
Filming the Fleet (9-23-39) 0202	Oct.	27,'39†11....
Sky Fighters (12-9-39) 0203	Dec.	8,'39†11....
FASHIONS (In Color)		
Fashion Forecast, No. 4 9604	July	7,'39.10....
Fashion Forecast, No. 5 0601	Sept.	15,'39†10....
Fashion Forecast, No. 6 (2-10-40) 0602	Dec.	22,'39†10....
Fashion Forecast, No. 7 0603	Mar.	29,'40†.1 rl..
FATHER HUBBARD'S ALASKAN ADVENTURES		
Aghileen Pinnacles (10-21-39) 0103	Nov.	10,'39†11....
Birthplace of Icebergs (9-2-39) 0101	Aug.	4,'39†11....
Climbing the Spirit's Home (4-6-40) 0107	May	10,'40†10....
Valley of 10,000 Smokes (12-23-39) 0105	Feb.	16,'40†10....
LEW LEHR		
Labor Savers (3-30-40) 0103	Apr.	12,'40†.9....
Monkeys Is the Cwaziest People (9-30-39) 0401...	Sept.	29,'39†10....
Silly Seasons, The (12-2-39) 0402	Jan.	5,'40.10....
MAGIC CARPET SERIES (Lowell Thomas)		
Evergreen Empire, The (10-21-39) 0102	Oct.	13,'39†11....
Flying Stewardess 0106....	Mar.	15,'40†10....
Kangaroo Country (12-9-39) 0104	Feb.	2,'40†10....
Tempest Over Tunis 9107..	June	9,'39.11....
TERRY-TOONS		
Africa Squawks 9516.....	June	30,'39..7....
All's Well That Ends Well (3-30-40) 0510	Mar.	8,'40†.7....
Barnyard Baseball 9517....	July	14,'39..7....
Catnip Capers 0559..... (color)	May	31,'40†.1 rl..
Dog in a Mansion, A 0507.	Jan.	12,'40†.7....
Edgar Runs Again (2-24-40) 0508	Jan.	26,'40†.7....
First Robin, The 0555..... (color)	Dec.	29,'39†.1 rl..
Gandy Goose in a Bully Romance 9515	June	16,'39..7....
Golden West The (8-26-39) 0501	Aug.	25,'39†.7....
Hare and the Hounds 0509.	Feb.	23,'40†.7....
Harvest Time (2-17-40) 0556 (color)	Feb.	9,'40†.7....
Hitch-Hiker, The 0505....	Dec.	1,'39†.7....
Hook, Line and Sinker 0552	Sept.	8,'39†.7....
Ice Pond, The 0506.....	Dec.	15,'39†.7....
It Must Be Love 0511.....	Apr.	5,'40†.1 rl..
Just a Little Bull 0558.... (color)	Apr.	19,'40†.1 rl..
Much Ado About Nothing (3-30-40) 0557 (color)	Mar.	22,'40†.7....
Old Fire Horse 9518.....	July	28,'39†.7....
One Mouse in a Million (12-9-39) 0504	Nov.	3,'39†.7....
Orphan Duck, The (10-14-39) 0553 (color)	Oct.	6,'39†.7....
Sheep in the Meadow (10-14-39) 0502	Sept.	22,'39†.7....
Two Headed Giant (8-12-39) 0551	Aug.	11,'39†.7....
Watchdog, The 0503.....	Oct.	20,'39†.7....
Wicky-Wacky Romance, A (12-9-39) 0554 (color)	Nov.	17,'39†.7....
Wot's All th' Shootin' Fer 0512	May	3,'40†.1 rl..
ED THORGERSEN (Sports)		
Big Game Fishing 0301....	Sept.	1,'39†10....
Clocking the Jockeys (10-7-39) 0302	Nov.	24,'39†11....
Following the Hounds (9-10-40) 0304 (color)	Mar.	1,'40†10....
Over the Seven Seas (4-6-40) 0305	Apr.	26,'40†10....
Sports Immortals 9305....	June	23,'39.11....
Topnotch Tennis (2-24-40) 0303	Jan.	19,'40†10....

(THE RELEASE CHART--CONT'D)

UNITED ARTISTS

WORLD WINDOWS
(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)	Sept.	1,'39.10....
Eternal Fire, The (1-28-39)	Sept.	21,'39.10....
Lebanon Coast	Dec.	1,'39.10....
Petra (1-14-39)	Aug.	1,'39.10....
River Thames (4-15-39)	Nov.	1,'39.10....
Ruins of Palmyra	Oct.	1,'39.10....!
Wanderers of the Desert	July	1,'39.10....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH GRAHAM McNAMEE		
No. 65—(7-29-39) 3363	July	17,'39..9....
No. 66—(9-30-39) 4351	Sept.	25,'39†.9....
No. 67—(10-14-39) 4352	Oct.	16,'39†.9....
No. 68—(10-14-39) 4353	Nov.	13,'39†.9....
No. 69—(12-23-39) 4354	Dec.	11,'39†.8....
No. 70—(12-30-39) 4355	Dec.	25,'39†.8....
No. 71—4356	Jan.	15,'40†.9....
No. 72—(3-30-40) 4357	Feb.	5,'40†.9....
No. 73—(4-6-40) 4358	Feb.	26,'40†.9....
No. 74—4359	Mar.	18,'40†.1 rl..
No. 75—4360	Apr.	29,'40†.1 rl..
No. 76—4361	May	13,'40†.1 rl..
No. 77—4362	May	20,'40†.1 rl..
LANTZ CARTUNES		
Silly Superstition (9-23-39) 3262	Aug.	28,'39..7....
Slap Happy Valley 3261	Aug.	21,'39..7....
Snuffy's Skunk Party (9-23-39) 3260	Aug.	7,'39..7....
LANTZ COLORED CARTUNES		
Adventures of Tom Thumb Jr. 4267	Mar.	4,'40†.1 rl..
A-Haunting We Will Go (7-15-39) 4261	Sept.	4,'39†.7....
Andy Panda Goes Fishing 4265	Jan.	22,'40†.8....
Kittens Mittens (2-24-40) 4266	Feb.	12,'40†.9....
Life Begins for Andy Panda (9-23-39) 4262	Oct.	9,'39†.8½..
100 Pigmies and Andy Panda 4268	Apr.	22,'40†.1 rl..
Scrambled Eggs 4263	Nov.	20,'39†.8¾..
Sleeping Princess, The (12-2-39) 4264	Dec.	4,'39†.9....
Tom Thumb, Jr. (3-30-40)		.7½..
MENTONE MUSICAL COMEDIES		
With Best Dishes (6-3-39) 3233 — Charles Kemper	Aug.	9,'39.17....
SPECIAL		
March of Freedom (5-20-39) 4110	Sept.	6,'39†20....
STRANGER THAN FICTION SERIES		
No. 65—Novelty (7-15-39) 3376	Aug.	7,'39..9½..
No. 66—Novelty (10-21-39) 4371	Sept.	18,'39†.8½..
No. 67—Novelty (10-14-39) 4372	Oct.	9,'39†.9....
No. 68—Novelty (10-28-39) 4373	Nov.	6,'39†.9....
No. 69—Novelty (1-6-40) 4374	Dec.	4,'39†.9....
No. 70—Novelty (12-23-39) 4375	Dec.	18,'39†.9....
No. 71—Novelty 4376	Jan.	8,'40†.1 rl..
No. 72—Novelty (3-30-40) 4377	Jan.	29,'40†.9....
No. 73—Novelty (4-6-40) 4378	Feb.	19,'40†.9....
No. 74—Novelty 4379	Mar.	11,'40..1 rl..
No. 75—Novelty (4-20-40) 4380	Apr.	15,'40†.9½..
No. 76—Novelty 4381	May	6,'40†.1 rl..
No. 77—Novelty 4382	May	27,'40†.1 rl..
TWO-REEL MUSICALS		
Boy Meets Joy (11-18-39) 4221 — Pinky Tomlin-Joy Hodges	Sept.	6,'39†17....
Follies Parisienne 4228	Apr.	17,'40†17....
Bullets and Ballads 4226 — Armida, Harry Stafford	Feb.	14,'40†17½..
International Revels (3-30-40) 4227 — Wm. G. Sabbot	Mar.	13,'40†17....
Rhumba Land (1-6-40) 4223 — Wini Shaw	Nov.	15,'39.18....
Rhythm Jamboree 4225 — Judy Starr	Jan.	17,'40†18....
Snow Follies (1-6-40) 4224 — Lillian Roth	Dec.	13,'39†18....
Swing Hotel (10-14-39) 4222 — Wini Shaw	Oct.	18,'39†18....
Swingin' In the Barn 4229	May	15,'40†.2 rls.

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Quiet Please (5-27-39) 4006 — Fritz Feld (Color)	July	1,'39.20....
Wardrobe Girl 4029 — Ginger Manners	June	17,'39.....
A Swing Opera 4030 — Tess Gardella	July	22,'39..2 rls.
Seeing Red (8-26-39) 4018 — Red Skelton	Aug.	26,'39.20....
Slapsie Maxie (9-16-39) 5303 — Maxie Rosenbloom	Sept.	10,'39†17....
Ride, Cowboy, Ride (10-21-39) 4008 — Dennis Morgan	Sept.	9,'39.20....
Ice Frolic (10-14-39) 5102 — Eleanor Gardner	Oct.	28,'39†20....
World's Fair Junior (10-28-39) 5104 (Color) — John Payne	Dec.	9,'39†20....
Royal Rodeo, The (12-9-39) 5002	Nov.	25,'39†15....
Remember When (9-16-39) 5101 — Eaton Boys	Jan.	20,'40†20....
One for the Book (1-6-40) 5105 — Betty Hutton	Feb.	3,'40†20....
Alex in Wonderland 5106 — Eddie Foy, Jr.	Mar.	9,'40†.2 rls.
Singing Dude 5005 — Dennis Morgan (Color)	Apr.	6,'40†18....
Double or Nothing (3-2-40) 5107 — Lee Dixon	Apr.	20,'40†20....
COLOR PARADE		
Mechanix Illustrated, No. 5 4612	June	17,'39..1 rl..
Modern Methods (8-12-39) 4611	July	15,'39.10....
Mechanix Illustrated, No. 6 4613	Aug.	5,'39..1 rl..
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept.	30,'39†10....
American Saddle Horses (12-2-39) 5402	Nov.	11,'39†.1 rl..
Mechanix Illustrated, No. 2 5403	Dec.	2,'39†.1 rl..
New Horizons (1-13-40) 5404	Jan.	6,'40†10....
Mechanix Illustrated, No. 3 (2-24-40) 5405	Feb.	17,'40†10....
Men Wanted 5406	Mar.	23,'40†.1 rl..
Gun Dog's Life 5047	May	11,'40†.1 rl..
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Lives In Peril 4311	July	1,'39..1 rl..
Three Minute Fuse (9-2-39) 4312	July	29,'39.11....
Verge of Disaster 4313	Aug.	26,'39..1 rl..
HISTORICAL TECHNICOLOR FEATURETTES		
Bill of Rights (9-16-39) 4007 — Meroni Olson	Aug.	19,'39†20....
Monroe Doctrine (10-28-39) 5001 — Charles Waldron	Oct.	14,'39†16....
Old Hickory (1-6-40) 5003 — Hugh Sothern	Dec.	23,'39†17....
Teddy the Rough Rider (2-1040) 5004 — Sydney Blackmer	Feb.	24,'40†19....
LOONEY TUNES		
No. 71—Scalp Trouble 4814	June	24,'39..1 rl..
No. 72—Porky's Picnic 4815	July	15,'39..1 rl..
No. 73—Wise Quack (8-19-39) 4816	Aug.	5,'39..7....
No. 74—Porky's Hotel 5601	Sept.	2,'39†.1 rl..
No. 75—Jeepers Creepers (9-30-39) 5602	Sept.	23,'39†.7....
No. 76—Naughty Neighbors (11-4-39) 5603	Nov.	4,'39†.1 rl..
No. 77—Pied Piper Porky (11-25-39) 5604	Nov.	4,'39†.7....
No. 78—Porky the Giant Killer 5605	Nov.	18,'39†1.rl..
No. 79—The Film Fan (1-6-40) 5606	Dec.	16,'39†.7....
No. 80—Porky's Last Stand 5607	Jan.	6,'40†.1 rl..
No. 81—Africa Squeaks (2-10-40) 5608	Jan.	27,'40†.7....
No. 82—Ali Baba Bound 5609	Feb.	10,'40†.1 rl..
No. 83—Pilgrim Porky 5610	Mar.	16,'40†.1 rl..
No. 84—Slap Happy Pappy 5611	Apr.	13,'40†.1 rl..
No. 85—Porky's Poor Fish	Apr.	27,'40†.1 rl..
MELODY MASTERS		
Rita Rio and Orch. 4716	July	1,'39..1 rl..
Will Osborne and Orch (8-5-39) 4717	July	22,'39†10....
Eddie Delange and Orch. 4718	Aug.	12,'39..1 rl..
Swing Styles (9-16-39) 5501	Sept.	2,'39†10....
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept.	30,'39†10....
Rubinoff and His Violin (11-11-39) 5503	Nov.	11,'39†10....
Artie Shaw and His Orchestra (12-9-39) 5504	Dec.	30,'39†10....
Frances Carroll and the Coquettes (12-30-39) 5505	Feb.	17,'40†10....
Dave Apollon and His Orchestra (2-24-40) 5506	Mar.	2,'40†10....
Carl Hoff and His Orch. 5507	Mar.	23,'40†.1 rl..
Larry Clinton and His Orch. 5508	May	25,'40†.1 rl..
MERRIE MELODIES (In Color)		
No. 85—Old Glory (6-17-39) 4521	July	1,'39.10....
No. 86—Dangerous Dan McFoo 4522	July	15,'39..1 rl..
No. 87—Snow Man's Land 4523	July	29,'39..1 rl..
No. 88—Hare-Um Scare-Um (8-12-39) 4524	Aug.	12,'39..7....
No. 89—Detouring America (9-9-39) 4525	Aug.	26,'39..7....
No. 90—Little Brother Rat 4526	Sept.	2,'39..1 rl..
No. 91—Sioux Me 5301	Sept.	9,'39†.1 rl..
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept.	23,'39†.1 rl..
No. 93—Little Lion Hunter 5302	Oct.	7,'39†.1 rl..
No. 94—The Good Egg 5304	Oct.	2,'39†.1 rl..
No. 95—Fresh Fish (11-18-39) 5305	Nov.	4,'39†.7....
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov.	18,'39†.1 rl..
No. 97—Sniffles and the Bookworm 5307	Dec.	2,'39†.1 rl..
No. 98—Screwball Football (1-13-40) 5308	Dec.	16,'39†.7....
No. 99—The Curious Puppy 5309	Dec.	30,'39†.1 rl..
No. 100—Early Worm Gets the Bird 5310	Jan.	13,'40†.1 rl..
No. 101—Mighty Hunters (1-20-40) 5311	Jan.	27,'40† 7....
No. 102—Busy Bakers 5312	Feb.	10,'40†.1 rl..
No. 103—Elmer's Candid Camera 5313	Mar.	2,'40†.1 rl..
No. 104—Crosscountry Detours 5314	Mar.	16,'40†.1 rl..
No. 105—Confederate Honey 5315	Mar.	30,'40†.1 rl..
No. 106—The Bears Tale 5316	Apr.	13,'40†.1 rl..
No. 107—Hardship of Miles Standish 5317	Apr.	13,'40†.1 rl..
TECHNICOLOR SPECIALS		
Romance in Color 4404	Aug.	19,'39..1 rl..
Right Way, The (6-17-39) 4908	July	1,'39....9..
Irene Rich		
Witness Trouble 4911 — Grouch Club	July	29,'39..1 rl..
One Day Stand (8-26-39) 4912	Aug.	19,'39.10....
VITAPHONE VARIETIES		
Vote Trouble (9-16-39) 5701 — Grouch Club	Sept.	9,'39†.9....
History Repeats Itself (10-14-39)		.10....
Sword Fishing (10-14-39) 5702	Oct.	21,'39†10....
An Organ Novelty (11-4-39) 5703 — Mr. & Mrs. Jesse Crawford	Jan.	13,'40†.9....
No Parking (4-13-40) 5704 — Grouch Club	Mar.	30,'40†10....

OTHER PRODUCT

Title	Rel. Date	Min.
ALLIANCE		
Birth of the Movies	Sept.	1,'39.22....
ATLAS		
Pyramids of Mexico, The (1-20-40)		.11....
Xochimilco (1-15-40)		.11....
CENTRAL		
Country Fair (2-24-40)		.10....
Zoo in Manhattan (11-18-39)		.10....
EALING-METRO		
"All Hands" (4-13-40)		.10....
"Dangerous Comment" (4-13-40)		.10....
"Now You're Talking" (4-13-40)		.10....
FINLAND TRADING CO.		
Life in Finland (3-23-40)		.10....
KING OF COMEDY		
Paper Hanger, The (3-2-40)		.19....
PATHE COMMERCIAL		
Homes of Today (11-13-39)		.11....
RENOWN		
Smart Footwork (2-24-40)		.15....
Thank You, Mr. Silkworm (2-24-40)		.15....
YORKE		
Couriers of the Nation (12-9-39)		.17....
Finland Fights! (2-17-40)		.5....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Overland with Kit Carson (9-2-39) — Bill Elliott-Iris Meredith	July	21,'39..... (each)
Shadow, The (1-13-40) 1140 — Victor Jory-Veda Ann Borg (15 episodes)	Jan.	5,'40†.2 rls. (each) (1 episode 31 min)
Terry and the Pirates (4-20-40) — Wm. Tracy-Granville Owens (15 episodes)	Apr.	12,'40†19.... (each) (1st episde 29 min.)

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder — Don "Red" Barry		
Dick Tracy's G-Men (8-19-39) 872 — Ralph Byrd (15 episodes)	Sept.	2,'39..... (1st episode 29 min.)
Drums of Fu Manchu (2-17-40) — Henry Brandon-Luana Walters (15 episodes)	Mar.	15,'40†20.... (each) (1st episode 30 min.)
Zorro's Fighting Legion (12-2-39) 873 — Reed Hadley	Dec.	16,'39.18.... 1st episode 30 min.) (each)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92 — Larry (Buster) Crabbe (15 episodes)	Apr.	9,'40†21.... (each)
Green Hornet, The (12-2-39) 4781-93 — Gordon Jones Anne Nagel (13 episodes)	Jan.	9,'40†21.... (each)
Phantom Creeps, The (9-2-39) 4681-92 — Bela Lugosi-Dorothy Arnold	Oct.	17,'39†21.... (each)

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